

ARTH 201 Fall 2016
Survey of Western Art II: Renaissance to Modern
Tuesday and Thursday, 10:30-11:45, Robinson B113

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Course Description

This course introduces students to the fundamentals of art history through a survey of topics in Western art from the 14th century to the 20th century. Students will become familiar with the vocabulary of art history and learn to identify major characteristics of the art of different periods. We will examine selected works of art, paying special attention to the social, cultural, political, religious, and economic contexts in which they were created and received. We will also consider major themes such as patronage and the art market, the deployment of visual images to articulate social and gender relations, the role and agency of artists in society, and the changing functions of art objects through the centuries. Lectures, examinations, and writing assignments are designed to help students develop the skills of visual analysis and critical thinking. This course satisfies the General Education requirement for the Arts.

Readings

The textbook for this course is:

Stokstad, Marilyn, and Michael W. Cothren. *Art History Vol. II*. Fifth edition. Upper Saddle River: Pearson, 2014.

The textbook provides a good overview, as well as color reproductions of many of the works of art discussed in this course.

I have also selected a number of short texts that go into greater detail on particular cultures, periods, or works of art. These include both primary and secondary sources, and will be available as PDFs. We will discuss these texts in class, so please complete the readings assigned for the specific day before coming to class.

Tech matters

All students must activate their e-mail accounts on campus. I will ONLY use your GMU email addresses. If you prefer to use a commercial account, you must activate the forwarder on your GMU account. Readings, course updates, information on assignments and examinations will be available on Blackboard.

Please be respectful of your peers and your instructor when using electronic devices.

- Please do not use your cell phones in class.
- Please do not engage in activities that are unrelated to class (texting, email, Facebook, etc.). Such disruptions show a lack of professionalism and may affect your participation grade.

Course Objectives

This course is designed not only to help you gain a familiarity with major monuments and artists

of the Western tradition from the Renaissance to the modern period, but also to encourage you to consider topics of broader relevance, such as the value and functions of art in society. During the course of this semester, you will:

- Learn to situate works of art within the historical and cultural contexts;
- Acquire and develop the skills of visual analysis and interpretation;
- Learn to read primary and secondary sources critically;
- Learn to present observations and arguments in academic writing.

Lectures, discussions, reading and paper assignments, and examinations are designed to help you achieve these learning objectives.

Course Requirements

Attendance and Participation	5%
Test 1	10%
Test 2	20%
Museum paper (2 stages)	35%
Final exam	30%

PLEASE NOTE: Students must complete all graded assignments and other requirements listed on the syllabus. Even if your overall average without one of these elements is sufficient for a passing grade, you cannot pass the class without completing all requirements.

Attendance and participation

It is important that you attend class regularly and on time. Reading the textbook is NOT a substitute for coming to lectures, because in lectures I will synthesize and present information from various sources, and I will often use monuments to explore specific themes. Your starting attendance/participation grade (i.e., you attend all class meetings but do little else) will be 80% (B-). Active, informed participation in discussion will improve that grade. Conversely, more than two unexcused absences, chronic late attendance, or disruptive behavior will negatively affect your grade. If you are unable to attend class because of medical or family emergency, please provide me with documentation as soon as possible.

Examinations

There will be 1 short test, a second test, and a final exam. You will be evaluated on your ability to identify and discuss major monuments, as well as your grasp on the themes introduced in lectures and readings in short essay questions. The final exam will consist of two parts:

1. An in-class slide ID and short essay exam at 10:30 pm on December 13.
2. A take-home essay. The question will be distributed on the last day of class, and you will submit your essay at the in-class exam.

NB: By registering for this course for credit, **you are committing to taking the test and examinations on the dates specified in this syllabus and on the official George Mason calendar. There will be no make-up tests or exams without written documentation of illness, family emergencies, etc.** A plan to go on an early winter holiday does not count as a legitimate reason. Please notify me as soon as possible if you have problems.

Museum paper

You will be asked to write a museum paper that is based on self-guided visits to the National Gallery of Art in Washington D.C. The project will involve close observation, visual analysis, and contextual analysis of works of art. The excerpts from Anne D'Alleva's *Look!*, listed below, will be a useful guide to writing the paper. You will complete the paper in two stages. The first part is due on October 20, the second on November 22. More detailed information will be provided later in the semester.

NB: In the interest of fairness, **papers must be submitted on time to receive full credit**. A **hard copy** of your paper is due in class on the specified date. Students will incur a half-letter grade penalty per day for late papers. In cases of medical or other serious problems, please document them and let me know as soon as possible.

English as a second language

If English is not your first language, feel free to discuss with me any concerns you have about the writing assignment. Please, however, give me plenty of notice (at least a week) before the paper is due. You may also consider consulting the Writing Center. Be sure to plan in advance, because the Writing Center is very busy near the end of the semester. Also see the English Language Institute (ELI) <http://eli.gmu.edu> for assistance.

Grading scale

A+	97-100	C+	77-79.5
A	93-96.5	C	73-76.5
A-	90-92.5	C-	70-72.5
B+	87-89.5	D	60-69.5
B	83-86.5	F	< 60
B-	80-82.5		

Standards of Academic integrity

Strict adherence to the Honor Code as defined in the undergraduate catalogue is expected. Plagiarism, cheating on examinations, and all other instances of academic dishonesty will be reported to the Honor Committee.

