

DePaul University
School of Continuing and Professional Studies
CCA 342/AI 342 “Learning Art History Through the Art Institute”
Fall, 2019

Instructor: Joe Cunniff, jcunniff@depaul.edu , Phone: (773) 726-9236

Course Dates: Sunday afternoons, 1-4:15 pm. September 17 to Nov. 17, 2019

Course Location and Delivery Format: All ten classes will meet at The Art Institute of Chicago, which is located on Michigan Avenue at Adams. We will meet at front information desk. Only in the second part of each class do we go to a classroom: Room Lewis 103 at 25 East Jackson Blvd, Wabash and Jackson.

Course Description: Welcome! This course is open to all DePaul students. Those in the SCPS program take it for competencies, those in other programs take it for credits. Whether you already like art, or if you have never been to the Art Institute before, this course provides a great opportunity. The Art Institute of Chicago is one of the nation's finest art museums, and includes the largest collection of French Impressionist paintings outside of Paris, France. The museum offers wide opportunities for the study of art. You will study great works of art at the Art Institute from Greece and Rome, through the Middle Ages, the Renaissance, the Baroque, Rococo, Romantic, Impressionist, Post-Impressionists, and Modern periods right up to contemporary time. Students will learn art history and how to study a painting as well as learning overall periods, styles and trends, as well as insights into the lives of the artists. Students will also gain knowledge of the museum as a starting-off place for further studies. Students will learn how to look and see in more refined and informed ways, enjoy art on deeper levels, and understand the relationship of art and music in each period.

Learning Outcomes or Competencies

By course end, students will learn how to identify periods and styles, symbolism, and artistic statements as they apply to different periods and questions in different historical periods. Students will also learn about the lives of the artists, and the relationships among art, music, and history.

- H2B: Can use public or private institutions for understanding a social issue. Students demonstrate this competence by using the Art Institute as a setting for intellectual inquiry and a continuing source of inspiration in understanding social and artistic issues.
- A1X: Written by the student with the instructor: This competence allows students to create statements that meet their specific learning goals. Contact the instructor to work this out.
- A3D: Can assess the assumptions and implications of a significant thinkers ideas about work or leisure.

Core Curriculum Arts and Ideas Students: Students’ outcomes are generally the same for the

A3D and H2B competencies, that is:

- Can assess the assumptions and implications of a significant thinkers ideas about work or leisure.
- Can use public or private institutions for understanding of a social issue. Students demonstrate this competence by using the Art Institute as a setting for intellectual inquiry and a continuing source of inspiration in understanding social and artistic issues. Students will be able to recognize new things about art and talk about art.

Students enrolled for two competencies or for CCA will be asked to submit a second short paper on an artist as discussed with the instructor.

Learning Strategies & Resources

Our learning strategies include both lecture and discussion of the paintings both in the classroom and right in front of the masterpieces. Class will walk through the Art Institute each week and be able to stand or sit down right by the works under discussion. The instructor will provide informal talks and stories on the paintings, which the class will learn about in terms of color, line, form, style, cultural background, and place in history. The lives of the artists as well as the relationships of the paintings to music, history, and literature will be introduced.

For the last hour of each class we will be in the classroom. Discussions about the art we've seen, and talking about the book. Question-and answer sessions will be added to round-out and deepen knowledge.

Learning Tools: The Basic History of Western Art by Janson (Paperback, used O.K.). Handouts from the instructor.

Learning Deliverables (graded evidences of learning)

Students will work on a course journal each week at the museum. Students will also discuss the painting in class. Book work will focus on the artists of each period that we see at the Art Institute. By the last class, students will present a completed course journal with notes form the museum and book work, plus a short paper comparing two artists that we see.

Course journal, including notes at the museum, and the book reading and writing assignments given by handout each week.

- Discussions/Class participation
- Reading and viewing notes
- A paper of 5-6 pages comparing and contrasting 2 artists. Students are encouraged to thus further research and deepen their knowledge and ideas about artists that we study.

Assessment of Student Learning

Students may present their work to the instructor each week to see how they are doing. Feedback will always be provided. Assessment of student learning will be based on their completed journals, with museum work and book work, plus the short paper.

Grading Criteria & Scale

The overall course journal will count for 70% of the grade, with 10% for the short paper, and 20% for active, involved attendance and participation at the museum and in class. The course journal will consist of the assignment reading and writing assignments for each week, and the notes on the paintings that we take at the museum. Students are expected to take clear and comprehensive notes using the terminology of the lecture and the book and showing a developing understanding of the schools, the styles, and the major ideas of each period. Notes at the Art Institute, in class, and reading notes are all entered in their class journal. Your final grade will be based on your course journal plus attendance and participation, which count for 20%.

Attendance is extremely important, and will affect your grade. Generally speaking, missing one class can bring an A to an A-. Miss two classes—B. Miss 3—C. Miss 4—F. Grades will be A, A-, B, B+, B-, C, C+, C-, D or F. Students may also opt for Pass/ Fail.

Incomplete (IN) Grade

Undergraduate and graduate students have at most two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, the incomplete will automatically convert to an F grade. In the case of the Law School, incompletes must be completed by the end of the semester following the one in which the incomplete was assigned.

