

SURVEY OF WESTERN ART II

From the Renaissance to the Rise of Modern Art

ARTH 201-002
TR 3-4:15 PM

Spring 2013
Robinson Hall B113

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Office hours: Tue 10:30-11:30 AM, Thu 1:30-2:30 PM & by appt

For any concerns dealing with attendance, exam grades, class mechanics or writing assignment guidelines, please contact my Teaching Support Assistant: Brook Bender at bbender3@masonlive.gmu.edu

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 to 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 framework, 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. 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 dating to this timeframe
- 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

COURSE REQUIREMENTS

- **Assigned readings**, including any additional texts posted to Blackboard
- **Class lectures**, including those posted to Blackboard
- **Class participation** in the form of attendance, in-class or take-home assignments, and class discussion
- **A formal analysis quiz**
- **Three exams**
- **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

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.

IMPORTANT NOTES ON EMAIL

Brook and I will make every effort to respond to email messages in a timely manner. You can expect a reply within 48 hours. If you have not heard back after 2 days, please resend (email does, at times, get lost in cyberspace).

When sending an email message, please be sure to follow these guidelines:

- ***Include your name, class, and meeting day/time (class section)***
- ***Do not ask what was covered in class.*** It is your responsibility to be in class and to contact a classmate for notes and any other information you missed during an absence from class, regardless of the reason for your absence. Once you have reviewed the material you missed, then we can set up a time to discuss any questions or concerns you may have about the information that was covered.
- ***Information that is easily found in the syllabus, Blackboard, the textbook, handouts, or any course document.*** I am happy to clarify or elaborate on certain elements, but cannot be expected to look up information that I have already provided is easily accessible to you.
- ***Do not write to address absence(s).*** You have 2 free absences to deal with any emergency situation. In the case of extenuating circumstances, they must be addressed in person. Refer to the section on attendance for details.
- ***Do not request a summary of a concept or term explained in class.*** If you are unclear about an idea discussed in class, review your notes and the textbook section on that topic; then formulate a more focused question that you can raise in class or discuss in person during office hours. Email is not an effective means of teaching or clarifying course content. Instead, email me to request a time to meet and discuss the material. I am always happy to assist students with any difficult course material.

*** Any student who disregards these conditions will not receive a response.

GRADING

5%	Formal Analysis Quiz
10%	Class Participation [attendance, assignments, and class discussion]
10%	Exam 1
25%	Exam 2
25%	Exam 3 ("Final Exam")
25%	Museum Project

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.

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

* *Regardless of numerical score, a grade of A+ will be given as a final course grade only if the student's overall performance in the course is exceptional and exceeds course expectations.*

CLASS PARTICIPATION

Your final class participation grade will be calculated according to your attendance, completion of any 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 class lectures, which are designed to facilitate student comprehension of the course material and to develop concepts more thoroughly than they are introduced in the textbook; class discussion will provide opportunities for students to apply the skills and knowledge they are acquiring in immediate ways. **In addition to the course content, there may also be important announcements and reminders issued in class for which every student will be held responsible, whether they were in attendance or not.** Therefore, in order to be successful in this course, **you must attend class regularly.***

Attending Class

- An attendance sheet will be placed at the front of the classroom each day we meet – it is YOUR RESPONSIBILITY to make sure you sign it before class starts. If your signature is not on the sheet, you will be marked absent; if you sign it after class, you will be marked late.
- Attendance does not simply mean showing up to class.
Attendance is defined as **arriving on time, attending the entire class period, paying attention to the lecture, and being courteous.**
- Habitual tardiness, early departures, and disruptive entrances will not be tolerated. Plan your schedule accordingly.

Absences

- You are allowed two free absences without consequence.
- These free absences are offered to assist with any emergency situations that may arise. Reserve them for unexpected situations, since **there will be no excused absences**. Do not send emails explaining your absence or asking to have 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, 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.

ASSIGNMENTS

Occasionally there may be an in-class or take-home assignment to complete. These assignments 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.

- In-class assignments that are missed because of an absence **cannot be made up.**
- **Students are required to keep up with the course material by reading before the lecture, taking good notes, and reviewing the notes before the next class session.** If it becomes clear that students are not fully prepared for class, students will be quizzed and/or called upon to answer questions about the material under review

CLASS DISCUSSION

This portion of the class participation grade will be assessed according to not only the frequency, but also the 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. Each student's class participation grade will also take into account how attentive and respectful the student is while others are speaking.