Add-drop deadlines

Please note the following add-drop deadlines:

September 6	Last day to add a class
	Last day to drop a class with no tuition penalty
September 20	Last day to drop a class with 33% tuition penalty
September 30	Final drop deadline with 67% tuition penalty
October 3-28	Selective withdrawal period

It is your responsibility to observe the add-drop deadlines to ensure that you are properly registered for specific courses.

Students with disabilities

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. For further information and documentation please contact the Disability Resource Center (DRC) (website: www.gmu.edu/student/drc/). Please note that documented requests for accommodations must be provided to me at least 2 weeks before the date of the first test.

Tentative Schedule

(Subject to change)

Two general readings that provide the basic “tools” you will need to study art history:

Stokstad, “Starter Kit” and “Introduction,” XXIV-XLIII.

Anne D’Alleva, “Formal Analysis” and “Contextual Analysis,” from *Look! Fundamentals of Art History*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2010), 27-68.

They will be especially helpful when you study for exams and write your paper.

Week 1

August 30 Introduction. Renaissance: the Notion of Rebirth

September 1 Civic Pride and Artistic Competition: Italian City-States in the 15th Century

Readings: Stokstad, 532-47.

Week 2

September 6 Art as Intellectual Pursuit: Florence in the 15th Century

September 8 Descriptive Artistry and Spirituality in 15th-century Northern Europe

Readings: Stokstad, 596-614; 573-81.

Week 3

September 13 The Rise of the Artist: Early 16th Century in Italy

September 15 Art and Power in the High Renaissance: the Papacy

Readings: Stokstad, 633-50; 652-53.

Loren Partridge, *The Art of Renaissance Rome 1400-1600* (New York: Abrams, 1996), 9-17.

Week 4

September 20 Mannerism: The Stylish Style; Art and Architecture in Venice

September 22 Venice (II)

Readings: Stokstad, 661-68; 656-61; 672-77.

Week 5

September 27 **Test 1**

September 29 The Northern Renaissance: the Netherlands

Readings: Stokstad, 661-68; 679; 698-707.

Jeffrey Chipps Smith, *The Northern Renaissance* (London and New York: Phaidon, 2004), 199-224.

Week 6

October 4 The Northern Renaissance: Germany

October 6 Naturalism and Classicism in 17th-Century Italian Painting

Readings: Stokstad, 680-89; 720-26.

Review Smith reading from the previous week.

“Canons and Decrees of the Council of Trent,” in *Italian Art 1500-1600: Sources and Documents*, eds. Robert Klein and Henri Zerner (Englewood Cliffs, NJ: Prentice Hall, 1966), 119-22.

Week 7

October 11 *Columbus Day recess; no class*

October 13 Art and Spectacle in Counter-Reformation Rome

Readings: Stokstad, 714-20; 732-35.

Ann Sutherland Harris, *Seventeenth-Century Art and Architecture*, 2nd ed. (Upper Saddle River, NJ: Pearson/Prentice Hall, 2008), 165-68; 182-83.

Week 8

October 18 Court Art in the 17th century: Rubens, Van Dyck, Velazquez

October 20 **Museum paper (stage 1) due**

The Age of Rembrandt: Picturing Life in the Dutch Republic

Readings: Stokstad, 742-57.

Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718* (New Haven and London: Yale University Press, 2014), 10-15.

Week 9

October 25 Baroque and Rococo in France

October 27 Enlightenment and Revolution: Neoclassicism in France

Readings: Stokstad, 757-65; 906-12; 932-38.

Week 10

November 1 **Test 2**

November 3 Art in the Service of Empire: Napoleon and David

Readings: Stokstad, 946-47.

Week 11

November 8 Romanticism in France: the Academy and its Discontents

November 10 Realism: the Painting of the People

Readings: Stokstad, 947-54.

Théodore Gericault on Genius and Academies, in *Art in Theory 1815-1900*, eds. Charles Harrison et al. (Malden, MA: Blackwell, 1998), 23-26.

Week 12

November 15 Painting of Modern life: Manet and Impressionism

November 17 Painting of Modern life (II): Capturing Color and Light

Readings: Stokstad, 972-80; 987-94.

Charles Baudelaire, "The Painter of Modern Life (excerpt)," in *Art in Theory 1815-1900*, eds. Charles Harrison et al. (Malden, MA: Blackwell, 1998), 493-506.

Week 13

November 22 **Museum paper (stage 2) due**

Post-impressionism: the Avant-garde at the End of the 19th Century

November 24 *Thanksgiving break*

Readings: Stokstad, 994-99; 1012-15; 1017-21.

Paul Signac, *From Eugène Delacroix to Neo-Impressionism* (excerpt), in *Art in Theory 1815-1900*, 978-84.

Week 14

November 29 Wild Beasts of Color: Matisse and Fauvism

December 1 Redefining the Language of Art: Picasso and Cubism

Readings: Stokstad, 1021-23.

Paul Wood, *The Challenge of the Avant-Garde* (New Haven and London: Yale University Press, 1999), 199-202.

Neil Cox, *Cubism* (London: Phaidon, 2000), excerpt.

Week 15

December 6 War and Revolutions: Futurism and Suprematism

December 8 What is Art? Dada

Final review

Readings: Stokstad, 1033-35; 1037-40.

Filippo Tommaso Marinetti, "The Foundation and Manifesto of Futurism" (excerpt), in *Art in Theory 1900-1990: An Anthology of Changing Ideas*, eds. Charles Harrison and Paul Wood (Oxford and Cambridge, MA: Blackwell, 1999), 147-49

Kasmir Malevich, *The Question of Imitative Art* (excerpt), in *Art in Theory 1900-1990*, 292-97.

December 13: Final exam, 10:30 pm