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Office Hours: Tues. and Thurs., 1:00-2:00 p.m., and by appointment

**INTRODUCTION TO THE FINE ARTS  
FNA 103 (3 credits) Fall 2008**

**Texts:**

Marien and Fleming, *Fleming's Art & Ideas*, 10<sup>th</sup> ed.  
Douglass, *The Museum Experience*  
*The Oedipus Cycle*  
Hacker, *A Pocket Style Manual*, 5<sup>th</sup> ed.

**On Reserve** at the circulation desk in Cressman Library for you to make one copy of:  
Dan Gioia, "Gioia to Graduates: 'Trade Easy Pleasures for More Complex and Challenging Ones'"

Poetry folder

After we view films in class, they will be put on reserve

**Course Description:** An introduction to the fine arts and to writing about the fine arts. Under the old curriculum, this course fulfills the core requirements of Art and Arts & Society; under the new, it fulfills one of the core requirements for Art. It also fulfills the category of WRI 2 for both curricula.

Format: Lecture/discussion

**Course Objectives:**

- At the completion of the course, students will have an overview of developments in the fine arts (works from art, architecture, music, creative writing [poetry], drama, dance, and film).
- Students will have knowledge of individual works and their contexts.
- Students will have knowledge of basic terms in the fine arts.
- Students will have mastered strategies for studying works.
- Students will have mastered strategies for writing effective essays for audiences.
- Students will gain an appreciation of the fine arts.

**Course Outcomes:**

- Students will demonstrate their knowledge of developments in the fine arts.
- Students will demonstrate their knowledge of individual works of fine art.
- Students will demonstrate and apply their knowledge of basic terms.
- Students will demonstrate critical thinking, synthesis, and awareness of audience in oral and written assignments.
- Students will demonstrate competence in writing effective essays.

### **Course Requirements:**

**Your presence and your participation will determine the success of this class.**

--**Attendance Policy:** Attendance is required. Please note: You are allowed two absences (this includes medical and sports absences, so plan your cuts carefully). More than two (2) absences will affect your final grade; seven (7) absences will result in a grade of **F**. Excessive lateness (more than ten minutes on one or more occasions) and early departures will count as absences.

--**Completion** of all reading, writing, and research assignments by the dates specified.

--**Four papers**

--**Draft workshops** for three of those papers

--**Four** open-book "Treasure Hunt" **quizzes**

--**A final project:** a compilation of images and words

--**Active participation:** all class members are expected to participate in discussions of readings, objects of art, and other students' writing. All students must be prepared to present their work in its entirety or in part.

--**Attendance at an exhibit:** you may choose to attend an artist's talk and show at CCC, or you may choose to go on the NY Museum Trip in October. (Or you can do both!) There will be a required writing assignment that requires your attending at least one of these.

**Note: There will be a penalty for late work:** If you miss a class on a day when written work or one of the quizzes is due, your work/test form is still due on that date. Late papers and quizzes will lose a full grade (Thus, a paper or quiz that would have merited a "3" or a "B" will receive a grade of "2" or "C.")

### **Assessment/Grading:**

Relationship of assignments and requirements to outcomes:

--Students will demonstrate their knowledge and synthesis of course content by their completion of quizzes, writing assignments, and the final compilation project and by their meaningful participation in class discussions.

--Students will demonstrate the ability to engage in critical analysis through class discussions and written assignments.

--Students will demonstrate the ability to write clearly and effectively in a series of essays.

**Grading** for all writing assignments and the final project will be holistic and use a scale of 1-4, 4 being the highest score (and the equivalent of an A).

Because of the emphasis on the process of writing, I will not assign letter grades to individual papers. I will, however, make copious comments and use a system of numbers:

**4** indicates excellent/outstanding work, **3** indicates satisfactory progress/good work, **2** indicates fair work, and **1** will serve as a warning about unsatisfactory work. I will give you a warning at the midpoint of the semester if it seems as though your work merits a grade below B-. The rubric for grading is included on the last page of this handout.

Grading for quizzes: points will be cumulative over the four tests, for a total of 100 points.

**Final Grade:**

Treasure Hunt Quizzes, 15 %; Class Grade (attendance, participation in meaningful discussion and peer-critiquing, your progress), 15%; Average of 5 Writing Assignments, including Final Project, 70%

**For extra credit:** you may write an additional response paper on poet/nonfiction writer Mark Doty's reading OR a performance (theatrical production, dance recital, or concert) sponsored by the Performing Arts Department. Your extra-credit paper will be due no later than one week after the event.

