



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from [Class Search/Course Catalog](#).

Academic Unit HIDA Department Art

Subject ARS Number 330 Title The Portrait Units: 3

Is this a cross-listed course? No
If yes, please identify course(s) _____

Is this a shared course? No If so, list all academic units offering this course _____
Course description: _____

Requested designation: Historical Awareness-H

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Submission deadlines dates are as follow:

For Fall 2014 Effective Date: October 10, 2013

For Spring 2015 Effective Date: March 13, 2014

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Fine Arts and Design core courses \(HU\)](#)
- [Social and Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Kathryn Maxwell Phone 727-0198

Mail code 1505 E-mail: k.maxwell@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): _____ Date: _____

Chair/Director (Signature): _____

ARS 330 The Portrait catalog description

This course examines the history and production of portraits in contexts of social hierarchies, historical events, gender, politics, class, morality and aesthetics with a focus on the 15th to the 21st centuries in painting, sculpture, and photography

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
XX <input type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	syllabus
XX <input type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events.	syllabus
XX <input type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Syllabus and textbook t.o.c.
XX <input type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus and textbook t.o.c.
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	Designation
ARS	330	The Portrait	H

Explain in detail which student activities correspond to the **specific** designation criteria.
 Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	Course is devoted to historical relationships between portraits and their social/political contexts.	In reading assignments and connections among periods as indicated on syllabus in weekly lesson (syllabus pp. 3-6)
2. The course examines and explains human development as a sequence of events.	Course examines social and political history embodied in portraits.	Textbook chapters are titled by development sequence in Lessons 8,9,11 and 14. (syllabus pp. 5 &6)
3. There is a disciplined systematic examination of human institutions as they change over time.	Portraits represent the institutions of civic life, group organizations, political and social groups. These are examined in the study of portraits.	Portraits are institutions. Textbook chapters are on institutions in Lessons 2, 3, 5, 7 and other readings for Lessons 6 & 12.(see t.o.c)
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	To understand portraits, it is essential to know social, political, class and gender contexts and the history of ideas. Portraits represent relationships among all of these and express these relationships	Reading assignments in Lessons 4, 12, 13 and in lectures on optional readings in Lesson 11 and 12. (syllabus pp.3-6)

SYLLABUS: ARS 330 THE PORTRAIT SPR 2014 TTH 10:30-11:45 COOR L1-10

Professor Julie Codell OFFICE: Art 250 EMAIL: Julie.codell@asu.edu

OFFICE HOURS: TTH 11AM to noon or by appt. *Please contact me by email if you want to meet with me outside of office hours.*

COURSE DESCRIPTION: This course examines the history and production of portraits in contexts of social hierarchies, historical events, gender, politics, class, morality and aesthetics with a focus on the 15th to the 21st centuries in painting, sculpture, and photography. **Pre-requisites:** at least one course in literature, OR history OR any arts history (music, art, theater, film, architecture) OR studio art at the 200-level with a grade of B or better.

COURSE WEBSITE: **This website has** assignments, syllabus, readings, additional course material as needed; updates will be posted, so check website weekly.

EMAIL: You must have an asu.edu email address. I cannot use any other email to contact you. If you have problems with course website links, email me as soon as possible. You are advised to check your asu.edu email daily.

WARNING: SOME MATERIAL IN THIS COURSE MAY BE SENSITIVE. Course content and readings have mature content; discretion advised before signing up for this course.

COPYRIGHT NOTICE: ALL LECTURES, HANDOUTS, WEBSITE CONTENT are copyrighted. Students may not record lectures or sell notes taken during the course.

COURSE CHANGES: information in the syllabus, other than grade and absence policies, may be subject to change with reasonable advance notice. All notices will be made in class and on the course website.

