

Western Kentucky University  
Department of Art

*2D Design: ART 130*  
SPRING 2022  
ART130:010, CRN 40626: Mondays and Wednesdays, 12:40pm–3:20pm  
FAC419

Beth Reitmeyer  
Office: FAC415  
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Office hours: Mondays & Wednesdays: by appointment

Course Description:

An intensive introduction to visual principles and design elements. Students create solutions to specific visual problems. Course topics include composition, use of line and form, color theory, content, and value. We will focus on the Elements and Principles of Art and Design. No previous studio experience or classes required.

Course Objectives:

By the end of the course you should have the ability to create strong compositions, understand color theory and its use, and relate form to content. The course will also prepare you for more advanced studio courses.

Teaching Methodology:

Class time will alternate between demonstration of techniques, lectures, individual guidance on particular projects, discussions of assigned readings, and group discussions/critiques of student work.

Methods of Evaluation:

Evaluation is made on the basis of grades received for individual projects, reflecting individual rates of improvement, originality, and craft. Each project will be given a number of points, from 50 to 500 points a project, points are based upon the following grades: A (excellent, 90–100%), B (good, 80–89%), C (average, 70–79%), D (poor, 60–69%), or F (unacceptable, 0–59%). Projects will be collected on the day they are due; points will be deducted for late projects. Final grades will be based on an average of grades received for your projects, plus the grade for your final project. Keep in mind that attendance, class participation, and sketchbook work may factor into the final grade, especially if your grade is borderline.

Final Exam (Final Critique) date:

ART130-010: Tuesday, May 3, 1:00pm – 3:00pm

Attendance:

The 2D Design class will cover a large amount of material over a short period of time. As a result, missing even one class will cause you to fall behind in the material covered. For every three unexcused absences, your grade will be lowered by one letter grade. Three late arrivals or early departures equals one unexcused absence. Excessive unexcused absences (more than 50% of class periods) will result in automatic failure. Please contact me if you know ahead of time that you will miss a class.

Following established standards\* for a studio course of 3 semester credits, students are expected to meet the minimum requirements of 9 hours of studio time each week of the term. The Department of Art studio courses meet 5 hrs. 20 min. with an instructor; the remaining time (3hrs. 40 min.) is considered studio class preparation. To help meet this out-of-class requirement every studio course has open studio times, usually Friday through Sunday and evenings. Classroom scheduling is posted on studio doors. See the instructor for the current schedule.

(\*National Association of Schools of Art and Design, WKU's art accrediting agency)

Sketchbook:

Your sketchbook/book should act as a daily record of ideas as generated in the class. Use it not only to make sketches and drawings, but to also write down ideas and notes. Please keep your sketchbook with you; I will look at it from time to time throughout the class and give you periodic grades for completing sketchbook activities. You will be have daily prompts and brainstorming activities for working within your sketchbook.

Critiques:

Group critiques/discussions are one of the most useful ways to evaluate drawings created for this class. We will have short critiques as we complete each project. Longer critiques will be scheduled several times throughout the term.

Exhibitions/Publication:

Exhibition and publication of work is an integral part of life as an artist. Work will be posted within exhibition space in FAC; your work may also be published via the department's website, Facebook, and/or Instagram sites.

Student Accessibility Resource Center:

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Statement About Art Use and Reproduction:

Western Kentucky University respects the authorship of original artwork produced in our classes, but also reserves the right to reproduce any of these pieces for departmental promotion, instruction, or program files. The university is also not liable for artwork lost from a designated pick-up space, hallway display, or after specified retrieval time has expired.

The Learning Center Peer Tutoring Services

The Learning Center (TLC) provides free tutoring services that empower students to achieve academic success. Trained peer tutors are available to review course content, answer questions, and demonstrate effective study strategies. TLC offers individual appointments and group sessions (PASS) for hundreds of undergraduate courses. For more information or to make an appointment, visit [www.wku.edu/tlc](http://www.wku.edu/tlc).

Title IX / Discrimination & Harassment

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Sex and Gender-Based Discrimination, Harassment, and Retaliation (#0.070) and Discrimination and Harassment Policy (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based

discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Deborah Wilkins, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are “Responsible Employees” of the University and MUST report what you share to WKU’s Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU’s Counseling and Testing Center at 270-745-3159.

#### COVID-19

All students are strongly encouraged to get the COVID-19 vaccine. Out of respect for the health and safety of the WKU community and in adherence with CDC guidelines and practices of all public universities and colleges in Kentucky, the University requires that a cloth face covering (reusable or disposable) that covers both the nose and mouth must be worn at all times when in public areas within all buildings. Students must properly wear face coverings while in class regardless of the room size or the nature of the classroom activities. Students who fail to wear a face covering as required will be in violation of the WKU Student Code of Conduct and will be asked to comply or will face disciplinary action, including possible dismissal from the University. Accommodations can be requested in special cases through the Student Accessibility and Resource Center (SARC): 270-745-5004 (voice), 270-745-3030 (TTY), or 270-288-0597 (video).

All students must immediately report a positive Covid-19 test result or close contact with a person who has tested positive to the Covid-19 Assistance Line at 270-745-2019. The assistance line is available to answer questions regarding any Covid-19 related issue. This guidance is subject to change based on requirements set forth by public health agencies or the office of the governor. Please refer to the Healthy on the Hill website for the most current information. [www.wku.edu/healthyonthehill](http://www.wku.edu/healthyonthehill)

#### PCAL Syllabus Statement:

Academic units within Potter College of Arts and Letters (PCAL) strive to provide a holistic, non-biased learning opportunity for all students. The College supports a platform of fostering an inclusive learning environment. PCAL instructors are adept in their chosen fields, and course material(s) and instruction are built on research-based principals that are supportive of national standards in student learning.

#### Departmental Statement on Critical Thinking

As with all courses with an emphasis in critical thinking, this class will introduce concepts, ideas and images that may be challenging. These may include, but are not limited to: religious ideas, political viewpoints, social realms and nudity. In such cases, it is the professional judgment of the faculty that the use of such concepts, ideas and images is a fundamental component of the curriculum.

#### Dates to note:

- Spring Break, Monday, 3/14/22 and Wednesday, 3/16/22: NO CLASS

### Topic Outline:

This class will cover the following artistic skills and topics:

#### Elements of Art and Design (vocabulary): explicit, implicit, conceptual:

- Lines, mark making and line speed
- Shape
- Texture
- Gesture
- Form
- Mass
- Value (aka shading)
- Space
- Color, color theory, including using a color wheel, hue, tint, shade, intensity, warm-cool, complementary colors, adjacent colors, color value; color as meaning; psychology of color
- Motion and time

#### Principles of Art and Design (grammar): explicit, implicit, conceptual:

- Balance and weight
- Contrast
- Emphasis and subordination
- Focal Point
- Motif
- Pattern, repetition, and rhythm
- Unity and variety
- Subtraction and addition
- Movement and countermovement
- Scale
- Proportion

#### Additional art topics and skills:

- Themes
- Harmony and conflict
- Narrative
- Juxtaposition
- Context
- Rigorous teaching of hand skills: using scissors, ruler, glues, pens, brushes and paint, Exacto knife.
- Book illustration and design

Art Materials:

In order to experience the full range of drawing options that will be covered in this class, we will use the following art supplies in class. **Your class fees will cover most of your materials. Items with asterisks and in bold are items you need to purchase. DO NOT PURCHASE OTHER ITEMS AT THIS TIME.** If you are unsure about what to specifically buy, wait to purchase and ask me. You are also free to bring any drawing materials and tools to class, those you already own and/or prefer.

