

Survey of Western Art II Renaissance to Modern Art ARTH 201-001

Fall 2011

TR 12 – 1:15 PM
Robinson Hall B228

Dr. Nicole De Armendi

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Office hours: Tuesday 1:30-2:30 PM
Thursday 10:30-11:30 AM
& by appt



COURSE DESCRIPTION

This introductory course surveys major developments in artistic expression throughout the history of Western civilization, beginning with the rebirth of classicism during the Renaissance and continuing through the rise of the avant-garde in the late nineteenth and early twentieth century. Gaining an understanding and appreciation of these art objects will entail becoming acquainted with their formal appearance, content, contextual implications, and what these elements reveal about the people and cultures that produced them. Therefore, students will learn about these key works of art, as well as the significance of the artists who created them, their historical periods, and the cultural conditions that led to the development of Western art during this time period. This knowledge and the ability to analyze and identify works of this period will be acquired and developed through readings, powerpoint lectures, assignments, museum visits and class discussion. This course has no prerequisites and welcomes students without any previous knowledge of Art History.

COURSE GOALS AND OBJECTIVES

In this course, students will develop the skills and knowledge needed to recognize, understand and analyze Western art of this period. With this preparation, they will not only have a greater appreciation of art, but they will also be able to:

- identify major works of art and artistic styles in Western art of this period
- describe the main characteristics of these major artistic periods and styles
- distinguish among artistic styles
- discuss the historical context and cultural values defining these works and styles
- analyze and discuss works of art based on formal properties, contextual research and comparison with the material learned in class
- evaluate and think critically about images and their role in the contemporary world

COURSE REQUIREMENTS

- **Assigned readings**, including any additional texts posted to Blackboard
- **Class participation** in the form of attendance, occasional in-class or take-home assignments, and class discussion
- A **pre-test quiz**, a **midterm exam**, and a **final exam**
- A written **formal analysis quiz**
- A **museum project** requiring self-guided visits to designated museums in New York City or Washington D.C. in order to compose a museum paper analyzing a work of art you select from the museum's permanent collection

REQUIRED TEXTS & SUPPLIES

Book light – the room is very dark and you will need a personal light source for note-taking purposes

Stokstad, Marilyn. *Art History*, Volume 2, 4th Edition. Upper Saddle River, NJ: Pearson Education Inc., 2011.

D'Alleva, Anne. *Look! The Fundamentals of Art History*, 3rd Edition. Upper Saddle River, NJ: Pearson Education Inc., 2010.

** While these texts provide the foundation for the course, lectures will expand on them and supplementary readings may also be assigned.*

BLACKBOARD

The Blackboard page for this course is an essential component of this class. In it you will find course documents, study guides, any additional images, detailed information about assignments, grades, and important announcements. It is imperative that you familiarize yourself with the website immediately. **BE SURE TO CHECK IT OFTEN – ESPECIALLY BEFORE COMING TO CLASS.** You are responsible for all information posted on Blackboard.

MASON EMAIL

MasonLIVE is the required email address for all GMU correspondence. You are responsible for all email messages sent to your MasonLIVE email account. Be sure to **check it frequently** and **clear your inbox so that you are not over quota**. If you rely on another email account, you should consider forwarding your MasonLIVE emails to the account you check most often.

When emailing the instructor, be sure to **include your name, class and meeting day / time**. I will make every effort to respond in a timely manner. You can expect a reply within 1-2 days. If you have not heard back after 3 days, please resend (email does, at times, get lost in cyberspace).

GRADING

5%	Formal Analysis Quiz
10%	Class Participation [attendance, assignments, and class discussion]
10%	Pre-test Quiz
25%	Midterm Exam
25%	Final Exam
25%	Museum Project

GRADE SCALE

A+ 100-99	A 93-98	A- 92-90	
B+ 89-87	B 86-83	B- 82-80	
C+ 79-77	C 76-73	C- 72-70	
D+ 69-67	D 66-63	D- 62-60	F 59 & below

Grades will be posted to the Blackboard grade book as each assignment is graded, allowing for the student to regularly track his or her performance in the course.

CLASS PARTICIPATION

Your final class participation grade will be calculated according to your attendance, completion of in-class and take-home assignments, and contribution to class discussions. Other situations in which you participate and demonstrate a high degree of engagement with the course will also be considered (for example: discussions with the professor during office hours or engaging the material in ways that exceed course requirements)

ATTENDANCE

The text is greatly supplemented by the lecture material. Therefore, in order to be successful in this course, you must attend class regularly and take good notes.

