

The Art of Collecting: Personal and Corporate Identity Reflected

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Course Info

Course Description

The Advanced Elective Seminar is a course designed to familiarize students with some of the purposes and methods of comparative analysis. Topics discussed include contrasting types of evidence, differentiating information sources, examining related content, and communicating learning experiences. In this particular Seminar, The Art of Collecting: Personal and Corporate Identity Reflected, students will consider the larger role of corporate collectors with respect to community, especially as providers, preservers, and procurators of the visual arts. Throughout history, large corporate entities have led the way in the commissioning, procurement, and dissemination of works of art. Money, power, spirituality and aesthetics have been important elements in the preservation of art in various cultures.

As community members, as workers, as enlightened consumers, we are continually faced with aesthetic images. While most of these images are foisted upon us by history, and are preserved for us by museums, others are currently in the making. Nations can be defined by their aesthetic output. Historical eras are assessed through their visual imagery. Emerging societies project new ideas through pictures. Corporations use advertising and art sponsorship to bolster their public images. In the contemporary world, visual images are disseminated through advertising, through photography, and through television. However, these resources have as their purpose a commercial, not an aesthetic goal. Artists create visual representations of ideas to discover and formulate questions of their own, but also questions related to our societies. Their goals are more focused on aesthetics than on commercial development.

The focus of this course is this dilemma. Who creates visual images? Who preserves them? How does the public come to know of them and appreciate them? Where does the corporation fit in this puzzle? How has this question been handled in history? Must commerce and aesthetics be opposed? Do powerful organizations such as banks have a responsibility to develop and protect our visual heritage? Is there a middle ground where beauty and profit can coexist?

Course Learning Goals

Upon completion of this course, learners will have:

- A general awareness of the types and scopes of comparative analysis;
- An ability to evaluate aesthetic contributions of various artists;
- An ability to articulate how banks and other corporations contribute to a society's aesthetic output;
- A greater appreciation for the issues and problems related to the study of the art collecting and its impact on culture;
- An ability to synthesize the divergent perspectives of the artist (aesthetic goal) and the corporation (commercial goal)

Learning Strategies

This course is heavily dependent on students' ability to engage in meaningful discussion of the controversies generated by the arts, the collecting of art, and the roles played by museums, corporations, and other collectors in the protection and presentation of art. Students will be expected to participate in class discussions and activities. Furthermore, students will produce a research project based on the principles of collecting outlined in the course. Films, selected readings, and field trips will constitute the balance of learning strategies.

Course Resources

Selections from the following texts, and others, will be available via Blackboard:

Perspectives on Collecting. Betta LoSardo and Susan McGury. Chicago, 2001. (Videotape)

"Art Collecting and Patronage, An Introductory Essay." Betta LoSardo and Susan McGury,

Art at Work: The Chase Manhattan Collection. Marshall Lee, ed. E.P. Dutton: New York

Catherine Pagani, "Chinese Material Culture and British Perception of China in the Mid 19th Century. in Colonialism and the Object: Empire, Material Culture and the Museum. Tim Barringer and Tom Flynn, eds. Routledge: London, 1998.

Craig Clunas, "China in Britain: The Imperial Collection." in Colonialism and the Object: Empire, Material Culture and the Museum. Tim Barringer and Tom Flynn, eds. Routledge: London, 1998.

Cultural Leadership in America: Art Matronage and Patronage. Trustees of the Isabella Stewart Gardner Museum: Boston, 1997. Volume XXVII, Fenway Court.

Anne Higonnet, "Private Museum, Public Leadership: Isabella Stewart Gardner and the Art of Authority."

"Art and Money" in Nothing if not Critical: Selected Essays on Art and Artists. Robert Hughes. Penguin Books: New York, 1990.

Charles, Prince of Wales, "Forward." in The Queen's Pictures: Old Masters from the Royal Collection. Christopher Lloyd. Royal Collection Enterprises, Ltd: Newton le Willows, Text Crown Copyright, 1994.