Items to purchase:

- \* Scissors
- \* 1 ruler (preferably a metal ruler with cork backing, 18")

Exacto knife and blades

Assortment of black markers: Sharpie pens (ultra fine point, fine point, chisel tip)

1 each of 2H, HB, 2B, 4B, and 8B graphite drawing pencils

1 pencil sharpener

1 Staedler Mars-Plastic or Pentel white rubber eraser

1 metal ruler with cork backing, 18" preferred

Bristol pad, 11" x 14" or larger, 20–25 sheets

1 pair of sharp scissors

sketchbook (not lined)

Black India ink

Several cups or jars

BFK Reeves or Arches drawing paper, @ 22" x 30"

paint brushes:

- #2 flat
- #6 flat
- #12 flat
- #4 round

White glue

glue guns and glue sticks

PVA or Lineco or another archival glue

1 set of fine artist acrylic paints, Liquitex, set of 24

- |                    |  |
|--------------------|--|
| – alizarin crimson | – titanium white                           |
| – burnt sienna     | – cadmium yellow-light hue or hansa yellow |
| – burnt umber      | – cadmium red-medium hue                   |
| – raw umber        | – yellow oxide or yellow ochre             |
| – dioxazine purple | – ultramarine blue                         |
| – ivory black      | – cerulean blue hue                        |
| – phthalo green    |  |
| – cobalt blue hue  |  |

OPTIONAL Art Materials:

Optional: 1 portfolio, approx. 20" x 26"

Optional: 1 box or bag to hold your supplies

Optional: 1 newsprint pad, 18" x 24", 50 sheets

Optional: handheld pencil sharpener

Feel free to bring other drawing and art materials to class.

Art Materials are available at:

WKU Bookstore

Hobby Lobby (always use a coupon!)

Michaels (always use a coupon!)

[www.dickblick.com](http://www.dickblick.com)

[www.amazon.com](http://www.amazon.com)

[www.ebay.com](http://www.ebay.com)

Jerry's Artarama, Nashville, [www.jerrysartarama.com](http://www.jerrysartarama.com)

Plaza Artists Materials, Nashville, [www.plazaart.com](http://www.plazaart.com)

Western Kentucky University  
Department of Art

*Drawing: ART140*

SPRING 2022

ART140-501/ CRN 40626: Mondays and Wednesdays, 3:45 pm – 6:40 pm

Location: FAC 0453

Beth Reitmeyer

(she/her/hers)

Office:

Cell phone: 847.691.6754

E-mail: beth.reitmeyer@wku.edu

Office hours: Mondays & Wednesdays: by appointment

Course Description:

Drawing techniques and their application to perception and invention will be investigated, as well as the relation of drawing to experience and ideas. Integration of texture, line, and composition — in black and white and color — will be incorporated into the assignments. There will be an emphasis on line, tonal value, and space. No previous studio experience or classes required.

Course Objectives:

By the end of the course, you should have a thorough understanding of representing objects and the human figure in space (transferring the three-dimensional to the two-dimensional), creating distance through linear perspective, and integrating personal expression into your drawings. The course will also prepare you for more advanced studio courses.

Teaching Methodology:

Class time will alternate between demonstration of techniques, lectures, individual guidance on particular projects, and group discussions/critiques of student work. We will spend a lot of time drawing.

Methods of Evaluation:

Evaluation is made on the basis of grades received for individual drawings, reflecting individual rates of improvement, originality, and craft. Each drawing will be given a number of points, from 50 to 500 points a project, points are based upon the following grades: A (excellent, 90–100%), B (good, 80–89%), C (average, 70–79%), D (poor, 60–69%), or F (unacceptable, 0–59%). Drawings will be collected on the day they are due; points will be deducted for late projects. Final grades will be based on an average of grades received for your drawings, the grade for your final project, and an average of grades received for work within your *Pen & Ink Drawing Workbook*. Keep in mind that attendance, class participation, and sketchbook work may factor into the final grade, especially if your grade is borderline.

Final Exam (Final Critique) dates:

ART140-501, Monday, May 2, from 3:45 pm – 5:45 pm

Attendance:

The Drawing class will cover a large amount of material over a short period of time. As a result, missing even one class will cause you to fall behind in the material covered. For every three unexcused absences, your grade will be lowered by one letter grade. Three late arrivals or early departures equals one unexcused absence. Excessive unexcused absences (more than 50% of class periods) will result in automatic failure. Please contact me if you know ahead of time that you will miss a class.

Following established standards\* for a studio course of 3 semester credits, students are expected to meet the minimum requirements of 9 hours of studio time each week of the term. The Department of Art studio courses meet 5 hrs. 20 min. with an instructor; the remaining time (3hrs. 40 min.) is considered studio class preparation. To help meet this out-of-class requirement every studio course has open studio times, usually Friday through Sunday and evenings. Classroom scheduling is posted on studio doors. See the instructor for the current schedule.

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Sketchbook:

Your sketchbook should act as a daily record of ideas as generated in the class. Use it not only to make sketches and drawings, but to also write down ideas and notes. Please keep your sketchbook with you; I will look at it from time to time throughout the class. You don't need a sketchbook specifically for Drawing/ART140; most studio classes require a sketchbook, and it's fine to use one sketchbook for all your classes.

Textbook/Workbook:

Alphonso Dunn's *Pen & Ink Drawing Workbook Volume 2*, ISBN-13: 978-0997046502

Critiques:

Group critiques/discussions are one of the most useful ways to evaluate drawings created for this class. We will have short critiques as we complete each drawing project. Longer critiques will be scheduled several times throughout the term.

Exhibitions/Publication:

Exhibition and publication of work is an integral part of life as an artist. Work will be posted within exhibition space in FAC; your work may also be published via the department's website, Facebook, and/or Instagram sites.

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### Departmental Statement on Critical Thinking

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### Topic Outline:

This class will cover the following drawing skills:

- Lines, mark making and line speed
- Contour drawing
- Positive and negative space
- Value drawings (aka shading) based on three-dimensional geometrical shapes; spacial relationships
- Value drawings using lines
- Positive and negative space
- Composition and still-life drawing (be on the lookout for objects you'd like to draw)
- Human figure; portrait
- Landscape drawings; gesture, line quality, line speed
- Grid based drawings
- Gesture drawing
- One-point linear perspective
- Two-point linear perspective
- Introduction to color; color drawing
- Use of color to convey meaning
- Adjective/verb drawings (select an adjective and/or verb to render)
- Individual drawings / final project (use of techniques learned earlier in class to convey an idea)

### Dates to note:

- Spring Break, Monday, 3/14/22 and Wednesday, 3/16/22: NO CLASS

Materials:

In order to experience the full range of drawing options that will be covered in this class, we will use the following art supplies in class. **Your class fees will cover most of your materials. Items with asterisks and in bold are items you need to purchase. DO NOT PURCHASE OTHER ITEMS AT THIS TIME.** If you are unsure about what to specifically buy, wait to purchase and ask me. You are also free to bring any drawing materials and tools to class, those you already own and/or prefer.