**Preparing Your Work:**

- All work written outside of class must be typed.
- On some occasions, you will need to provide copies of your work for the rest of the class.
- All work should be double-spaced. Use one-inch margins and a font size of 12 (This is a sample of size 12 font).
- Proofread. And then proofread again. Using the spell check is only the start. Read your work aloud to double-check for errors.
- Submit all work on time: remember the penalty for late work.
- Do not wait to print your paper until just before it is due (Something will inevitably go wrong).
- You should begin planning your final project by late October.
- Keep a copy of everything that you write.

**Additional Student Responsibilities:**

**Make-Up Policies:** If you miss a class, you are still responsible for the material covered. All assignments must be completed and presented on time. The only excuse honored for missing a due date will be a note signed by medical personnel; you will then have a maximum of 7 days to complete late work.

The Cedar Crest **Honor Code** and the **Classroom Protocol Code**, as stated in the Customs Book, will be in effect at all times.

**Plagiarism**, which is the appropriation of and uncredited use of another's work, is a serious offense.

A reminder of the statement on plagiarism distributed to all students in WRI 100: It is dishonest to present oral or written work that is not entirely the student's own. Students must follow the requirements of the instructor regarding when and how much collaboration with other students is permitted. Any language taken from another source, whether individual words or entire paragraphs, must be placed in quotation marks and attributed to the source, following the citation format specified. Paraphrased material from an outside source must also be attributed. In addition, if the student is indebted to another source for a specific perspective or line of argument--regardless of whether the student has directly quoted the source or not--that debt must be acknowledged.

It does not matter if the work is by an established author, a term-paper writer who sold his work to a plagiarism site for \$5.00, your best friend, or a blogger whose writing you find appealing.

**Plagiarism** is theft; it is unethical. It is a waste of your time, integrity, and money and a waste of your classmates' and my time and energy. An act of intentional plagiarism or cheating will result in a grade of **F** for the course.

**College Policy Regarding Learning Disabilities:** Students with documented disabilities who may need academic accommodations should discuss these needs with their professors during the first two weeks of class. Students with disabilities who wish to request accommodations should contact the Learning Center.

--Before you leave class on the first day, make sure that you have the phone numbers/e-mail addresses of two of your classmates.

--Remember to turn off your cell phone before the start of class.

--If you have a question about assignments, do not hesitate to ask. Chances are that one or two other people in the class will have the same question and will be grateful to you for asking.

And now (at last), on with the syllabus.

## Syllabus

Reading and writing assignments must be completed by the dates specified. Please note that workshops need to be flexible; if changes seem to be appropriate, we'll revise the syllabus accordingly. Also note that workshops—one of our most important classroom activities--may require more time than the syllabus anticipates.

1 Tues., August 26

### **Introduction** to the Course

What are the fine arts and why take time for such a course?

The beginnings of fine arts (The Cave at Lascaux)

2. Thurs., Aug. 28

Be prepared for the syllabus quiz

\* **Workshop: Writing Assignment #1** Your first experience with the fine arts (1-2 pages). Bring copies for the rest of the class. Submit your polished paper to me at the start of the class following your presentation.

Read: Dana Gioia, "Gioia to Graduates: 'Trade Easy Pleasures . . .'" (on reserve).

Tues., Sept. 2

### \* **Workshop for Writing Assignment #1 continued**

\* If you presented your work on Thurs., Aug. 28, your revised copy is due today.

### **Art and Architecture**

To prepare for this class, consult the index of A&I; read the sections of the text relating to the items in the list below. In your notebook, jot down essential information ("period," distinguishing characteristics); then write a sentence or two on your reaction.

Stonehenge

Pyramid of Khufu at Giza

The Parthenon

The Chartres Cathedral, France

Thurs., Sept. 4

If you presented your work on Tues., your revised copy is due today.

Architecture continued: An introduction to the 20<sup>th</sup> century, via a tour of Chicago. While watching the video, jot down in your notebook names of architects and terms such as "art deco," "modernism," "postmodernism."

Also, getting ready to view an exhibit

Read *The Museum Experience*, 1-35

**Note: Sept. 9** Ann Harding--on-campus exhibit. Reception, 5:00-5:45 p.m. and artist's talk, 5:45-6:30 p.m., Tompkins Gallery (TCC). **This is one of three choices for the exhibit assignment, Writing Assignment #2** Response/review (1½-2 pages), labeled "Artist's Exhibit," is due no later than Tues., 9/16. Bring to class, along with copies for everyone. Remember to create your own title. This is one of the three choices for the art-exhibit assignment.