A faculty member has the prerogative to assign a completion date earlier than the two quarter deadline (one semester deadline for the Law School) and this date will supersede the two quarter timeframe (one semester timeframe for the Law School) stated above.

Students must adhere to the incomplete grade request procedure of the academic unit offering the course for which they are requesting the incomplete grade.

Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee.

In the event that the original instructor is no longer available to grade the work, the Department Chair, where applicable, or the Associate Dean will identify the faculty member who will resolve the incomplete.

NOTE: Incomplete grades are not encouraged in the student's final two terms of study. However the exceptional cases, where an incomplete is approved in his or her final term and for students with an incomplete grade in a course from the term immediately preceding their final term of study, may result in the denial of final degree certification for that term and the regular incomplete grade policy will then be enforced.

Students who have completed degree requirements, but have an IN grade that has not yet expired can elect to have the degree posted and the IN grade changed to a permanent incomplete, ING. This grade is permanent and cannot be changed in the future. The student can also elect to postpone degree conferral until the IN grade is resolved.

Course Schedule

Week One, Sept. 15: Light and Shadow in Art, including El Greco's "Assumption of the Virgin," the School of Caravaggio, Caillebotte's "Paris Street: Rainy Day," and the Impressionists. Introduction to the Thorne Miniature Rooms as a means to study history and interior. Read the "Introduction" section of the book and summarize three important points in the course journal. Specific reading assignments will be given on a handout each week.

Week Two, Sept. 22: From Greek and Roman roots to the Middle Ages. The "Flemish Primitives" and the beginnings of oil painting and the Renaissance. Read the handout on Greece and Rome and summarize four important points in the course journal

Week Three, Sept. 29: Transition to the Renaissance in Italy (Perugino, Ghirlandaio, (Botticelli), Germany (Cranach), France (Jean Hey), and Holland (Jacob of Amsterdam). Read the book on each artist mentioned in the Renaissance handout and summarize an important point on each artists mentioned in the class journal.

Week Four, Oct. 6: Dutch Scenes of Everyday Life in the 1600s. Jan Steen, Rembrandt. The Painting of Spain (El Greco, Velazquez) and Venice (Titian, Tintoretto, Veronese). Read the handout on Dutch masters of the 17th century and write and important point about each artist in the courses journal.

Week Five, Oct. 13: From the Rococo to the Neo-Classical, and from the Age of Mozart to the Age of Beethoven. The French Rococo: Boucher, Watteau, the animal painting of Oudry. Into the Age of Beethoven and Napoleon: Hubert Robert, Clodion, Houdon, Canova, Reynolds, Mengs, David, Goya, Fuseli. Read the handout on the Rococo and the Neo-Classical and write and important point about each artist mentioned in the course journal.

Week Six, Oct. 20: Realism and Romanticism: Ingres, Constable, Turner, Delacroix, Gericault, the Barbizon School. Bouguereau and the invention of the camera. Read the handout on Realism and Romanticism and write an important point for each artist mentioned in the course journal.

Week Seven, Oct. 27: Impressionism and Post-Impressionism: Manet, Boudin, Monet, Sisley Renoir, Morisot, Pissarro, Degas, Toulouse-Lautrec. Read the handout on Impressionism and Post-Impressionism and write an important point one ach artists mentioned in the course journal.

Week Eight, Nov. 3: Expressionism: Van Gogh, Gauguin, Munch, Cezanne. Introducing the Modern Wing: early Picasso, Braque, Vlaminck and the "Fauves" ("Wild Beasts"), Matisse, Chagall, Futurism, Orphism, Kandinsky. Read the handout on this period and write and important point about each artist mentioned in the course journal.

Week Nine, Nov. 10: 20th Century, continued, including Feininger, Beckmann, Klee, Orozco, Wood, Motley, Hopper, O'Keeffe.

Week Ten, Nov. 17: Jackson Pollock, Rothko, Rauschenberg, Warhol, and contemporary exhibits.

Course Policies

You must attend both the Art Institute and Classroom parts of each course meeting. We will spend the first part of each class at the Art Institute, then go to room Lewis 103 later. No computers or cell phones in class. Classroom and museum etiquette is expected at all times. Students are expected to be on time for class.

This course includes and adheres to the college and university policies described in the links below:

[Academic Integrity Policy](#)

[Incomplete Policy](#)

[Course Withdrawal Timelines and Grade/Fee Consequences](#)

[Accommodations Based on the Impact of a Disability](#)

[Protection of Human Research Participants](#)

Other Resources for Students

[University Center for Writing-based Learning](#)

[SCPS Writing Guide](#)

[Dean of Students Office](#)

Instructor Brief Bio

Joe Cunniff has led classes and tours at DePaul and the Art Institute for more than 25 years. He earned a Master's of Education in Fine Arts and Interdisciplinary Studies from Loyola University through the Chicago Consortium of Colleges and Universities Interdisciplinary Arts Program. He regularly writes about the arts and cultural affairs in Chicago, and is a 20-year Certified Member of the Chicago Tour Professionals Association, introducing people from around the country and around the world to the history the arts, and the architecture of Chicago. He has taken or led eighteen art and music study trips to Europe.

Enjoy the class. It will be a great one!