\* Alphonso Dunn's *Pen & Ink Drawing Workbook Volume 2*, ISBN-13: 978-0997046502

\* Sketchbook

Materials covered by your course fees (do not purchase these):

newsprint, 18" x 24" sheets

2H, HB, 2B, 4B, and 8B graphite drawing pencils

Pencil sharpener

Char-kole soft charcoal sticks

1 Eberhard Faber kneaded eraser (it's grey)

1 Staedler Mars-Plastic or Pentel white rubber eraser

1 ruler (preferably a metal ruler with cork backing)

Drawing paper, 18" x 24," 80 lb. (or heavier)

grey and white chalk pastels or conte crayons (2B, 4B, or 6B)

color chalk pastels (do not buy oil pastels)

BFK Rives or Arches printmaking paper, 22" x 30"

Prismacolor colored pencils

Sakura Micron or Staedler Triplus Fineliner Pen

Tombow Dual Brush Pen Art Markers, Grayscale 10-pack

Bristol, 11" x 14"

Optional: Sharpies and artists' markers

Optional: scissors

Optional: 1 portfolio, approx. 20" x 26"

Optional: 1 box or bag to hold your drawing supplies

Materials are available at:

Hobby Lobby

Michaels

[www.dickblick.com](http://www.dickblick.com)

Jerry's Artarama, Nashville, [www.jerrysartarama.com](http://www.jerrysartarama.com)

Plaza Artists Materials, Nashville, [www.plazaart.com](http://www.plazaart.com)

[www.amazon.com](http://www.amazon.com)

[www.ebay.com](http://www.ebay.com)

[www.walmart.com](http://www.walmart.com)

**Nashville State Community College**  
**English, Humanities, and Creative Technologies**  
**ART**

**ART 1035 Course Syllabus**

**Course Title:** *Introduction to Art*

**Credits:** 3

**Class Hours:** 3

**Mondays and Wednesdays**

**ART 1035-N01, CRN#: 17457: 9:35am–11:00am, Humanities and Health Building H-138**

**Course Description:** *Introduction to Art* provides students the opportunity to experience the role art plays in life. Students will learn a descriptive formal vocabulary while researching significant artists, techniques, periods, and styles. This course focuses on the relationship between art, religion, politics, and society in a variety of cultures.

**Prerequisites:** Completion of all Learning Support competencies for reading and writing. ART 1035 serves as a corequisite for these courses and meets the general education requirements for a Humanities elective. This course is part of the general education core.

**Instructor Information:**

Name: Beth Reitmeyer

Email: beth.reitmeyer@nscc.edu / beth.reitmeyer@gmail.com

Office Phone: 847.691.6754

Office Hours: by appointment

**Textbook and Other Materials:**

DeWitte, Larmann, Shields, *Gateways To Art*, 3rd Edition, [ISBN 978-0-500-841150] is available in the NSCC bookstore (and each NSCC center has a copy on reserve, so if you do not have a textbook, you must use the reserve copy. The Textbook is also available as an Ebook and is available in the online course shell, through RedShelf.

**DIGITAL ENGAGEMENT INITIATIVE (DEI) TEXTBOOKS:**

To ensure the lowest cost for students, this course includes a materials fee. This means that some or all of the required textbooks and materials for this course are available through your *ns online* course shell. When you register for this course, the charge will appear on your account. If you decide you do not want to purchase the course materials embedded in *ns online*, you can opt out of the program until September 7, 2019. If you opt out, you will be responsible for obtaining the required course materials on your own.

Once enrolled, all students should verify that they have the correct textbook and materials information by consulting the D2L/NS Online shell for the course. If you are registered with the Access Center and require an alternate format for the textbook and other course materials, please contact the Access Center at 615-353-3721, 615-353-3741, or [accesscenter@nscc.edu](mailto:accesscenter@nscc.edu).

## **Course Outcomes:**

Upon successful completion of *Introduction to Art*, students will appreciate art in many forms and venues. Students from this class can evaluate art with a critical eye and formal vocabulary. Students will understand how art shapes their environment and exists in their every day lives. Critical analysis skills will be developed by examining art in a variety of settings and consider how context is a contributing element.

## **Course Competencies:**

The following are detailed course competencies intended to support the course outcomes:

1. Demonstrate knowledge of basic art vocabulary through writing papers and holding discussions.
2. Observe and analyze selected artworks for how they express the culture of any given period or oppose the cultural milieu out of which they arise.
3. Explain the significance of individual art pieces and describe the importance from the artist's point of view.
4. Observe and analyze artwork as exhibited at local Museums and Galleries. Record observations and analyses in a formal written review.
5. Explain significant historical periods and relate to the society that produced the art of that era.
6. Compare/contrast the art of other times and places with the art of the West.

The following are general education competencies intended to support the course outcomes:

1. Write clear, well-organized documents.
2. Know how to locate, evaluate, and use information sources.
3. Prepare and deliver well-organized oral presentations.
4. Use critical thinking skills.
5. Apply scientific thought processes to a range of situations.

## **Topics to Be Covered:**

### **Part One: Fundamentals**

- Chapt. 1.1 "Line Shape and the Principal of Contrast"
- Chapt. 1.2 "Form, Volume, Mass, and Texture"
- Chapt. 1.3 "Implied Depth: Value and Space"
- Chapt. 1.4 "Color"
- Chapt. 1.5 "Motion and Time"
- Chapt. 1.6 "Unity, Variety, and Balance,"
- Chapt. 1.7 "Scale and Proportion"
- Chapt. 1.8 "Emphasis and Focal Point"
- Chapt. 1.9 "Pattern and Rhythm,"
- Chapt. 1.10 "Engaging with form and Content"

### **Part Two: Media and Process**

- Chapt. 2.1 "Drawing"
- Chapt. 2.2 "Painting"
- Chapt. 2.3 "Printmaking"
- Chapt. 2.4 "Sculpture"
- Chapt. 2.5 "Architecture"
- Chapt. 2.6 "The Tradition of Craft"
- Chapt. 2.7 "Visual Communication Design"
- Chapt. 2.8 "Photography"
- Chapt. 2.9 "Film/Video and Digital Art"
- Chapt. 2.10 "Alternative Media and Process"

### **Part Three: History and Context**

- Chapt. 3.1 "The Prehistoric and Ancient Mediterranean,"
- Chapt. 3.2 "Art from the Middle Ages,"
- Chapt. 3.3 "Art of India, China, and Japan"
- Chapt. 3.4 "Art of the Americas"
- Chapt. 3.5 "Art of Africa and the Pacific Islands"
- Chapt. 3.6 "Art of Renaissance and Baroque Europe"
- Chapt. 3.7 "Art of Europe and Africa"
- Chapt. 3.8 "Twentieth and Twenty-First Centuries"

### **Part Four: Themes**

- Chapt. 4.1 "Art and Community"
- Chapt. 4.2 "Spirituality and Art"
- Chapt. 4.3 "Art and the Cycle of Life"
- Chapt. 4.4 "Art and Science"
- Chapt. 4.5 "Art and Illusion"
- Chapt. 4.6 "Art and Rulers"
- Chapt. 4.7 "Art and War"
- Chapt. 4.8 "Art of Social Conscience"
- Chapt. 4.9 "The Body in Art"
- Chapt. 4.10 "Art and Gender"
- Chapt. 4.11 "Expression"

Note: Test dates are dependent upon completion of material. Some chapters may be omitted.