Tuesday, September 9

**Treasure Hunt Quiz #1 due at start of class**

This is open text (print and online). After each answer, provide information re: the source, so that you will have a complete set of notes for later reference when writing, teaching, etc.

\* **Presentation/Workshop: For Writing Assignment #3**, your task will be to write a response/reaction paper (1½-2 pages) on a work of art by one of the artists listed here .

You may choose to write about a work included in our text or another work.

Bring your paper, along with copies, to the class on the day when the artist is scheduled: 9/9, 9/11, 9/16. Your commentary will be an important part of our discussion. All members of the class should prepare by consulting the index of *A & I* and by reading the related sections.

**Art**

Leonardo da Vinci 1452-1519 Also, look online for *The Mona Lisa*

<[http://www.paris.org/Musees/Louvre/Treasures/gifs/Mona\\_Lisa.html](http://www.paris.org/Musees/Louvre/Treasures/gifs/Mona_Lisa.html)>

Raphael 1483-1520

Michelangelo 1573-1610

Thursday, September 11

Art continued:

Vermeer (1632-75)

Goya (1746-1828)

Monet (1840-1926)

Mary Cassatt (1844-1926)

Discussion of CCC art exhibit

Tuesday, September 16

\* **Assignment # 2** due, if you have chosen to write about the first CCC exhibit. Bring copies.

Art continued

Seurat (1859-91)

Picasso (1881-1973)

Frankenthaler (1928- )

Thursday, September 18

Catch-up day

Tuesday, September 23

An Interlude of **Creative Writing/Poetry**

Paintings and Poems:

On reserve in the library is a folder of the following poems. Behind the title of the poem below is the information re: the painting(s) that inspired the poem (and, in one case, was inspired by the poem). Be prepared to discuss the starred items:

\*William Carlos Williams, "The Dance" (Pieter Brugel the Elder, *The Wedding Dance*)

\*William Carlos Williams, "Portrait of a Lady"(Jean Honore Fragonard, *The Slipper*; see also Jean Antoine Watteau's works)

\*William Carlos Williams, "Landscape with the Fall of Icarus" (Pieter Bruegel the Elder, *Landscape with the Fall of Icarus*)

\*W. H. Auden, "Musee des Beaux Arts" (Pieter Bruegel the Elder, *Landscape with the Fall of Icarus*)

Sandra Nelson, "When a Woman Holds a Letter" (Jan Vermeer, *The Loveletter*)

Eamon Grennan, "Breakfast Room" (Pierre Bonnard, *The Breakfast Room*, 1930-31)

Sam Yellen, "Nighthawks" (Edward Hopper, *Night Hawks*, 1942)

\*Anne Sexton, "The Starry Night" (Vincent Van Gogh, *The Starry Night*, 1889)

Wallace Stevens, "The Man with the Blue Guitar" (Pablo Picasso, *The Old Guitarist*, 1903, and Robert Motherwell, *Blue Air*, 1946)

John Stone, "Three for the Mona Lisa" (Leonardo da Vinci, 1503-05)

Before coming to class on Sept. 23, find some or all of the paintings in your text and online.

Thursday, Sept. 25

**Treasure Hunt Quiz #2 due**

Poetry and Paintings continued

Tuesday, Sept. 28

**Film:** *Pollock* (2000), directed by and starring Ed Harris as Jackson Pollock. Barbara Turner and Susan Emshwiller wrote the screenplay, based on *Jackson Pollock: An American Sage*, by Steven Naifeh and Gregory White Smith. Look up Pollock (and Lee Krasner) in *A & I*.

Thursday, Sept. 30

Film continued: *Pollock*

**\*Final copy of Assignment #4 due: An analysis of a poem as a response to a painting** (approximately 3 pages). Note: **There will not be a workshop for this assignment.**

Tuesday, Oct. 7

**Sculpture:** A real treasure hunt: research the sculpture on CCC's campus. Bring notes on your findings to class.

Thursday, Oct. 9

**Drama:** Backgrounds and origins

*Oedipus Rex*

Tuesday, Oct. 14 No class meeting on this day—Fall break

Thursday, Oct. 16

*Oedipus Rex* continued

Tuesday, Oct. 21

**Treasure Hunt Quiz #3 due**

Film: *Sunday in the Park with George* (video production of musical stage production).  
Dir. for film by Terry Hughes, 1986. Play (“book”) by James Lapine; music by Stephen  
Sondheim. Mandy Patinkin plays the roles of Georges and George Seurat; Bernadette  
Peters plays Dot/Marie. *Sunday . . .* won the Pulitzer Prize for Drama, 1985.