Christopher Lloyd, "Introduction." in The Queen's Pictures: Old Masters from the Royal Collection. Christopher Lloyd. Royal Collection Enterprises, Ltd: Newton le Willows, Text Crown Copyright, 1994.

The Story of Art. E.H. Gombrich. Twelfth edition. Phaidon: London, 1972.
Reading: "Introduction: What is Art?"

Tate's The Art Magazine. Spring, 1977, John Berger, "Steps Toward a Small Theory of the Visual."

What is Art For? Ellen Dissanayake, University of Washington Press, 1990.

Course Competences

Competences E-1 and E-2 are offered in this class. Below, we have listed the general descriptions of these competence statements. Students' individual topic choices must be discussed with the faculty. The Advanced Elective Seminar is designed to explore how various ideas and fields come together to make meaning. In this course, competences will deal with the contrasting purposes of art, particularly with respect to the aesthetics versus profit motives. That is, students will examine the varying roles of profit and aesthetics in the production, preservation, and appreciation of art. Furthermore, students will consider aspects of creative thinking from the commercial as well as the aesthetic point of view. Students are free to develop their own competence statements, or can follow the statements and guidelines listed below:

Competence	Competence Statement and Facets/Criteria
E1	Can explain and interpret the relationships among art, society, and business and can draw on at least two different approaches to these topics.
E2	Can design a collection of artworks and/or artifacts which represent the philosophy and culture of an institution.

How Competences will be Demonstrated in this Course

E-1 Can explain and interpret the relationships among art, society, and business and can draw on at least two different approaches to these topics.

1. Identifies at least 2 sources of knowledge, such as empirical, historical, traditional, etc.;
2. Explains how these sources of knowledge lead to specific approaches to creating knowledge;
3. Explains values, assumptions and cultural contexts underlying these ways of knowing;
4. Articulates and differentiates how these ways of knowing influence our experience or understanding of the relationships among art, society, and business.

E-2 Can design a collection of artworks and/or artifacts which represent the philosophy and culture of an institution.

1. Identifies the philosophy and culture of an institution;
2. Identifies works of art and/or artifacts which represent 1;
3. Explains how #2 fits the requirements of #1;
4. Explains the relationship of aesthetics to commercial goals as applied in the synthetic context of corporate art.

Course Structure

This course consists of 10 modules. The estimated time to complete each module is one week.

To view the course schedule, click on the Schedule link on the left-hand navigation bar. This page contains the most recently updated listing of the topics and assignments due for each week of the course.

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Assessment

Assessment of Learning

Each student will be evaluated on active participation in the following activities:

E1:

1. Class discussions in small and large groups;
2. Completion of assigned readings and participation in group presentations on readings;
3. Class Exercises.

E-2: Assignment, Create a Collection

Research projects might take the form of:

- o a description of an ideal art collection for a corporation, paying particular attention to the intended audience for the art work, the ways to locate and acquire the works, methods and motives of display, and proposed benefits to the collector and the community. Consideration

should be given to the pros and cons of various types of art, locations, distribution schedules, and to the various ways of assessing the worth of a work of art (aesthetic, community, investment, marketing potential, etc.;

- a government , with the above considerations;
- a private collector, with the above considerations;
- a description of an ideal art image for your city in the 21st century, giving special consideration to the connections in culture, history, and progress.

In this final research project of approximately 10 pages, include the following elements:

- A statement of topic to be addressed in your paper. This section will include a clearly stated idea or question which you will examine or prove, and a definition of terms;
- An explanation of the type of materials you used to define, learn about, and make decisions about your topic;
- An exposition of the ideas, facts, controversies, or other information related to your topic;
- A statement of your own opinion about your topic developed over the course of your research; and
- An annotated bibliography citing all sources used, explaining the type of each source, its relevance to your topic, and the importance of the time in which the source was produced.
- A presentation on the E-2 project to be delivered in module 10.

Percentage Distribution of Assessments

Course Grading Scale

A = 95 to 100	A- = 91 to 94	B+ = 88 to 90
B = 85 to 87	B- = 81 to 84	C+ = 77 to 80
C = 73 to 76	C- = 69 to 72	D+ = 65 to 68
D = 61 to 64	F = 60 or below	INC

For SNL courses taken for Pass/Fail, a “Pass” represents a grade of “A” for purposes of financial aid and employer reimbursement.