## **Course Assessments:**

Evaluation is made on the basis of grades received on the quizzes (30%), the midterm examination (15%), the final examination (15%), projects (30%), and class participation (10%). Each assignment will receive a letter grade: A (excellent, 90–100%), B (good, 80–89%), C (average, 70–79%), D (poor, 60–69%), or F (unacceptable, 0–59%). Final grades will be based on an average of grades received for individual assignments.

Projects will be given every other week. Projects may include writing assignments, art activities, collages, and written review of gallery visits. These may be submitted via email to me, or turned in as physical papers or projects. Acceptable digital file formats for written assignments are Word documents (.doc and .docx), pdf files, and text (.txt). DO NOT SAVE PAPERS IN PAGES. DO NOT INCLUDE SPACES, HYPHENS, OR SYMBOLS IN FILE NAMES. There will be five projects.

Quizzes will be given every other week. Quizzes may include multiple choice, true/false, and short essay formats. Make-ups for quizzes must be taken within a week of the original quiz date and will only be offered for illness and/or personal crisis. It is the student's responsibility to contact the instructor to schedule a make-up quiz. There will be five quizzes.

There is a midterm and a final. These may include multiple choice, true/false, and short essay formats and will often include the identification of works by date, artist, medium, and artistic movement. The exams are noncumulative. Make-ups for exams must be taken within a week of the original test date and will only be offered for illness and/or personal crisis. It is the student's responsibility to contact the instructor to schedule a make-up exam.

**Schedule:**

Wednesday, 1/29/20: Project #1 due  
Wednesday, 2/5/20: Quiz #1  
Wednesday, 2/12/20: Project #2 due  
Wednesday, 2/19/20: Quiz #2  
Wednesday, 2/26/20: Project #3 due  
Wednesday, 3/4/20: Quiz #3  
Monday, 3/9/20 and Wednesday 3/11/20: Spring Break, NO CLASS  
Monday, 3/23/20: Midterm  
Monday, 4/6/20: Project #4 due  
Monday, 4/13/20: Quiz #4  
Monday, 4/20/20: Project #5 due  
Monday, 4/27/20: Quiz #5  
Wednesday, 5/6/20: Extra credit due

March 9–15, 2020: Spring Break

**FINALS:**

ART 1035-N01: Wednesday, 5/6/20: 8:00am – 10:00am, H-138

**Grading Policy:**

Letter Grade	Percentage Range
A	100–90
B	80–89
C	70–79
D	60–69
F	<60
FA	Awarded to students who stop attending class earlier than 2/3 into the part-of-term
FN	Awarded to students who never attended class

**Late Work Policy & Make-up Procedures for Missed Assignments and Work:**

Make-ups for quizzes must be taken within a week of the original quiz date and will only be offered for illness and/or personal crisis. Make-ups for assignments will be accepted within a week of the original quiz date and will only be offered for illness and/or personal crisis. It is the student's responsibility to contact the instructor to schedule a make-up quiz. Late work for unexcused absences will have 10 points deducted for each day the assignment or quiz is late.

**Attendance Policy**

Regular attendance is mandatory. Excessive unexcused absences (more than 50% of class periods) will result in automatic failure. Please contact me if you know ahead of time that you will miss a class.

A student is expected to attend all scheduled classes and laboratories. Absences in a course may affect a student's final grade. The student is responsible for all assigned work in the course regardless of excused or unexcused absences. Tardiness may also affect a student's final grade. Students are responsible for any information missed during their absence.

Per TBR policy, a student who does not officially drop or withdraw from a course, but receives a failing grade, will receive an "FA" if the last day of attendance was earlier than two-thirds into the part-of-term. That date equates to the last day to withdraw from the course.

An FN is awarded to students who never attended class.

### **D2L Brightspace/NSOnline and myNSCC email**

It is the student's responsibility to check D2L and MyNSCC email on a regular basis. These are the official communication channels between the college and students. Students are responsible for the information communicated through those channels. D2L contains specific course information and MyNSCC contains information important for other purposes.

### **Technology Statement**

Nashville State's classes are considered to be web-enhanced. Faculty have an expectation that students will use a computer and the Internet to complete assignments, engage in online discussions, and access various course materials through Desire2Learn (D2L) course shells. Computers are available for student use at each campus during campus open hours.

### **ADA Compliance Statement**

Nashville State complies with the Americans with Disabilities Act. If you wish to request any special accommodations for any courses in which you are enrolled, contact the Access Center at 615.353.3741 or 615.353.3721.

### **Classroom Misconduct**

Nashville State Community College has a zero tolerance policy for disruptive conduct in the classroom. Students whose behavior disrupts the classroom will be subject to disciplinary sanctions. The Nashville State Student Code of Conduct policy is available at [http://www.nscc.edu/content/resources/Student\\_Code\\_of\\_Conduct\\_Policy.pdf](http://www.nscc.edu/content/resources/Student_Code_of_Conduct_Policy.pdf).

Please be aware that children are not allowed in class or unattended on campus.

### **Academic Misconduct**

Any form of academic dishonesty, cheating, plagiarizing, or other academic misconduct is prohibited. Students are responsible for understanding and aiding by the Academic Misconduct Policy in the Nashville State Student Code of Conduct that can be found at [http://www.nscc.edu/content/resources/Student\\_Code\\_of\\_Conduct\\_Policy.pdf](http://www.nscc.edu/content/resources/Student_Code_of_Conduct_Policy.pdf).

In addition to other possible disciplinary sanctions that may be imposed through regular college procedures as a result of academic dishonesty the instructor has the authority to assign an "F" or a "Zero" for the exercise, paper, or examination or to assign an "F" for the course. Students may appeal through the appropriate college grade appeal procedures.

## **Academic Early Warning System**

Nashville State Community College has implemented an Early Warning System to notify students via email about academic problems such as poor classroom attendance, poor performance on assignments/tests, poor communication skills, late/missing assignments, and/or lack of classroom participation. \*Please note that Early Warning Alerts do not affect a student's academic standing.

## **RAVE Emergency Alert System**

Emergency events can happen at any time and Nashville State Community College wants to be able to notify students if and when they occur. For this reason, all students have been enrolled in the free RAVE alert system. If you have not already done so, please log in at <https://getrave.com/login/nscc> to confirm and update your contact information and notification preferences. It is critical that your information be correct so that you will receive any emergency notifications. Your RAVE Username is your NSCC email address. If you've never received an email from RAVE with your password, or if you need to reset your password, select "Forgot your password?" and a new password will be emailed to you. Should the RAVE system indicate "user not found", select Register and create your own RAVE account.

## **Inclement Weather Policy**

Nashville State will use the RAVE alert system to send a text message to students, staff, and faculty about adjusted hours of operation and/or closings at individual campuses. All students should check the Nashville State web site home page at [www.nscc.edu](http://www.nscc.edu) for announcements on campus closures, which may vary from campus to campus. Campus closures will also be announced on local television stations.