COURSE OBJECTIVES:

- Gain an understanding of the history of portraiture
- Learn to analyze the formal and social content of portraits
- Recognize how portraits comment in events and important ideas in history
- Study the material culture represented in portraits
- Study differences in portrait content, style and typology throughout art history of Europe and the US, and in examples of Asian portraiture

LEARNING OUTCOMES:

- Remember significant events in the history of portraiture
- Identify relevant terms to assess portraits in several media
- Gain rudimentary art historical knowledge of artists, styles, periodization
- Gain skills to analyze relationships of works of art to historical events and identities
- Analyze the relationships between social history and the production of portraits
- Navigate the internet to find course material on reputable sites
- Identify the conventions of portraiture in relation to historical events and material culture

GRADE POLICIES: SEE "ASSIGNMENTS OVERVIEW" BELOW FOR DESCRIPTIONS:

1- Weekly web assignments, 14 points total

2-Three quizzes: 20 points each (TOTAL 60 points).

3-Weekly discussion: 14 points total: extra points awarded to students who participate actively in class discussion all semester.

4-Short 3-page paper, 12 points

GRADES:

A+ Only given for people who have perfect scores on all assignments.

95-99 = A

75-79.9 = C+

90-94.9 = A-

70-74.9 = C

87-89.9 = B+

60-69.9 = D

83-86.9 = B

59 and below = E, failure

80-82.9 = B-

ABSENCE POLICIES: Attendance required

Grade is reduced by 5 points (1/2 grade) for every 3 unexcused absences. An unexcused absence is an absence without note from a medical practitioner or other official documentation for emergencies, etc.

Quizzes can be made up only in emergency cases with prior notification to the instructor.

Students should notify instructor at the beginning of the semester about the need to be absent from class due to religious observances or university-sanctioned activities (a note is required for university activities).

FOR ALL ABSENCES FOR ANY REASON: Students are responsible for materials covered during their absence. It's a good idea to make a friend in class and share notes in the case of absences. It's a better idea to have two friends in class and share both their notes!

SPECIAL ACCOMMODATIONS: To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is very important, as accommodations cannot be made retroactively. When requesting accommodation for a disability you must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC. Please submit the appropriate documentation from the DRC to the instructor no later than the second week of the course, so we can discuss the accommodations you need for this class.

ACADEMIC INTEGRITY: All necessary and appropriate sanctions will be issued to anyone involved in plagiarizing any and all course work, including cheating on exams, assisting other students in cheating, inventing information, citing others' ideas without acknowledging sources. Plagiarism and other forms of academic dishonesty that violate the Student Code of Conduct will not be tolerated; their consequence may include failing the course or dismissal from the university. Students are required to read the Academic Integrity Policy: <http://provost.asu.edu/academicintegrity>

ACCEPTABLE CLASSROOM BEHAVIOR: Self-discipline and respect for the rights of others in the classroom and university community are necessary for a civil and productive learning and teaching environment. Threatening or violent or disruptive behavior will result in an administrative withdrawal of the student from the class. Students are required to read and act in accordance with university and Arizona Board of Regents policies, including:

Student Code of Conduct and Arizona Board of Regents policy regarding threatening behavior:

www.asu.edu/aad/manuals/ssm/ssm104-02.html

The Computer, Internet and Electronic Communications Policy:

<http://www.asu.edu/aad/manuals/acd/acd125.html>

All pagers and cell phones must be turned off during class; lectures may not be recorded.

ASSIGNMENT OVERVIEW:

REQUIRED TEXTBOOK: Shearer West, *Portraiture* available at the ASU bookstore and online sites.

1- WEB ASSIGNMENTS DUE EVERY TUESDAY, SINGLE SPACED, ONE PAGE (unless otherwise noted on the syllabus): 14 points total (1 pt each)

SUMMARIZE in one paragraph from 1/3 to 1/2 page typed and in your own words a brief bio of the main artist OR answer assigned questions on the content of assigned websites. **DO NOT CUT AND PASTE** information from websites (this is **PLAGIARISM!**), but summarize your web sources in your own words and emphasize professional matters, not personal life in any bio.

2-THREE QUIZZES: 20 points each (TOTAL 60 points). Quizzes will include slide identification, definitions of terms, and short essays. Reviews will be given during the class before the quiz. **MAKEUP QUIZZES will NOT be given unless there is an emergency for which you have prior approval from instructor to take a makeup test.**

Quiz 1, Feb 11, Lessons 1-5

Quiz 2, March 25, Lessons 6-10

Quiz 3, May 1, Lessons 11-15

3-DISCUSSIONS on THURSDAYS: 14 pts (additional points at end of semester for students who actively participate). This implies attendance--you cannot participate if you are not there!