- An attendance sheet will circulate during each class meeting – it is YOUR RESPONSIBILITY to make sure you sign it. If your signature is not on the sheet, you will be marked absent.

- You are allowed two free absences without consequence. Be prudent about reserving these for unexpected situations. These are offered to assist with any emergency situations that may arise; therefore, there is no need for any student to inquire about having an absence excused.
- In the case of extenuating circumstances that require a student to miss more than a week of classes, the absence must be explained in a signed and dated letter from a physician, the dean, a faculty advisor, or other comparable authorizing agent. Only under these conditions will I *consider* re-evaluating your grade. Assignments for other classes, travel plans, and most employment situations are not excusable. For these cases, you may employ the two free absences described above. Schedule your time accordingly.
- If you must miss class, it is **your** responsibility to get notes, handouts, and any important announcements from another student.

**** Important note about attendance ****

- Attendance does not simply mean signing your name and showing up to class. All students are expected to arrive on time, attend the full class hour, pay attention, and be courteous.
- Habitual tardiness, early departures and disruptive entrances will not be tolerated. Plan your schedule accordingly.

ASSIGNMENTS

- Occasionally there will be an in-class or take-home assignment to complete. These may take the form of group work, answering a series of questions, a “pop quiz,” a open-note quiz, etc.
- These assignments are designed to facilitate student learning and to assess the student’s level of comprehension by a certain point in the semester. ***Students are required to keep up with the course material by reading before the lecture, taking good notes and reviewing them before the next class session.***
- In-class assignments that are missed because of an absence **cannot be made up.**

CLASS DISCUSSION

- Participating in class discussion will also contribute to the final class participation grade
- This portion of the grade will be assessed according to the frequency and quality of the student’s contribution to the discussion, taking into consideration whether the student raises substantial questions about the material, answers questions in a critical manner, and initiates further discussion. Discussions during office hours will also be assessed in this manner and considered toward this element of class participation.

GRADING CLASS PARTICIPATION

The GMU catalogue states: “*Students are expected to attend the class periods of the courses for which they register... instructors may use absence, tardiness, or early departure as de facto evidence of non-participation.*”

- The class participation grade will take into account the student’s attendance, the level of performance on assignments, any contribution to class discussion, and the overall level of commitment and engagement with the course. So the grade will drop considerably if the student is disrespectful or disruptive to the learning environment we create in the classroom.
- All students will start with a grade of “B,” which reflects that the student has met the expectations for class participation (regular attendance, being on time, keeping up with the readings, completing assignments successfully, paying attention, and participating in group activities). An “A” will be given to any student demonstrating this behavior at an exceptional level. And the grade will be lowered for disruptive behavior, missing assignments, and other examples of poor class participation.

IMPORTANT NOTE ABOUT CLASSROOM ETIQUETTE

We are all responsible for maintaining a respectful and courteous classroom atmosphere. There is no excuse for disruptive behavior of any kind. This includes: talking during lectures, listening to music, texting, wandering in and out of class, sleeping, working on assignments from another class, abusing computer privileges, gesturing inappropriately, etc.

- Disruptive behavior will result in the lowering of the overall class participation grade.
- In the event that a student is very disruptive, he or she will not be allowed to remain in class.
- All electronic devices (mp3s, cell phones, PDAs, etc ...) must be turned OFF.
- Computers are allowed for note-taking purposes only. Should a student's use of their computer suggest that it is becoming a distraction, the computer privilege will be revoked and the student will have to resort to traditional note-taking methods.

FORMAL ANALYSIS QUIZ

- Following the session on how to look at art, a quiz will be given early in the semester to provide students with the opportunity to exercise their "looking" skills and to evaluate their comprehension of terms, techniques and concepts that are fundamental to evaluating art and which are part of the basic vocabulary for this course.
- This is a brief take-home writing assignment. Detailed instructions will be provided closer to the time of issuing the quiz.