When classes are cancelled, an online assignment will be posted in NS Online. Check NS Online for a message from your instructor regarding your online assignment requirements.

Students should use their own best judgment in determining whether to report to campus during inclement weather when classes are not cancelled.

## **Class Cancellation Policy**

If the class is cancelled, the instructor will notify all students by posting in the NSOnline/D2L course, e-mailing through NSOnline/D2L, and/or by posting a sign on the classroom door. In the event of class cancellation, students must access NSOnline/D2L to complete classwork and the assignment that will be posted in the course D2L site.

Western Kentucky University  
Department of Art

*Digital Photography: ART496*

FALL 2017

ART496:006, CRN 46564: Mondays and Wednesdays, 9:10am – 11:50am

FAC454

Beth Reitmeyer  
Office: FAC416  
Phone: 847.691.6754  
E-mail: beth.reitmeyer@wku.edu  
Office hours: by appointment

**Course Description:**

An intensive introduction to the fundamentals of digital photography. Students will learn the basic photographic concepts, processes, and techniques of digital photography. Course topics include camera usage, editing tools, manipulation of digital images within your camera and within digital software, such as Adobe Photoshop. Composition, printing, electronic usage, and use within graphic design will also be covered. No previous studio experience or classes required.

**Course Objectives:**

By the end of the course you should have the ability to create strong digital photographs, proficiently edit and manipulate digital photographs, gain insight to the use of photography within fine art and graphic design, and be able to critically evaluate photography within various contexts. The course will also prepare you for more advanced studio and graphic design courses.

**Teaching Methodology:**

Class time will alternate between demonstration of techniques, lectures, individual guidance on particular projects, discussions of assigned readings, and group discussions/critiques of student work.

**Methods of Evaluation:**

Evaluation is made on the basis of grades received for individual projects, reflecting individual rates of improvement, originality, and craft. Each project will be given a number of points, from 50 to 500 points per project, points are based upon the following grades: A (excellent, 90–100%), B (good, 80–89%), C (average, 70–79%), D (poor, 60–69%), or F (unacceptable, 0–59%). Projects are due on the day they are assigned; points will be deducted for late projects. Final grades will be based on an average of grades received for your projects, plus the grade for your final project. Keep in mind that attendance, class participation, and sketchbook work may factor into the final grade, especially if your grade is borderline.

**Final Exam (Final Critique) date:**

Monday, December 4, 8:00am – 10:00am

Attendance:

The Digital Photography class will cover a large amount of material over a short period of time. As a result, missing even one class will cause you to fall behind in the material covered. For every three unexcused absences, your grade will be lowered by one letter grade. Three late arrivals or early departures equals one unexcused absence. Excessive unexcused absences (more than 50% of class periods) will result in automatic failure. Please contact me if you know ahead of time that you will miss a class.

Following established standards\* for a studio course of 3 semester credits, students are expected to meet the minimum requirements of 9 hours of studio time each week of the term. The Department of Art studio courses meet 5 hrs. 20 min. with an instructor; the remaining time (3hrs. 40 min.) is considered studio class preparation. To help meet this out-of-class requirement every studio course has open studio times, usually Friday through Sunday and evenings. Classroom scheduling is posted on studio doors. See the instructor for the current schedule.

(\*National Association of Schools of Art and Design, WKU's art accrediting agency)

Critiques:

Group critiques/discussions are one of the most useful ways to evaluate the photographs created for this class. We will have short critiques at least once a week. Longer critiques will be scheduled several times throughout the term.

Exhibitions/Publication:

Exhibition and publication of work is an integral part of life as an artist. Work will be posted within exhibition space in FAC; your work may also be published via the department's website, Facebook, Twitter, and/or Instagram sites.

Student Accessibility Resource Center (SARC) / ADA Accommodation:

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Statement About Art Use and Reproduction:

Western Kentucky University respects the authorship of original artwork produced in our classes, but also reserves the right to reproduce any of these pieces for departmental promotion, instruction, or program files. The university is also not liable for artwork lost from a designated pick-up space, hallway display, or after specified retrieval time has expired.

Title IX, Discrimination, Harassment and Sexual Misconduct Policy

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) at  
<https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and

Discrimination and Harassment Policy (#0.2040) at

[https://wku.edu/policies/hr\\_policies/2040\\_discrimination\\_harassment\\_policy.pdf.](https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf)

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

Additional Information at [www.wku.edu/syllabusinfo/](http://www.wku.edu/syllabusinfo/)

- Student Handbook
- Student Code of Conduct
- Blackboard Apps
- Academic Integrity Policy
- Student Resource Portal
- Student Complaint Procedures
- Student Grievance Procedures
- Student Legal Services
- Safe Spaces
- WKU Emergency Preparedness
- Active Shooter Preparedness
- All Gender Restrooms
- WKU Police
- Counseling and Testing

Materials:

In order to experience the full range of digital photography options that will be covered in this class, you need to purchase the following items. If you are unsure about what to specifically buy, wait to purchase and ask me.

Digital Camera: iPhone, Samsung Galaxy, point and shoot, and GoPro Cameras (at least one)

Required Text: Susan Sontag, *On Photography*

Optional: Memory Devices: Flash drive / thumb drive, at least 2 GB or external digital hard drive

Optional: Photographic papers

Optional: film camera (please note we currently are unable to develop and print film photography within the Department of Art)

*Additional materials may be required; materials will be announced when needed.*

Topic Outline:

This class will cover the following artistic skills:

- Camera usage, including controls, exposure, memory
- ISO
- Lens, shutter speed, aperture, (iPhones have f2.8 lens)
- Lens distortion, lens flare
- Focus
- Composition
- Lighting and lighting techniques, including natural lighting, flash photography, and set-up lighting
- Depth of Field
- HDR
- Panoramas
- Video, Time lapse, Slo-mo
- Editing and manipulating via your camera
- Editing and manipulating via Photoshop and other software
- Portraits
- Landscapes
- Action shots
- Set-up shots, including product shots and shooting photographs of art objects (paintings, sculpture, weavings, prints, etc.).
- Cropping
- Filters
- Color vs. Black and White
- CMYK vs. RGB

Topic Outline, continued

- Digital sizing
- File types (.psd; .jpg; .eps; .gif, etc.)
- Organizing your photos and videos
- Tracking your photos and how they are used
- Using iCloud, DropBox, etc.
- Sharing photos and videos

Western Kentucky University  
Department of Art

ART 496: *Ragdale Residency*  
Summer 2015 Study Away at The Ragdale Foundation  
May 8, 2015–June 5, 2015

Beth Reitmeyer  
Office: FAC 416  
Cell phone: 847-691-6754  
E-mail: beth.reitmeyer@wku.edu

Location: The Ragdale Foundation  
1260 North Green Bay Road  
Lake Forest, IL 60045  
847.234.1063  
[ragdale.org](http://ragdale.org)

**Course Description:**

Artists work and thrive within a variety of communities, and it is essential for young artists to learn how to work and thrive outside of what is, for most, their first artistic community: college. This course/residency/internship serves as an introduction to the various communities that exist within the art world: artists, residencies, galleries, museums, collectors, and viewers.

