

# Exploring the Art Museum

## Course Syllabus

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## Course Information

### Course Description

This course has been designed to introduce you to a number of internationally recognized art museums and to provide a visit to their collections via the Internet. You will become familiar with the organization and layout of an art museum, and also with the role the museum plays in the conservation of culture. You will also have an opportunity to differentiate between the roles of the various individuals associated with an art museum and recognize how each of their roles impacts the museums success.

Also as part of this course, emphasis will be placed on investigating the collections of various art museums and comparing and contrasting their works. As part of the course, you will also be asked to select several major works from the collections of these museums and analyze and interpret these works using a set of criteria that will be provided early in the course. The primary emphasis will be on familiarizing oneself with the museum and their collection, but emphasis will also be placed on developing a working knowledge of some of the major periods, works and artists that constitute western culture. Some consideration will also be given to global art, and in some cases, themes may also be employed.

All Assessments have been designed to allow you an opportunity to explore, evaluate and hopefully gain an appreciation of the contributions made by the visual arts to sustaining and reflecting our culture.

### Course Learning Goals

After completing this course, you will be able to:

- Identify the major art museums around the world and compare their collections.
- Demonstrate a basic understanding of how to analyze a work of art.
- Differentiate between the various floor plans employed by museums that house works of art and evaluate their effectiveness in displaying works of art.
- Inventory a variety of art periods and select works that represent each of those periods.
- Demonstrate a basic knowledge of some of the major movements in art as represented in the museums and construct relationships between the works in the collection.

### Course Competencies

In this course, you will develop the following competencies:

| Competence | Competence Statement and Criteria   |
|------------|---|
| A1A        | Can interpret works of art and relate them to one's experience.                   |
| A1B        | Can use public or private institutions as resources for exploring arts and ideas. |
| A1C        | Can analyze artistic or textural works in terms of form, content and style.       |
| A5         | Can define and analyze a creative process.  |

### Relationship of this course to the competence statements

#### **A1A**

You will learn how to look at a painting. As part of the process, you will begin to look at a work for composition, movement, unity and balance, color and mood. (Analyze) You will also begin to look at the subject matter and major themes that can be found in the visual arts. (Interpret) As a result, you will be able to discuss the works with other students looking at the same art works and formulate a decision on whether you like the work of art or not, and be able to state why in common terms. (Judgment)

#### **A1B**

This competence will allow the student to investigate specialized museums and their collections in addition to their source of funding.

#### **A1C**

Students will learn about specific works of art and relate them to other works that are similar in subject matter, media, form, content and style.

#### **A5**

Using the art museum as a repository for culture, you will study a variety of artists and their works for the purpose of understanding the medium, content, iconography and history associated with those works. They will have the opportunity to learn why these artists have become so important, why a particular work was selected and how it is integrated into the art museum.

### Course Resources

To buy your books, go to <http://www.mbsdirect.net>.

Hint: type DePaul for name of the school.

[Click here for help buying your books](#)

#### Required Reading:

Strickland,Carol. Mona Lisa. (2007) 2nd Edition Kansas City, Mo: Andrews & McMeel Publishers.

Beall-Fofana, Barbara A. Understanding the Art Museum.Pearson, Prentice-Hall, 2007. ISBN: 0-13-195070-3

### Recommended reading (not required):

- Stockstadt and Cothren, Michael. History Of Art, 4th Edition instead of 3rd Edition, 2011.
- Kleiner, Fred S. and Mamiya, Christin J., Gardner's Art Through the Ages. 4th Edition, 2011.
- Schneider Adams, Laurie. Art Across Time, 4th Edition, 2008

<http://witcombe.sbc.edu/ARTHLinks.html>

<http://www.kfki.hu/~arthp/welcome.html>

<http://gallery.euroweb.hu/>

[http://www.artchive.com/ftp\\_site\\_reg.htm](http://www.artchive.com/ftp_site_reg.htm)

[http://www.bc.edu/bc\\_org/avp/cas/fnart/links/art\\_19th20th.html](http://www.bc.edu/bc_org/avp/cas/fnart/links/art_19th20th.html)

### 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.

### Course Structure

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

To see course due dates, click on the Checklist link on the top navigation bar. This page contains module-specific checklists and due dates for the work due in the course.

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### Assessment

#### Percentage distribution of Assessments

| Category:   | Percent of Grade |
|---|------------------|
| Participation in Discussions                                      | 20%              |
| Introduction  | 0%               |
| Final Project   | 20%              |
| Module 2 (Compare/Contrast)<br>Organization of the Art Museum     | 5%               |
| Module 3 (Evaluating a Work of Art)<br>Interpreting a Work of Art | 6%               |

|  |     |
|--|-----|
| Module 4 (Evaluating Non Western Art)<br>Western Art and Other Cultures                          | 6%  |
| Module 5 (Compare/Contrast/Symbolism)<br>The Portrait Revealed                                   | 10% |
| Module 6 (Creating A Theme In Art)<br>Developing A Theme in Art                                  | 8%  |
| Module 7 (Browse the Website and Record)<br>Pre-Renaissance Art                                  | 4%  |
| Module 8 (Describe and Select)<br>The Renaissance in Painting                                    | 6%  |
| Module 9 (Respond to Questions)<br>Impressionism and Post-Impressionism                          | 9%  |
| Module 10 (Categorize Works of Art)<br>The Twentieth Century: Modern Art<br>and Contemporary Art | 6%  |

## Grading Policies and Practices

To complete the course, you must complete each of the assignments as described in the course and submit them to your instructor by the assigned deadline. In addition, you must participate in the course discussion forum by responding to all instructor requests and by interacting with fellow classmates as necessary.