Questions on the readings are provided, so you can prepare answers for discussion. You are always welcome to raise points you think are important, and you do not have to stick to discussion questions. Discussions are based on readings and web assignments; all readings NOT in your textbook are linked electronically on the course website; discussions are scheduled for Thursdays **and you are advised to bring textbook and other reading assignments to class on Thursdays.**

4-SHORT PAPER (3 pp; 12 pts) DUE MARCH 25 on one of the 23 portraits chosen from the course website's list of portraits (in Guidelines for paper folder) at the Phoenix Art Museum:

Who is the artist (dates, something about the artist)?

Who is the subject (not just the name but biography; speculate briefly if the subject is unnamed)?

What are the medium, size and date?

What course topics/issues appear in the work?

To what works studied in the course can it be compared/contrasted?

What one or two ideas from our textbook would apply to your selected portrait?

You have an option to re-write/revise this paper, deadline April 15.

MUSEUM HOURS: Monday & Tuesday: Closed Wednesday: 10am-9pm

Thursday-Saturday: 10am-5pm Sunday: 12-5pm First Friday of every month: 6-10pm

FREE ADMISSION TIMES: Wednesdays 3-9 pm; First Fridays 6-10 pm

STUDENT ADMISSION (WITH ID): \$10.00

Paper style: Times or Times New Roman 12 point font

1" margins on all sides and top and bottom

Double spaced

Attach museum ticket and the writing check sheet (and follow its rules) from the course website to your paper; **points deducted** for not following check sheet rule and writing guidelines.

LESSON 1: Jan 14/16 INTRODUCTION; The uses and meanings of portraits

DUE Jan 16—prepare these BRIEF answers to turn in as hard copy:

Website: <http://en.wikipedia.org/wiki/Portrait>

Web Assignment: List 4 media of portraits and 4 kinds of portraits

Website: http://en.wikipedia.org/wiki/Portrait_painting

Web Assignment: List 4 techniques and 4 sizes/lengths and postures in portraits

LESSON 2: Jan 21/23 Antiquity: portrait conventions and status, real or ideal

WEB ASSIGNMENT (2 pts):

www.visual-arts-cork.com/genres/portrait-art.htm

- (1) List 3 historical period portraits (e.g., Roman, Renaissance, Realism, etc.) and one feature of each type of portrait from those periods you choose
- (2) List 3 kinds of portraits in antiquity from Egypt, Rome, Greece, etc.
- (3) list 4 characteristics of portraits
- (4) list 4 types of portraits

www.metmuseum.org/toah/hd/ropo2/hd_ropo2.htm : list 3 points mentioned here

www.metmuseum.org/Collections/search-the-collections/100004780

list 3 points mentioned here

READING: West, "Introduction," 9-19; prepare discussion questions on this introduction.

OPTIONAL READING: Woodall, "Introduction," *Facing the Subject*

January 23: Professor Nancy Serwint, "Portraits in Antiquity"

LESSON 3 Jan 28/30: Northern Renaissance portraits

WEB ASSIGNMENT (2 pts): <http://www.visual-arts-cork.com/genres/renaissance-portraits.htm>

list differences between Northern and Southern European portraits

http://www.metmuseum.org/toah/hd/port/hd_port.htm#slideshow4

list 5 points made in this website on Renaissance portraits

http://en.wikipedia.org/wiki/Arnolfini_Portrait

List 5 of the symbols in the painting; briefly describe the mirror and briefly describe the debate over the painting

READING: West, Chapter 1, "What is a Portrait?" 21-41; prepare discussion questions.

LESSON 4: Feb 4/6 Italian Renaissance portraits

WEB ASSIGNMENT: Summarize 6 points about the aesthetics and history of this painting

http://en.wikipedia.org/wiki/Mona_Lisa

READING: Annenberg: Renaissance portraits: Focus on how conventions are transferred from one painting and period to another

West, "The Functions of Portraiture," 43-69; prepare discussion questions.