EXAMS (& PRE-TEST QUIZ)

- Exams are non-cumulative and questions will be drawn from lecture notes, handouts, class discussions, readings, and assignments.
- Each exam will be composed of slide identification, short answer (including significance), term definitions and application, fill-in-the-blank, and multiple choice questions. More details will be provided as the exams approach. See *Look!* Chapter 5 for tips on note-taking and studying.
- The pre-test quiz is an abbreviated version of the exams. It is administered in order to provide students with an opportunity early in the semester to re-evaluate study habits and to seek assistance, if needed.
- ***All exams (including the quiz) are required.*** Failure to take a scheduled exam will result in a grade of "0" for that quiz or exam. ***MAKE-UPS WILL NOT BE GIVEN*** except in emergency situations and at my discretion (refer to section on "attendance"). If you miss an exam for an excusable reason, you must inform me PRIOR to the exam or, in an emergency, no later than the next day. ***There are no make-ups for the final exam. Failure to take the final exam on the day it is scheduled without making prior arrangements with me will result in a failing grade for the class.***
- ***Study guides with key terms and image lists will be available for each lecture and posted on Blackboard.*** Students must print the study guide pertaining to that day's lecture and bring it to class with them, since some of the course material (including terms and images) may not be found in the textbook.

*** If you have any questions about the exams or how to study, please see me well in advance of the first exam. I am happy to suggest tips and strategies for succeeding in an art history class.

MUSEUM PROJECT

BRIEF DESCRIPTION

- Students are required to visit a major museum in the D.C. area (National Gallery, Hirshhorn, Corcoran, Philips Collection, Museum of American Art, Museum of Women in the Arts) or in New York City (Metropolitan Museum of Art, Guggenheim, Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum of Art) and select a work of Western art dating sometime after 1400 and before 1920.

- After closely observing and carefully researching this work of art, the student will write a 4-6 page critical interpretation of the selected work, according to the guidelines set forth in *Look!* (especially Chapters 2-4) and in class.
- For this paper, you will be asked to analyze the work formally, conceptually (in terms of its content and message), and contextually, as we will practice doing in class.

SUBMISSION DEADLINES

- The final draft of your paper is due on Tuesday, November 29. After this deadline there will be no opportunity for you to resubmit the paper. However, I will be happy to grade papers in advance so you have a chance to resubmit it with changes, if you would like to revise it. These early submissions must be in the conditions of a final draft and are due NO LATER THAN Tuesday, November 15.
- ***All writing assignments must be submitted in hard copy in class on the day it is due.*** E-mailed assignments will not be accepted. Points will be deducted for lateness – half a letter grade (5 points) for each day late. No paper will be accepted after being five days late. If you require an extension, you must discuss your situation with me well BEFORE the due date in the event that you are not granted the extension.
- Please discuss any questions and concerns with me well in advance of these deadlines. As with any research project, I encourage everyone to approach this assignment with much anticipation. Do not wait until the last minute to complete your assignment. Schedule your museum visits well in advance of the deadlines. You have almost the entire semester to work on these papers and to plan ahead – no excuses. Plan ahead for computer and printer problems, sickness, emergencies, libraries being closed, etc. These are not acceptable excuses. Also give yourself time to edit, revise, ask me any last-minute questions, and contact The Writing Center (see contact information listed below).

**** Detailed information about the project & writing guidelines will be provided on a separate handout ****

ENGLISH AS A SECOND LANGUAGE

Assignments must be written in good standard English. If English is not your first language, please see me so we can discuss a strategy to help you succeed in this course. Email correspondence will not suffice; you must come speak with me. Also, do not wait until a few days (or the night before) the exam date or assignment deadline to address this; you will not have enough time to remedy the situation.

Please contact the following centers for assistance. But be sure to plan in advance; they are very busy, especially as the semester comes near its end.

The Writing Center Located in Robinson Hall A114 & Enterprise Hall 076
703.993.1200 or <http://writingcenter.gmu.edu>

The English Language Institute (ELI) 703.993.3660 or <http://eli.gmu.edu>

STUDENTS NEEDING ACCOMODATIONS

Accommodations will be made for students with documented disabilities, in accordance with law and university policies. Students requiring accommodations must register with the Office of Disability Services (ODS) -- (703) 993-2474, <http://ods.gmu.edu> -- to self-identify their needs and attain necessary documentation. After meeting with the Coordinator, please arrange a meeting with me **well in advance of the first exam or the class during which special accommodations will be required.**

ACADEMIC INTEGRITY

Each student is responsible for observing academic integrity with regard to all work assigned in this course. It is the student's responsibility to familiarize herself/himself with GMU's Honor Code as outlined in the university's catalogue: (<http://catalog.gmu.edu/content.php?catoid=5&navoid=410&bc=1>). Neither plagiarism (presenting someone else's words or ideas as your own) nor cheating will be tolerated. Also refer to <http://academicintegrity.gmu.edu/>

READING LIST & CLASS SCHEDULE

You are required to complete assigned readings according to the scheduled lecture topic and come to class prepared to discuss the material covered in the readings.