Students will work collaboratively to create art objects for Ragdale's 2015 Gala. The Gala celebrates the Ragdale Ring, an annual architecture competition to create an outdoor amphitheater and location for Ragdale's summer spotlight performance series. The Gala also allows Ragdale to celebrate the residency, thank supporters, and raise money. The theme for the Gala will be selected in the spring, and students will be given the opportunity to participate in initial brainstorming, via conference call, for art objects based upon the theme of the Gala. Prerequisites: ART130, ART131, or ART140.

**Course Objectives:**

By the end of the course/residency/internship, students will demonstrate the ability to:

1. Create commissioned works of art, while working collaboratively on a team of artists, on schedule and within a budget.
2. Identify and analyze successful artistic communities within Chicago, and strategize how to participate and/or create similar successful communities within the southern Kentucky region.
3. Create independent works of art in a residency setting.
4. Discern the difference between nonprofit and for-profit arts organizations, delineating the roles of these organizations within the art world. Organizations include artists' residencies (such as Ragdale), museums, galleries (commercial and alternative), art fairs, and artists' collectives.

**Teaching Methodology:**

Students will work collaboratively to create art objects for Ragdale's Gala. The collaborative work will occur within one of Ragdale's large artist studios. Students will also work on their own independent projects. There will also be workshops at Radgale, with a focus on artistic communities. Additional time will be spent meeting with visiting artists and going on field trips to Chicago area galleries, museums, and artists' studios.

Methods of Evaluation:

Evaluation is made on the basis of grades received for individual assignments, reflecting individual rates of improvement, originality, and craft. Grades will also be assigned for group projects. Projects are graded on the following scale: A (excellent, 90–100%), B (good, 80–89%), C (average, 70–79%), D (poor, 60–69%), or F (unacceptable, 0–59%). Final grades will be based on an average of grades received for individual and group projects.

Attendance:

This course will cover a large amount of material over a short period of time. As a result, arriving late or leaving early will cause you to fall behind in the material covered. Please contact me if you know ahead of time that you will miss a session or if you need to arrive late or leave early.

Sketchbook:

Your sketchbook should act as a daily record of ideas as generated in the class. Use it not only to make sketches and drawings, but to also write down ideas and notes. Please keep your sketchbook with you; I will look at it from time to time throughout the class.

Critiques:

Group critiques/discussions are one of the most useful ways to evaluate drawings created for this class. We will have short critiques at least once a week. Longer critiques will be scheduled several times throughout the term.

Exhibitions/Publication:

Exhibition and publication of work is an integral part of life as an artist. Drawings will be posted within exhibition space in FAC; your work may also be published via the department's website, Facebook, and/or Instagram sites.

Student Disability Services:

In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact Student Disability Services in Downing University Center, A-200. The phone number is 270-745-5004. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from Student Disability Services.

Statement About Art Use and Reproduction:

Western Kentucky University respects the authorship of original artwork produced in our classes, but also reserves the right to reproduce any of these pieces for departmental promotion, instruction, or program files. The university is also not liable for artwork lost from a designated pick-up space, hallway display, or after specified retrieval time has expired.

Materials:

Materials will be provided by The Ragdale Foundation. Feel free to bring other art materials with you.

Physical Requirements:

Most of the work will be created within Ragdale's Meadow Studio, which is in the middle of a Midwestern prairie. Students with seasonal allergies, bee allergies, and food allergies should inform staff. Students should be able to lift and move small works of art. There is one wheelchair accessible studio available; physically handicapped students are welcome to attend.

Itinerary:

Students will spend the majority of their time on the grounds of The Ragdale Foundation, working on art objects for the Gala, independent projects, and workshops. Field trips and studio visits into Chicago, IL, will occur on the weekends.

There will be two orientation meetings before May 18.

- May 18: Travel day. Depart from WKU 8pm. Ragdale tour, and initial workshop, Ragdale tour of facilities, intro to the architecture design team, props and drops intro team. 5pm meet and greet; orientation. 6:30pm dinner.
- May 19: Ragdale work day (6 hours) and independent work (2 hours) 10am-12pm work; 1pm-5pm work. Creation of final plan, sketches, and maquettes.
- May 20: Ragdale work day (6 hours) and independent work / workshop (2 hours) 10am-12pm work; 1pm-5pm work. Creation of final plan, sketches, and maquettes.
- May 21: Ragdale work day (6 hours) and independent work / workshop (2 hours) 10am-12pm work; 1pm-5pm work. Creation of final plan, sketches, and maquettes.
- May 22: Ragdale work day (6 hours) and independent work / workshop (2 hours) 10am-12pm work; 1pm-5pm work. Begin work on specific objects.
- May 23: Fieldtrip into Chicago, IL
- May 24: Student free day
- May 25: Ragdale work day (6 hours) and independent work / workshop (2 hours)
- May 26: Ragdale work day (6 hours) and independent work (2 hours)
- May 27: Ragdale work day (6 hours) and independent work / workshop (2 hours)
- May 28: Ragdale work day (6 hours) and independent work / workshop (2 hours)
- May 29: Ragdale work day (6 hours) and independent work / workshop (2 hours)
- May 30: Fieldtrip into Chicago, IL
- May 31: Student free day
- June 1: Ragdale work day (6 hours) and independent work (2 hours)
- June 2: Ragdale work day (6 hours) and independent work / workshop (2 hours)
- June 3: Ragdale work day (6 hours) and independent work / workshop (2 hours)
- June 4: Ragdale work day (6 hours) and independent work / workshop (2 hours)
- June 5: Travel day

Belmont University  
Department of Art

*Special Topics: Issues in Contemporary Art*  
<semester, year>

Beth Reitmeyer  
Office: <TK>  
Cell phone: 847-691-6754  
E-mail: beth.reitmeyer@gmail.com  
Office hours: <TK>

<days of the week>, <meeting time>, <meeting place>

**Course Description:**

A study of the styles and art movements from the late 1970's to the present. This course will explore how politics, social issues, critical theories, and technology has influenced the art world which has become increasing pluralistic. Issues of gender and identity, appropriation, performance art, neo-expressionism and postmodernism will be discussed through lectures, museum and gallery visits, and artists' writings.

**Course Objectives:**

Students will gain a thorough understanding of the art movements from the 1970's to the present. Students will be able to analyze artwork in the context of the place, time, and climate in which it was created.

**Teaching Methodology:**

Lectures, discussions of readings, museum and gallery visits will comprise the core of the course.

**Methods of Evaluation:**

Evaluation is made on the basis of grades received on the midterm examination (20%), the final examination (30%), two papers (20% each), and class participation (10%). Each assignment will receive a letter grade: A (excellent), B (good), C (average), D (poor), or F (unacceptable). Final grades will be based on an average of grades received for individual assignments.

**Required Texts:**

*Art In Theory: 1900–1990*, ed. Charles Harrison and Paul Wood.

*Art After Modernism: Rethinking Representation*, ed. Brian Wallis.

Course packet

**Carnegie Museum of Art and Gallery Visits:**

We will make visits to the Carnegie Museum of Art to look at actual artwork in their collection. We will also visit local galleries. Specific pieces in relation to topics covered in class will be discussed.