Feb 4: Professor Renzo Baldasso on Renaissance portraits

QUIZ REVIEW Feb 6

LESSON 5: Feb 11/13 Baroque portraits; Renaissance and Baroque sculptural portraits

Quiz 1 Feb 11

Feb 13 Written assignment due by 5 PM: answers to EITHER even OR odd numbered discussion questions on assigned West chapter "Power and Status," emailed to me at PRCODELL@GMAIL.COM by 5 PM, Thursday, 2/13

WEB ASSIGNMENT (2 pts): **DUE Feb 11**

Baroque portraits: <http://www.visual-arts-cork.com/genres/baroque-portraits.htm>

Summarize 3 points from this site

Bernini 1 <http://www.getty.edu/art/exhibitions/bernini/>

Summarize 3 points about Bernini's portrait busts

Bernini 2 <http://www.getty.edu/art/exhibitions/bernini/slideshow.html>

Summarize details of 3 of Bernini's portrait busts in this slideshow

<http://www.bluffton.edu/~sullivanm/france/versailles/bernini/louisfourteen.html>

Summarize 3 points made on this statue of Louis XIV

<http://www.nndb.com/people/913/000071700/>

Brief one paragraph biography of Velázquez

READING: West, "Power and Status," 71-103; discussion questions on West reading

LESSON 6: Feb 18/20; Rococo portraits

WEB ASSIGNMENT: CITE 3 characteristics of Rococo art

<http://www.artapprenticeonline.com/artstudies/apprentart/edacarthistory/edacclhistroc.html>

READING: “ The Enlightenment and Rococo” pdf on course website.

LESSON 7: Feb 25/27 17th and 18th centuries

WEB ASSIGNMENT:

Summarize what Reynolds says about portraits in Discourse 4:

<http://www.authorama.com/seven-discourses-on-art-6.html>

One-paragraph bios on Gainsborough, Reynolds, Hogarth

GAINSBOROUGH: <http://www.nndb.com/people/607/000030517/>

REYNOLDS: <http://www.nndb.com/people/898/000084646/>

HOGARTH: <http://www.nndb.com/people/705/000084453/>

Feb 25: Professor Anthony Gully: "Hints on how to read 18th-century portraits"

READING: West, "Group Portraiture," 105-129, prepare discussion questions

LESSON 8: MARCH 4/6 18th and 19th centuries

WEB ASSIGNMENT:

CITE 3 characteristics of Neo-Classical Art

<http://www.artapprenticeonline.com/artstudies/apprentart/edacarthistory/edacclhistneo.html>

CITE 3 characteristics of Romanticism in Art

<http://www.artapprenticeonline.com/artstudies/apprentart/edacarthistory/edacclhistroma.html>

Summarize 3 points on Goya: http://www.metmuseum.org/toah/hd/goya/hd_goya.htm

Summarize 3 points on David: <http://www.nndb.com/people/797/000084545/>

Summarize 3 points on Ingres: <http://www.nga.gov/cgi-bin/tbio?tperson=1411&type=a>

Summarize 3 points Baudelaire makes about Ingres in PDF Ingres by Baudelaire on website

READING: West, "The Stages of Life," 131-144, prepare discussion questions

SPRING BREAK: MARCH 9-16

LESSON 9: March 18/20 Male and Female Artists' Self-Portraits

WEB ASSIGNMENT: **4 topics:** List 2 types of self-portraits, 3 artists who did self-portraits over their lifetimes, how mirrors were used in self-portraits, 2 functions of self-portraits:

http://www.rembrandtpainting.net/rembrandt_self_portraits.htm#about

Summarize 5 differences between male and female artists' portraits:

<http://www.bluffton.edu/~sullivanm/forum/gender2.html>

One-paragraph bios of Vigee-Lebrun, Labille-Guiard, Fontana

VIGEE-LEBRUN: http://www.bc.edu/bc_org/avp/cas/his/CoreArt/art/ancien_lab.html;

LABILLE-GUIARD: http://www.bc.edu/bc_org/avp/cas/his/CoreArt/art/anc_lab_self.html