Students wishing to declare a Pass/Fail option must do so before the end of the 2nd week of the quarter.

Your Grading Policies and Practices

All students, no matter what competence they seek, are expected to:

- Read assigned texts in timely fashion.
- Participate regularly and articulately in class discussions.
- Show respect for divergent points of view expressed within the discussions.
- Turn in assignments in timely fashion.
- Use correct academic format including citation in all work.
- Follow rubrics given in courseguide for each assignment.
- Revise according to instructor suggestions when requested or required.

General Assessment Criteria for All Writing Assignments

All writing, including posted messages, must be:

1. Original work. All work must be in your own words. If you have questions about whether you have paraphrased or cited correctly, click on the "Academic Integrity" button on the upper left-hand side of the Blackboard entry page and follow the links there, or ask for help from the DePaul University Writing Center, which provides online help for no charge.

2. Professionally stated. Even though we hope to be a friendly group online, casual or slangy wording is inappropriate in college classes. If you imagine yourself at a business meeting (even if you are sitting at home in your pajamas), you are more likely to write in an appropriately formal style.

3. Correctly spelled, punctuated, and phrased. Even in postings, you should be careful to use correct standard English. This is required as well in all written materials that you submit for assessment.

Online Discussion

Assessment Criteria for Online Discussion Participation

The material to be considered in this course may be considered by some to be controversial. It is important to note that the study of myths is, like the interpretation of literature and art (of which myth has been considered a form), is a rigorous academic discipline that is entirely separate from belief. Just as one can appreciate a landscape that is quite different from that which one loves and calls "home," so one can read with appreciation the myths of other cultures without that challenging the basis of one's own religious traditions. There is no intention in this course to promote one religion's worldview as superior to another, nor is there any intention to suggest that any religious worldview (ancient or modern) is problematic or deficient.

Online participation will be assessed according to the following expectations:

- Each student will post each week in that week's forums.
- Students are expected to work on a weekly basis; each forum will be closed to new postings after two weeks.
- Postings should be on topic and in professional language.
- Postings may disagree with other postings, but disagreements should be courteously stated.
- Postings should be substantive, meaning they should do more than agree or disagree with an earlier posting.
- Postings should, when appropriate, reference works from the class bibliography or outside sources. Such citations should be appropriately quoted and sourced.

Online Participation Guidelines for this course

Discussion Boards

Discussion Boards are a forum for discussion and sharing information among students. Your instructor may create one or more public conferences related to the topics you are studying each week.

At the beginning of the quarter, your instructor will set up three discussion conferences. These three conferences will help you and your classmates get off to an immediate start on the course, by providing conversational spaces for necessary, ongoing social and administrative activities. These conferences are:

- Introductions
- Course Q&A
- The Student Union for discussion that is not directly related to course content.

The Q&A conference is where the management and administrative tasks of the course are

conducted, and where you can ask 'process' questions and receive answers. You will also find the schedule of specific dates for your course in this Conference, and the emails sent out to the whole class using the Listserver.

The Student Union can be used freely for your own conversation (like setting up groups or teams, if these are used in the course)

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Policies

Academic Integrity

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit studentaffairs.depaul.edu/homehandbook.html for further details.

Plagiarism: Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

- The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else's.
- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another's work or ideas without proper acknowledgement.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If a instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.

Incomplete Grades

The intent of the Incomplete grade is to allow students extra time to complete their final assignments. This need arises because, in the closing weeks of the course, they have an event of significant magnitude (think "Hurricane Katrina") adversely impact their ability to complete the course,

You must request an incomplete grade in writing two weeks before the end of the quarter. Incomplete grades will be considered only after you have *satisfactorily* completed at least 75 percent of the coursework, and you have an event of "Katrina" magnitude that prevents you from completing your course. Do not assume that you will qualify for an incomplete. Students who are failing the course at the point where they request an incomplete will not receive one, nor will they be granted after the end of the quarter. Incomplete grades are given at the discretion of the instructor.