August 30	Course Overview
September 1	Introduction to Art History & Its Modes of Analysis Stokstad "Introduction" (xxvi-xli) and D'Alleva Ch.1
September 6	How to Analyze Works of Art Stokstad "Starter Kit" (xxii-xxv) and D'Alleva Ch.2-3 *** Last day to add classes & to drop classes without financial penalty ***
September 8	How to Analyze Works of Art Stokstad "Starter Kit" (xxii-xxv) and D'Alleva Ch.2-3
September 13	The Italo-Byzantine Tradition, Cimabue and Giotto Begin reading Stokstad, Ch. 17 (528-546)
September 15	Giotto and the Proto-Renaissance Stokstad, Ch. 17 (528-546)
September 20	*** FORMAL ANALYSIS QUIZ is due in class *** 15C Northern European Art – Flanders Stokstad, Ch. 18 (560-583)
September 22	15C Northern European Art – Flanders Stokstad, Ch. 18 (560-583)
September 27	*** PRE-TEST QUIZ *** 15C Italian Art – Architecture Stokstad, Ch. 19 (593-602)
September 29	15C Italian Art – Sculpture Stokstad, Ch. 19 (601-609)
September 30	*** Last day to drop classes ***
October 4	15C Italian Art – Painting Stokstad, Ch. 19 (609-615,625-627)
October 6	16C Italian Art – Leonardo and Raphael Stokstad, Ch. 20 (630-640)
October 11	NO CLASS – Columbus Day – Makeup day 16C European Art (see Blackboard for lecture) Stokstad, Ch. 21 (676-709)
October 13	16C Italian Art – Michelangelo Stokstad, Ch. 20 (641-649, 666-669)
October 18	16C Italian Art –Titian, Venice and Mannerism Stokstad, Ch. 20 (654-666, 670-675)
October 20	*** MIDTERM EXAM ***
October 25	Italian Baroque – Architecture and Sculpture in Rome Stokstad, Ch. 22 (710-718)

October 27	Italian & Spanish Baroque – Painting Stokstad, Ch. 22 (718-734)
November 1	Flemish and Dutch Baroque Stokstad, Ch. 22 (735-755)
November 3	French Baroque, the Academy and Rococo Stokstad, Ch. 22 (755-764) & Ch. 29 (902-910)
November 8	The Enlightenment and Neoclassical Painting, Sculpture & Architecture Stokstad, Ch. 29 (911-927; 930-938; 943-950; 958-959) & Ch. 30 (962-966)
November 10	The Enlightenment and Neoclassical Painting, Sculpture & Architecture Stokstad, Ch. 29 (911-927; 930-938; 943-950; 958-959) & Ch. 30 (962-966)
November 15	*** last day to submit MUSEUM PAPER for early review *** Romanticism Stokstad, Ch. 29 (927-930; 943-951) & Ch. 30 (962-966)
November 17	Romanticism in Spain & the Romantic Landscape Stokstad, Ch. 29 (938-942; 953-956)
November 22	The Rise of Modernity, Photography and Realism Stokstad, Ch. 30 (960-962; 967-976; 979-983)
November 24	NO CLASS – Happy Thanksgiving!
November 29	*** MUSEUM PAPER is due in class *** Manet and Modernism Stokstad, Ch. 30 (976-979)
December 1	Impressionism, Postimpressionism & Expressionism Stokstad, Ch. 30 (984-997; 1003-1004; 1007-1009); Ch. 31 (1016-1021; 1026-1031)
December 6	Cubism, Futurism, Pure Abstraction & Utilitarian Forms Stokstad, Ch. 31 (1016-1019; 1021-1026; 1031-1036; 1048-1056)
December 8	Dada, Duchamp and Surrealism Stokstad, Ch. 31 (1036-1039; 1056-1061)
December 15	*** FINAL EXAM *** The exam will run from 10:30 AM – 1:15 PM

****** This schedule is subject to change according to the needs and developments of the class.**

****** Supplemental readings may be added to this list as the semester develops, according to class discussions. In this event, they will be available on Blackboard or distributed in class. You will be notified well in advance of the corresponding lecture date if there is an additional reading assignment.**