FONTANA: <http://www.3pipe.net/2011/03/lavinia-fontana-and-female-self.html>

READING: West, "Self-Portraiture," 162-186, prepare discussion questions

March 20: Professor Betsy Fahlman, “Women Artists’ Self-Portraits”

LESSON 10: March 25/27 19th-century

SHORT PAPER DUE MARCH 25

Web Assignment (2 pts): Summarize in 1 paragraph each, bios of Whistler, Eakins, Cassatt

Whistler: <http://www.youtube.com/watch?v=ILvupFAIdnI>

Eakins: http://www.metmuseum.org/toah/hd/eapa/hd_eapa.htm

Cassatt: http://www.metmuseum.org/toah/hd/cast/hd_cast.htm

Summarize 5 points from Henry James on Sargent, *Harper's Magazine* (Oct. 1887), 683-91 (Text and images in one file)

In one paragraph briefly describe the history of the National Portrait Gallery in London:

<http://www.npg.org.uk/about/history.php>

QUIZ REVIEW March 25

WRITTEN ASSIGNMENT FOR MARCH 27; EVEN OR ODD-NUMBERED DISCUSSION QUESTIONS on *Victorian Portraits*, EMAILED TO ME AT: prcodell@gmail.com BY 5 PM.
 READING: VICTORIAN PORTRAITS, prepare discussion questions

LESSON 11: April 1/3 19th-century photography and painting

QUIZ 2 APRIL 1

Web assignment: Summarize Cameron's bio:

http://www.metmuseum.org/toah/hd/camr/hd_camr.htm

Define cartes de visite and list 3 kinds of carte genres:

<http://www.codex99.com/photography/49.html>

Describe some props in photos in: <http://collections.tepapa.govt.nz/theme.aspx?irn=835>

READING: West, "Gender and Portraiture," 145-162, prepare discussion questions

OPTIONAL READING:

Codell, "Victorian Portraits: Re-Tailoring Identities," *Nineteenth-Century Contexts* 34/5 (2012), 493-516.

John Plunkett, "Celebrity and Community: The Poetics of the *Carte-de-visite*," *Journal of Victorian Culture* 8/1 (2003), 55-79, prepare discussion questions.

LESSON 12: April 8/10 Photography and "Others"

FOR APRIL 8: Professor Thomas Swensen: "Edward Curtis and the Construction of Whiteness"

Web assignment: Biographies of Dayal and Keita, one paragraph each:

LINK TO LIFE SKETCH at this site: <http://www.deendayal.com/photogallery.htm>

<http://www.seydoukeitaphotographer.com/biography>

READING: Paige Raibmon, "Introduction: Authenticity and Colonial Cosmology," *Authentic Indians* (Durham: Duke Univ. Press, 2005), 1-14.

OPTIONAL READING:

Codell, "Photographic Interventions and Identities," *Power and Resistance: The Delhi Coronation Durbars*. Ed. Codell (Ahmedabad: Mapin, 2012), 110-39.

WRITTEN ASSIGNMENT DUE APRIL 10: answers to EITHER even OR odd-numbered discussion questions on Raibmon essay, emailed to PRCODELL@GMAIL.COM due 5 PM

LESSON 13: April 15/17 Modern portraits

Paper re-writes due April 15

Web assignment: define each of these terms in a few sentences: German Expressionism,

Fauve, Dada, Surrealism, Cubism from website: <http://www.artmovements.co.uk/home.htm>

READING: West, "Portraiture and Modernism," 186-204, prepare discussion questions.

Professor Claudia Mesch: "Surrealism and Portraits"

LESSON 14: April 22/24 Case studies: Alice Neel, Chuck Close, Cindy Sherman

Web assignment: Summarize 3 biographies on the course site of these artists, one paragraph each

Briefly define photorealism (pdf on course website) and list the 10 characteristics of postmodernism and a sentence on what each means (pdf on course website)

READING: West, "Identities," prepare discussion questions.

LESSON 15: April 29/MAY 1, Conclusion on portraits

QUIZ REVIEW April 29 and QUIZ 3 MAY 1

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