Points are deducted for late work.

## Assessment Criteria for Each Competence

You are expected to read all Assessments and additional information presented in a timely manner. This will allow for online discussions and group participation in further developing each of the topics presented in the modules.

All assessments should be completed and submitted to the assignments area in the course website after each discussion and group participation is held, generally by the end of each week for each new module.

Evaluation and critiques of each of the assessments will be made within one week of their submission, so that you will have an ongoing awareness of your progress in the course.

## Assessment Criteria for Reading and Writing Assessments

- Your participation and advance in terms of concepts and competencies will be assessed in the weekly discussion forums.

## General Assessment Criteria for All Writing Assignments

All writing assignments are expected to conform to basic college-level standards of mechanics and presentation.

Consider visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours worth of appointments per week. Online services include Feedback-by-Email and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your

work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/webcam chats and email.

Obviously, the tutors won't necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced student-writer.

Schedule your appointments with enough time to think about and use the feedback you'll receive.

#### Quick Links:

- To schedule Real-time conversations with IM and/or webcam:  
<http://condor.depaul.edu/writing/appointments/im.html>
- To request Feedback by Email:  
<http://condor.depaul.edu/writing/appointments/fbe.html>
- For more information, visit:  
<http://condor.depaul.edu/writing/>

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## Online Discussion

### Discussion Boards

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

At the beginning of the quarter, your instructor will set up two discussion boards. These two discussions 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 discussions are:

- Introductions
- Course Q&A

The Q&A discussion is where the management and administrative tasks of the course are conducted, and where you can ask 'process' questions and receive answers. Your instructor will add additional discussion boards as you move through the modules.

### Assessment Criteria for Online Discussion Participation

- In the online discussions you clearly and consistently link what you are learning in the course to your real life experiences.
- Specifically, in order to receive credit for your participation in the online discussion parts of the course it is important that:
- You are able to contribute to the online discussions in a collegial fashion. Especially you may begin your contributions with addressing your peer students, may maintain a kind and collegial tone and close with your signature.
- You regularly demonstrate good "listening" skills and active inquiry skills in the online discussions. This means that you pay attention with openness to the commentary of others and you offer constructive and interested commentary, whether in the form of questions or statements.
- You contribute your own original ideas to the online discussion in ways that facilitated learning for other people.

## Online Discussion Instructions

- You are expected to actively participate in informal online discussions with your classmates and the instructor when they are required by the syllabus. "Active participation" means that you read and contribute to the online discussions. This discussion is "informal" in the sense that it is meant to encourage interested discussion. It is expected that you follow accepted standards of English spelling, grammar and usage, although you will not be assessed for these particular characteristics when you are on the discussion board. These discussions are a place for you to exchange your reflections with the others in the class about what you are learning.
- The discussions will be organized into forums around the particular assignment you are studying each week. You may be asked by the instructor to take leadership in a certain group for a certain time of the course. Further instructions you will receive then from the instructor. The majority of the forums will be open only for two weeks.

You should contribute your responses to the particular assignment for that particular discussion heading which will be posted. Directions are provided with each assignment. They must be followed according to the due dates given. Principles of good practice for participating in online discussions should be adhered to when it comes to responding to the contributions of other people in the class. These "principles" will be provided in the Online Participation Guidelines section in this study guide.

## Online Participation Guidelines

The following guidelines may encourage you to be active and critical in your participation, only together we will make this course a significant and pleasant learning experience:

- Participation is essential, so please connect to the course every day or at least every second day.
- Post your response to the discussion assessments in the first part of the week, in the second part of the week post comments to the other students.
- critically, give support to your peers, provide own ideas and experiences, challenge ideas of others or just make a comment that you read the posting.
- role of the instructor, to make it easy for you to interact, to promote significant discussion, to give feed back on your postings and offer help where needed.
- This is not an independent study course, but a paced online group learning experience. This study guide indicates 6 to 11 hours per week of your time to be spent on this course of ten weeks.
- Please accept the challenge to work with others, to construct knowledge in negotiation with others. Working individually on the assessments and just posting them might not lead to significant knowledge and skills.

Some difficulties at the beginning of an online course are quite normal; solving them is part of every distance learning experience.

## Final Project

In addition to the weekly assessments, you are expected to complete a final project that is directly related to the competence or competences that you have identified for yourselves for this course.

**Papers must be *received* by midnight at the end of the 10th week of class. Please note that all papers should have a bibliography and include appropriate visuals. The visuals cannot be counted as part of the initial body of the paper.**

You must complete a final project for each of the competences for which you are

registered.