Thursday, Oct. 23

Film continued: *Sunday in the Park with George*

Tues., Oct. 28

Wrap-up discussion of film; viewing and discussion of selected scenes from another  
Sondheim musical, *Into the Woods*.

Thurs., Oct. 30

**Music:** A Very Brief Introduction, or traveling from the postmodern period of Sondheim  
back to the Middle Ages:

Hildegard von Bingen

From the Baroque Style:

Vivaldi

Bach

Saturday, Nov. 1 Bus trip to New York

To prepare: visit the online site of The Metropolitan Museum of New York; also check  
sites for galleries in Chelsea and Soho.

**This is one of three choices for the exhibit assignment (Assignment #2):** If you choose  
this exhibit, your review (1 ½-2 pages), labeled Assignment #2 (Artist's Exhibit), is due  
on Tues., Nov. 4. Bring copies.

Tuesday, Nov. 4

\* **Workshop:** paper on selection from a New York museum

Discussion of film and of exhibits in Metropolitan Museum

Thursday, November 6

\* **Workshop** continued

\* If you presented your rough draft on Tuesday, the polished version of your paper is due  
today

Note: Thursday, Nov. 6 Artist Robin Strangfeld—on-campus exhibit. Reception, 5:15-  
6:00 p.m.; artist's talk, 6:00-7:00 p.m. If you still need to complete the exhibit  
assignment, this is your last opportunity. Your paper will be due on Tues., Nov. 11.



Tuesday, Nov. 11

\* **Exhibit paper** on second visiting artist due today

On this day and Thursday, Nov. 13, our subject will continue to be **music**:

From the Classical Style (here the word "Style" refers to the period--mid-1700s through early 1800s; the phrase "classical music" refers to the music of several hundred years):

Mozart

The Classical style and the beginnings of the Romantic Period:

Beethoven

From the mid-twentieth century, what is often called the best-known piece of American classical music: Copland's *Appalachian Spring* (dance performance by Martha Graham)

From the late 20<sup>th</sup> c, Philip Glass

Tuesday, Nov. 18

**Treasure Hunt Quiz # 4 due**

**Film:** *Frida* (2002), directed by Julie Tamor. Screenplay by Rodrigo Garcia, Clancy Sigal, Diane Lake, Gregory Nota, Anna Thomas, and Edward Norton. Based on Hayden Herrera's *Frida: A Biography of Frida Kahlo*. Selma Hayek plays the title role; Alfred Molina plays Diego Rivera.

Before class, look up Kkahlo in *A & I*.

Thursday, Nov. 20

*Frida* continued.

Tuesday, November 25 No class meeting.

Thursday, November 27 Thanksgiving

Tuesday, Dec. 2

**Presentations of final project:** your fine arts compilation

Thursday, December 6

**Presentations continued**

Last words, or nearly last words

## Writing Assignments

For practice, it is a good idea to get in the habit of citing primary sources, so include citations for primary works (paintings, poems, etc.) in every paper that you write.

**Whenever** you use, in direct quotation or paraphrase, content from a secondary source--from our textbook to published critical reviews to Bobby Jo's blog on "The Ten Best Paintings of All Time"--you must acknowledge your source. **Plagiarism** is so serious that it will result in a grade of F for the course. See the section on Plagiarism under "Additional Student Responsibilities." If you have any questions about handling sources, consult the handbook and/or ask me. That last item above, by the way--Bobby Jo's blog--is an example of an unprofessional source. Part of researching is using judgment re: the sources you select. Encyclopedias (this includes Wikipedia) and dictionaries are not adequate or effective sources for college-level writing.  
Style sheet: use MLA format, 6<sup>th</sup> ed.

Note: The bright side to all of this is that the more you practice working with sources, the easier it becomes.

Places to start online:

www.nytimes.com (you can sign up for a free subscription)

WebMuseum at <http://www.ibiblio.org/wm/>

Major museum sites; see, for example <http://www.metmuseum.org/> (Metropolitan Museum of Art, Manhattan)

### Four Papers:

**Assignment #1** Due on Aug. 28 for workshop

Your first experience with the fine arts (1-2 pages)---this essay will combine personal narrative and description and may include analysis. Bring copies for the rest of the class. Submit your polished paper to me at the start of the class following your presentation.