**First Writing Assignment:**

Select an artist working today. Obtain information from the artist's gallery, art publications, and the internet. Discuss the nature of the artist's work. What are the work's issues? What criticisms are raised about the work? What attracted you to the artist? How does the artist's work relate to culture and politics? The paper should be at least five pages in length. Include a bibliography and images of the artist's work.

Second Writing Assignment:

Analyze one of the museum or gallery exhibitions we attended. Discuss topics covered in class in relationship to the artwork. How does the artwork relate to the museum/gallery space? What were the reactions of the viewers? The paper should be at least five pages in length. Include a bibliography and images of the artist's work.

Topic Outline/Schedule:

Unless otherwise noted, readings are found in course packet.

Week 1: Overview. Modernism and Postmodernism. 1950's and 1960's: Abstract Expressionism, Pop Art, and Minimalism. "Death of Art." Political and social climate.

Week 2: "Art" expands. Influence of linguistics and structuralism. Rejection of art as commodity.: "Sculpture in the Expanded Field" by Rosalind Krauss; "What is Art? An Institutional Analysis" by George Dickie.

Week 3: Gender as identity. Masculinity, femininity, Feminism. *Art Bulletin*, Sept. 1987, "The Feminist Critique of Art History" by Gouma-Peterson Mathews.

Week 4: Ethnicity and race as identity. *The New York Times*, Dec. 3, 2015, "Three Artists Who Think Outside the Box," Nikil Saval. *Art Scenes* by Pablo Helguera. Ai Wei Wei's Twitter feed. "Art World Racism: a Documentation" by Howardina Pindell (originally from *New Art Examiner*, Mar. 1989, pp. 32–36); "Breaking the Silence" by Howardina Pindell (originally from *New Art Examiner*, Oct. 1990, pp. 18–23).

Week 5: First writing assignment due. Site specific work. Art in the community.: *Art in Theory*, "Public Projection" by Krzysztof Wodiczko pp. 1094–97; "Making Art as if the World Mattered" by Suzi Gablik (originally from *The Reenchantment of Art*). Performance art.: "In Conceptual Art" by Sol Lewitt; selected reading from *The Art of Performance: A Critical Anthology* ed. Battcock and R. Nickas.

Week 6: Film. Art and its use of film as medium. The influence of film on art: *Art After Modernism*, "Visual Pleasure and Narrative Cinema" by Laura Mulvey; "The Next Sex" by Jerry Saltz (originally from *Art in America*, Oct. 1996, pp. 82–89—on Matthew Barney); "Bill Viola: Altered Perceptions" by Michael Duncan (originally from *Art in America*, Mar. 1998, . 63–78).

Week 7: Midterm examination.

Week 8: The influence of Postmodernism on painting and sculpture of the 1980's. Influence of structuralism, Deconstructionism.: *Art in Theory*, "Modernity—An Incomplete Project" by Jurgen Habermas pp. 1000–8; *Art in Theory*, "What is Post-Modernism?" by Jean-Francois Lyotard pp. 1008–15; *Art in Theory*, "The Allegorical Impulse Towards a Theory of Postmodernism" by Craig Owens pp. 1051–59.

Week 9: Neo-Expressionism. Neo-Geo. The reemergence of the human figure in art.: *Art After Modernism*, "Last Exit: Painting" by Thomas Lawson pp. 153–66; *Art in Theory*, "Reflections on the Brecht–Lukas Debate" by Fredric Jameson pp. 976–79.

Week 10: Appropriation. Art as kitsch.: *Art in Theory*, "Taking Pictures" by Barbara Kruger p. 1070; *Art in Theory*, "From Criticism to Complexity" a discussion of various artists pp. 1080–84; "Allegorical Procedures: Appropriations and Montage in Contemporary Art" by B. H. D. Buchloh (originally from *Artforum*, Sept. 1982, pp. 43–56).

Week 11: Museum and gallery visits.

Week 12: Second writing assignment due. Interdisciplinary work. Dismissal of traditional art categories.  
Installation. The influence of the internet. Globalization: biennials and international art expos.:  
*From Margin to Center: the Spaces of Installation Art*, “Introduction” and “Environments” by  
Julie H. Reiss pp. xi–46.

Week 13: Beauty. Craft.: Selected essays from *The Invisible Dragon: Four Essays on Beauty* by Dave  
Hickey.

Week 14: Pastiche and Prosumerism. Post-post modernism. *Your Everyday Art World* by Lane Relyea.

Week 15: Final examination.

Western Kentucky University  
Department of Art

*Painting: ART 260*  
SPRING 2016

Beth Reitmeyer  
Office: FAC 416  
Cell phone: 847-691-6754

E-mail: beth.reitmeyer@wku.edu  
Office hours: by appointment

**Course Description:**

An intensive studio introduction to technical, formal, and conceptual concerns of paintings.. Students create paintings to specific visual problems while learning how to use the medium of paint. Course topics include composition, use of line and form, color theory, content, and the history of painting.

**Course Objectives:**

By the end of the course you should demonstrate the ability to mix and apply oil paint within strong compositions. You will also create strong compositions, understand color theory and its use, and relate form to content. Key terms and concepts will be explored, and you will be able to discuss paintings within a critique format. The course will also prepare you for more advanced studio courses.

**Teaching Methodology:**

Class time will alternate between demonstration of techniques, lectures, individual guidance on particular projects, discussions of assigned readings, and group discussions/critiques of student work.

**Methods of Evaluation:**

Evaluation is made on the basis of grades received for individual assignments, reflecting individual rates of improvement, originality, and craft. Your work will be included within your portfolio, which will be reviewed several times throughout the semester, receiving the following grades:

A (excellent, 90–100%), B (good, 80–89%), C (average, 70–79%), D (poor, 60–69%), or F (unacceptable, 0–59%). Final grades will be based on an average of grades received for your portfolio reviews, plus the grade for your final project. Keep in mind that attendance, class participation, and sketchbook work may factor into the final grade, especially if your grade is borderline.

**Portfolio Due Dates (these are subject to change):**

- Wednesday, 9/16/15
- Wednesday, 10/21/15
- Wednesday, 11/18/15
- Monday, 12/7/15: Final critique. Final project/portfolio due  
Final portfolios and final projects are due during the designated times for the class's final exam, which is Monday, 12/7/15, 8:00 am – 10:00 am.

Attendance:

Painting class will cover a large amount of material over a short period of time. As a result, missing even one class will cause you to fall behind in the material covered. For every three unexcused absences, your grade will be lowered by one letter grade. Three late arrivals or early departures equals one unexcused absence. Excessive unexcused absences (more than 50% of class periods) will result in automatic failure. Please contact me if you know ahead of time that you will miss a class.

Following established standards\* for a studio course of 3 semester credits, students are expected to meet the minimum requirements of 9 hours of studio time each week of the term. The Department of Art studio courses meet 5 hrs. 20 min. with an instructor; the remaining time (3hrs. 40 min.) is considered studio class preparation. To help meet this out-of-class requirement every studio course has open studio times, usually Friday through Sunday and evenings. Classroom scheduling is posted on studio doors. See the instructor for the current schedule.