### MUSEUM VISIT (Competency A1A)

Visit a local art museum or major gallery in your area. If this is not possible because of geographical constraints inform the instructor by the end of the 6th week of the course, and then select a museum from the Internet that we have not utilized in this course. Analyze the museum's layout, discuss its collection and major focus, select several works that highlight the museum's collection and elaborate on those works, including information about the artist, period and the iconography of the work. Answer the question: "What distinguishes this museum from others?"

Weave the information collected above into a 6-8 page paper, with additional pages for appropriate visuals and references, documenting the information you have acquired as effectively as possible.

### USING PUBLIC AND PRIVATE INSTITUTIONS (Competency A1B)

This course has centered on exploring a variety of museums, the majority of them public institutions such as the National Gallery in Washington, D. C. or the Art Institute of Chicago. To complete the A1B requirements, explore museums and galleries that house private collections. Try to find at least three and hone in on one of them to write a detailed description of its' holdings and its specific focal points.

An example of this might be the Andy Warhol Museum in Pittsburgh, Pennsylvania. This museum honors the memory of Andy Warhol, a well-known Pop artist, or perhaps, you might pursue, the Andrew Wyeth Museum in Chadd's Ford, Pennsylvania.

Answer the following questions:

- When was the museum founded? By whom?
- What is the major focus of its collection?
- What are some of the major works in the collection?
- And if possible, how is the museum funded?

Put this information including images into a five-page paper and submit it to me via the Assignments area of the course website.

All museums should be listed with names, addresses and collection emphasis.

### CENTERPIECE OF THE COLLECTION (Competency A1C)

Select one work from five of the museums studied that seems to be the focal point of that museum. (An example would be The Art Institute of Chicago's painting by Georges Seurat titled "Afternoon in La Grande Jatte."). Research the work, the artist and the period in which it was completed and compose a one-page summary of each of the five works. The sixth or final page of your paper should compare and contrast the works and draw conclusions regarding the status associated with the work. Use additional pages for appropriate visuals and references.

Please do not select the Mona Lisa as an example from the Louvre Museum or the Sunday Afternoon in La Grande Jatte as an example from The Art Institute of Chicago. Although these are centerpieces for these museums, you as a student need to go beyond these two works that have almost become common knowledge and select from the many other works that are contained in the collection.

### CURATING AN EXHIBITION (Competency A5)

Assume that you have been given the opportunity at a small museum to curate an exhibition. You have a limited budget, but you can bring in some artworks from other museums to enhance the scope of the exhibition. Select a museum site from the web (one not previously used in class) as a basis for your assignment and identify a period

and theme for your exhibit.

For example, you might title your show "The New Moderns" and introduce the early abstract artists such as Jackson Pollock, Pablo Picasso, Franz Kline, etc. Now search for and identify works that you think will best illustrate your theme. Assuming you have a gallery that may be 3000 square feet, how would you arrange these works? If your skills permit, create a virtual gallery and position the artworks. If not, develop a floor plan on paper and carefully install each of the works (indicate where the works would be located, how they would be lighted, etc.). What additional educational tools would you use (signage, brochures, etc.)? Write the introductory paragraph for those materials.

Your exhibition should include at least 20 works. Provide a list of all the artworks included in the exhibition.

**Students are reminded that each competency has an attached assignment. If they are registered for more than one competency, they must complete BOTH appropriate assessments.**

### Assessment Criteria for your Final Paper or Project

It is important that your final paper:

Demonstrate the knowledge you have acquired as a result of this course and your ability to:

- Synthesize that knowledge in your final project or paper.
- Shows significant effort on the part of the student to accomplish the competency requirement.
- Includes a bibliography of sources investigated outside of the website.
- Has been appropriately documented using the APA Style for in-text references.
- Has been checked for correct spelling.
- Where appropriate, includes visuals including reproductions and diagrams.
- Is reflective of college level writing.
- Is received by the instructor in the regular mail no later than the midnight of the tenth week of class.

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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 <http://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.

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### Disability Accommodations

Reasonable accommodations will be provided for students with disabilities on an individualized and flexible basis. The Office of Students with Disabilities (OSD) determines appropriate accommodations through consultation with the student. For certain learning disabilities and/or attention deficit disorders, the Productive Learning Strategies Program (PLuS) determines the appropriate accommodations. See the instructor for more information or call OSD at 773-325-7290 (phone) or 773-325-7296 (TTY); or call PLuS at 773-325-1677.

### 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 that adversely affects their ability to complete the course, e.g. serious illness, death in the family, overseas deployment, or natural disaster.

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 such an unexpected, uncontrollable event 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.

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## Protection of Human Subjects

For more information see: <http://research.depaul.edu/>

Demonstrating the acquisition of competencies 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:

- 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.
- 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.
- 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.
- 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, <http://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 the 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.

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.

### Credits

This course was designed and produced by Dr. Phyllis J. Kozlowski and staff at SNL Online of the School for New Learning of DePaul University.

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