If you do receive permission from the instructor to take an incomplete in the course, you will be required to complete a contract with the instructor, specifying how you will finish the missing work within the next two quarters (excluding summer). Incompletes not finished by the end of the second quarter (excluding summer) will automatically become an F grade on your transcript.

Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee.

NOTE: In the case of a student who has applied for graduation and who has been approved for an

Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

Protection of Human Subjects

For more information see: <http://condor.depaul.edu/~irb>

Demonstrating the acquisition of competences in this course can involve “interactions”—interviewing and or observing other people—discussing those interviews or observations with other class members and writing them up in one or more final report(s).

As such, these activities qualify as “research” with “human subjects” and are subject to University and Federal guidelines. Because it takes place in the context of this course, your research is exempt from approval by the School for New Learning’s Local Review Board only under the following conditions:

1. The information you collect is EXCLUSIVELY for the purpose of classroom discussion and will NOT be used after the term is over. If there is any possibility that you will EVER use it in further research or for publication, you must obtain approval from the Local Review Board before you begin.
2. You assess and ensure that no “harm”—physical, mental, or social—does or could result from either your interviews and/or observations or your discussion and/or reports.
3. The privacy and confidentiality of those that you interview or observe must be protected. Unless you receive specific permission, in writing, from the person(s) you interview or observe, please change their names, and make sure that their identity cannot be readily ascertained from the information you provide.
 - a. If you want to use real names and relationships, they must sign an “informed consent” document. For information on creating an “informed consent document” see, for example, www.research.umn.edu/consent/

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Course Expectations

Time Management and Attendance

SNL’s online courses are **not** self-paced and require a regular time commitment EACH week throughout the quarter.

You are required to log in to your course at least **FOUR** times a week so that you can participate in the ongoing course discussions.

Online courses are no less time consuming than “face to face” courses. You will have to dedicate some time every day or at least every second day to your studies. A typical four credit hour “face to face” course at SNL involves three hours of classroom meeting per week, plus at least three to six hours of study and homework per week.

This course will require at least the same time commitment, but your learning activities will be spread out through the week. If you have any problems with your technology, or if you need to improve your reading or writing skills, it may take even longer.

The instructor should be notified if your life events do not allow you to participate in the course and the online discussions for more than one week. This is particularly important when there are group discussions or you are working as part of a team.

If you find yourself getting behind, please contact your course instructor immediately.

Your Instructor’s Role

Your instructor’s role in this course is that of a discussion facilitator and learning advisor. It is not their responsibility to make sure you log in regularly and submit your assignments. As instructor, s/he will read all postings to the general discussion forums on a daily basis but may not choose to respond to each posting. You will receive feedback to assignments posted to your delivered to you by your

instructor via email or through the Gradebook. You can view your feedback by selecting “My Grades” in the course website and viewing your assignment.

The instructor may choose to designate “office hours” when s/he will be online and available and will immediately respond to questions. Depending on the instructor, this response may be by e-mail, instant messenger or telephone. Otherwise, you will generally receive a response to emailed or posted queries within 48 hours.

Your Role as a Student

As an online student, you will be taking a proactive approach to your learning. As the course instructor’s role is that of a learning guide, your role is that of the leader in your own learning.

You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.

You will learn with and from your classmates in the online discussions and group assignments, sharing information and resources and posting your ideas and critiquing and expanding on the ideas of others in a collegial fashion. You are encouraged to bring your questions to the online discussions and respond to each other—do not always wait for the instructor to answer questions.

If events arise in your life that will prevent your attendance in class for one week or more, it is your responsibility to make sure that your instructor is advised at the first possible opportunity. You, or a friend or family member can do that by email, postal mail or phone. Someone could also send a note to snlonline@depaul.edu, or call either of the CDE contact numbers listed on page 1 of this guide. This will allow your instructor to assist you to make up missing work. If these events occur early in the quarter and you wait until the end of the quarter before informing your instructor, do not expect to receive an Incomplete.

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