(\*National Association of Schools of Art and Design, WKU's art accrediting agency)

Old Book/Sketchbook (book you'd like to alter):

Your sketchbook/book should act as a daily record of ideas as generated in the class. Use it not only to make sketches and drawings, but to also write down ideas and notes. Please keep your sketchbook with you; I may look at it from time to time throughout the class. For this semester, we will be working within and altering an old found book. There will be a stack of old books available to you to pick one from on the first day of class; feel free to locate one on your own. I will be giving you prompts and brainstorming activities weekly, if not daily, for altering and working within your book.

Critiques:

Group critiques/discussions are one of the most useful ways to evaluate drawings created for this class. We will have short critiques at least once a week. Longer critiques will be scheduled several times throughout the term.

Exhibitions/Publication:

Exhibition and publication of work is an integral part of life as an artist. Work will be posted within exhibition space in FAC; your work may also be published via the department's website, Facebook, and/or Instagram sites.

Student Accessibility Resource Center:

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. The phone number is 270.745.5004 [270.745.5121 V/TDD] or email at [sarc@wku.edu](mailto:sarc@wku.edu). Please do not request accommodations directly from the professor or instructor without a letter of accommodation (LOA) from The Student Accessibility Resource Center.

Statement About Art Use and Reproduction:

Western Kentucky University respects the authorship of original artwork produced in our classes, but also reserves the right to reproduce any of these pieces for departmental promotion, instruction, or program files. The university is also not liable for artwork lost from a designated pick-up space, hallway display, or after specified retrieval time has expired.

## Materials:

In order to experience the full range of painting options that will be covered in this class, you need to purchase the following items. If you are unsure about what to specifically buy, ask me.

oil paints: **DO NOT PURCHASE ACRYLIC PAINTS!!!!**

- alizarin crimson
- burnt sienna
- burnt umber
- raw umber
- dioxazine purple
- ivory black or mars black
- phthalo green
- titanium white (large tube)
- cadmium yellow-light hue or hansa yellow
- cadmium red-medium hue
- yellow oxide or yellow ochre
- ultramarine blue
- cerulean blue hue
- cobalt blue hue

Several cups or jars

2–5 sheets of BFK Reeves or Arches drawing paper, @ 22" x 30"

paint brushes, one each of:

- #2 flat
- #6 flat
- #12 flat
- #4 round

2" house painting brush

old book to use as your sketchbook

palette knife

acrylic gesso – jar or bucket (share with a friend or friends if you buy the bucket)

Eco-House NeutralThin thinner

linseed oil (small container)

cotton rags

two eight foot long 2 x 4 pieces of pine lumber (not treated, not green, not from the center of the tree)

cotton duck canvas

Optional: 1 box or bag to hold your supplies

Feel free to bring other painting and art materials to class.

*Additional materials may be required.*

Belmont University  
Department of Art

*Special Topics: Art, Christianity, and Zeitgeist*  
<semester, year>

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Office hours: <TK>

<days of the week>, <meeting time>, <meeting place>

**Course Description:**

A study of the impact of Christian theology on art creation, from the birth of Christianity to the present. This course will explore how theology, social issues, historical context, zeitgeist, and controversies have influenced the creation of art. Issues and theology will be discussed through lectures, museum and gallery visits, and artists' writings. Students will create works of art based upon ideas presented in class.

**Course Objectives:**

Students will gain a thorough understanding of the art and Christian thought from the birth of Christianity to the present. Students will be able to analyze artwork in the context of theology, the place, and the time, in which works were created. They will be able to distill and integrate Christian ideology into their artwork.

**Teaching Methodology:**

Lectures, discussions of readings, museum and gallery visits will comprise the core of the course.

**Methods of Evaluation:**

Evaluation is made on the basis of grades received on the midterm project (20%), the final project (30%), two papers (20% each), and class participation (10%). Each assignment will receive a letter grade: A (excellent), B (good), C (average), D (poor), or F (unacceptable). Final grades will be based on an average of grades received for individual assignments.

**Required Texts:**

*The Clash of the Gods: A Reinterpretation of Early Christian Art*, Thomas F. Mathews

*Concerning the Spiritual in Art*, Wassily Kandinsky

*Art and the Bible*, Francis A. Schaeffer

*The Liberated Imagination*, Leland Ryken

*It Was Good: Making Art to the Glory of God*, ed. Ned Bustard ed.

*Culture Care: Reconnecting with Beauty for our Common Life*, Makoto Fujimura

*Your Everyday Art World*, Lane Reylea

Course packet

**Frist Center and Gallery Visits:**

We will make visits to the Frist Center to look at actual artwork in their collection. We will also visit local galleries. Specific pieces in relation to topics covered in class will be discussed.

Topic Outline/Schedule:

Unless otherwise noted, readings are found in course packet.

- Week 1: Overview. Early Christianity and the influence of Greek and Roman art and religions. *The Clash of the Gods: A Reinterpretation of Early Christian Art*, Thomas F. Mathews.
- Week 2: Early Christian and Byzantine theological councils. Constantine the Great. Early church architecture, mosaics, and illuminated manuscripts. The influence of the second commandment and the iconoclast controversy. Christ as the Good Shepherd, the Pantocrator, and Mary as the Theotokos (Mother of God instead of the Virgin). Impact of the belief that Christ would return at 1000.
- Week 3: Romanesque and Gothic art and architecture. The rise of monarchies and the Catholic church. Impact of feudalism and plagues. The theology of light within the Gothic; the impact of relics and pilgrimage.
- Week 4: First writing assignment due. The Renaissance, Neo-Platonism, and Humanism in Italy. Christ on the cross. The Northern Renaissance. The Reformation. Martin Luther's "95 Theses" and excerpts from John Calvin's *Institutes of the Christian Religion*. The Counter Reformation.
- Week 5: The Baroque. Influence of Philosophy: Immanuel Kant and Edmund Burke. Impact of the fall of the monarchies and political revolutions.
- Week 6: Rise of Modernism. The artist as genius; patrons become collectors. Creation of art museums and the contemporary academy. Industrialization. Social activism (labor laws, child labor)
- Week 7: Midterm art project due. Sigmund Freud and psychoanalysis; impact of Albert Einstein's work. Abstraction, non-objectivity, and spirituality. Piet Mondrian and Theosophy. *Concerning the Spiritual in Art*, Wassily Kandinsky. WWI, Futurism, and Dadaism.
- Week 8: WWII and migration of artists, intellectuals, and art centers from Europe to the United States. *Art and the Bible*, Francis A. Schaeffer. End of Modernism; Conceptual Art.
- Week 9: Post Modernism, identity. Christian criticism and reclamation of the arts in the 1980's and 1990's. *The Liberated Imagination*, Leland Ryken.
- Week 10: Contemporary Christian analysis of art practices. What is your role? *It Was Good: Making Art to the Glory of God*, ed. Ned Bustard.
- Week 11: Museum and gallery visits. Continued discussion of essays from *It Was Good: Making Art to the Glory of God*, ed. Ned Bustard.
- Week 12: Second writing assignment due. Identifying how Christians can impact world culture. Globalism. *Culture Care: Reconnecting with Beauty for our Common Life*, Makoto Fujimura. American Protestant Christianity's love of truth and beauty
- Week 13: Globalization, networks, capitalism, and consumerism. *Your Everyday Art World* by Lane Relyea.
- Week 14: Christianity and its impact on the art of Africa, Asia, and the Latino worlds.
- Week 15: Final art projects due.