**Assignment #2** Due on Sept. 17, Nov. 4, or Nov. 11\* for workshop

Exhibit Review (1½-2 pages)--a review of a work of art from the Metropolitan Museum Trip or a CCC exhibit. This assignment is based on a game devised by Thomas Hoving, former curator of the Metropolitan Museum of Art: write a review of the piece that you would like to own (Hoving says steal, but we want to stay aboveboard).

The date for the bus trip, which is strongly recommended, is Sat., Nov. 1. Dates for artist's talks: Sept. 9 and Nov. 6. Due dates for reviews: Sept. 16, Nov. 4, Nov. 11 (due to time constraints, we may not be able to consider workshop drafts for the third event, in which case you will simply submit your work on Nov. 11).

In writing this paper, you will find it helpful to provide a context (period of piece, other related works at the museum, overall theme of visiting artist's exhibit, etc.).

**Assignment #3** Due Sept. 9, 11, or 16 for presentation/workshop

A review/response paper (1½-2 pages) on a work of art by one of the artists listed on the syllabus.

You may choose to write about a work included in our text or another work.

Bring your paper to the class on the day when the artist is scheduled: 9/9, 9/11, 9/16. Your commentary will be an important part of our discussion. All members of the class should prepare by consulting the index of *A & I* and by reading the related sections.

**Assignment #4** Due for submission on Sept. 30

**An analysis of a poem as a response to a painting.** This essay (of approximately 3 pages) should include:

An opening paragraph that introduces your chosen pair.

A brief description of the painting, "placing" it for your readers

Your analysis of the painting, along with a brief description of any relevant general critical response to the work

Your analysis and assessment of the poem: as a separate work of art and as a response to the painting

**There will not be a workshop for this assignment.**

### **Final Project**

**Assignment #5** Due Dec. 4

**A Compilation of Images and Words:** your fine arts compilation, which should include:

- (1) an introduction that assesses your performance in FNA 103 and the rationale behind your choices for this final project
- (2) a combination of selections from at least three of the following categories: your photograph(s) of an object or objects of art, your original sketch(es) or painting, 1-2 original poems, a published poem or song on a work of fine art (with author cited; this should be in addition to the list on the syllabus), quotations from those working in the fine arts. If you participated in one of the stage performances, you might keep a "diary" of that experience. Note: you may have some other ideas for this section—double-check with me. Not everything may fly, but I'm interested in hearing whatever creative ideas you have.
- (3) your brief written commentaries on your selections for #2 (here you will go beyond your introduction and offer analysis).
- (4) a one-page reflection on one of the works of art that you discovered this semester (this may be from any of the fine arts areas, including film): explain why this work deserves its reputation and why it moves you.
- (5) a list of Works Cited

\* All original creative work of yours included in this compilation should be new—not a project for an earlier class.

**Rubric:****4 Superior/Outstanding**

Work that uses an assignment as the occasion for a piece of writing imaginative and compelling enough to engage readers on its own terms. It presents an insight or viewpoint with enough fullness and support to command readers' respect, if not their assent. The treatment of content is fresh, not hackneyed, and the language is clear and vivid, not cliched. Superior work demonstrates mastery of form, uses sophisticated sentence structure, and needs little or no additional editing in terms of basic details of grammar, punctuation, and format. An "A" essay should use terms correctly; it should also demonstrate the proper handling of sources.

**3 Good**

Work that meets all of an assignment's expectations with competence. The work may lack the fresh thought or compelling development of 4-work\*, but it demonstrates, nevertheless, its author's ability to respond intelligently to an assignment's demands, to structure and focus writing clearly, and to choose words accurately and effectively.

\*In contrast to 4-work, 3-work may--despite its original thought--require a final editing that takes care of weaknesses in basics that detract from the content.

**2 Fair**

2-work shows evidence of attempting to meet the assignment's bare specifications, but lacks sharp focus, the full and purposeful development, or the stylistic awareness necessary for a higher grade. 2-work is clearly inadequate in at least one way. Although 2-work may demonstrate competence in one or more facets, one or two pervasive weaknesses will outweigh its strengths. Weaknesses may include failure to engage meaningfully an important aspect of the writing task or to maintain a focus; skimpy or illogical development; repeated significant errors in grammar or idiom.

**1 Poor**

Work that does not respond acceptably to an assignment, 1-work may misunderstand or disregard the assignment's intent, lack any pattern or organization, or make enough errors in Standard English to make it difficult for a reader to follow the author's thought.

**F Failure**

The following will merit a grade of F: Failure to submit an assignment, incomplete work, work that disregards the assignment's intent, and, of course, plagiarism.