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. Therefore, a student's class participation grade will drop considerably if he or she 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 participating at an exceptional level (having perfect attendance, playing a critical role in class discussions, and demonstrating a significant engagement with the course).
- A grade of "B-" or lower will be issued according to the severity of any of the following situations:
 - Being unprepared for class
 - Disrupting lecture or discussion with questions answered in the study guide, textbook, or lecture you missed
 - Missing more than a week's worth of class
 - Excessive tardiness or early departures
 - Missing a test or failing to submit an assignment
 - Disruptive behavior of any kind (see section on classroom etiquette below)

CLASSROOM ETIQUETTE

NO Electronic Devices in the Classroom

- **Computers, tablets, phones, and all other electronic devices** (mp3s, PDAs...) **must be OFF and stored out of sight.**

A visible or noisy device is disruptive and will be subject to the terms of disruptive classroom behavior as stated below.

Disruptive Behavior

We are all responsible for maintaining a respectful and courteous classroom atmosphere.

There is no excuse for disruptive behavior of any kind.

I do not take kindly to behavior that is discourteous and which inhibits others from learning.

Disruptive behavior includes:

(1) Violations of the electronics regulation as stated above.

(2) Distracting physical behavior.

For example: sleeping, talking while someone else is speaking (the professor or a student), wandering in and out of class, working on unrelated assignments, gesturing inappropriately, approaching the front of the classroom during lecture, etc.

(3) Discourteous or offensive language and behavior.

In short, any behavior that is distracting to the professor or fellow classmates is disruptive and compromises the learning environment.

Consequences for Disrupting the Learning Environment

All disruptions – with or without warning – will result in lowering the overall class participation grade

- If lecture must be interrupted to remind a student to behave appropriately, the grade will drop significantly
- In the case of extreme or recurring disruptions, the student will not be allowed to remain in class and/or the final course grade will be negatively affected

** The consequences will reflect the severity and frequency of the disruption.*

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.
- Detailed instructions for this take-home assignment will be provided on a separate handout.

EXAMS

- 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, multiple choice, matching, true/false, and short essay questions. More details will be provided as the exams approach. See *Look!* Chapter 5 for tips on note-taking and studying.
 - ***All exams 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 download and 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 and to help any student implement more effective study habits.***

MUSEUM PROJECT

BRIEF DESCRIPTION

- Students are required to visit a major museum in the D.C. area (National Gallery, 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 1900.
- After closely observing and carefully researching this work of art, the student will write a 4-5 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

- Your paper is due on Tuesday, April 23. After this deadline there will be no opportunity for you to resubmit the paper. Make sure you begin the process ahead of time and come see me or my assistant with any questions you have about the assignment. Not understanding the assignment guidelines will not grant you an opportunity to revise your paper.
- **Each writing assignment 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 calendar day it is late, unless an extension has been granted. 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 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.*** It is your responsibility to remind me in advance of each exam that you are in need of specific accommodations.

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.

***** The following schedule is subject to change according to the development and needs of the class *****

Tuesday, Jan 22	Course Overview
Thursday, Jan 24	Introduction to Art History & Its Modes of Analysis Stokstad "Introduction" (xxvi-xli) and D'Alleva Ch.1
Tuesday, Jan 29	How to Analyze Works of Art Stokstad "Starter Kit" (xxii-xxv) and D'Alleva Ch.2-3 * <i>Download Formal Analysis handout and bring to class with you</i> *** Last day to add classes & to drop classes without financial penalty ***
Thursday, Jan 31	How to Analyze Works of Art Stokstad "Starter Kit" (xxii-xxv) and D'Alleva Ch.2-3
Tuesday, Feb 5	*** FORMAL ANALYSIS QUIZ is due in class *** The Classical past, Medieval Art & the origins of the Western Tradition
Thursday, Feb 7	The Italo-Byzantine Tradition, Cimabue and Giotto Begin reading Stokstad, Ch. 17 (528-546); read D'Alleva sections on comparison essays (75-79, 133-135)
Tuesday, Feb 12	Giotto and the Proto-Renaissance Stokstad, Ch. 17 (528-546) * <i>Download Museum Project guidelines and bring to class with you</i>
Thursday, Feb 14	NO CLASS – Professor Attending Conference <i>Today's lecture on 15C Northern European Art – Flanders is available on Blackboard</i> Stokstad, Ch. 18 (560-583)
Tuesday, Feb 19	15C Northern European Art – Flanders (continued) & 15C Italian Art introduced
Thursday, Feb 21	*** PRELIMINARY ASSIGNMENT FOR MUSEUM PROJECT is due in class *** 15C Italian Art – Architecture & Sculpture Stokstad, Ch. 19 (593-609)
Friday, Feb 22	*** Final day to drop classes ***
Tuesday, Feb 26	15C Italian Art – Painting Stokstad, Ch. 19 (609-615,625-627)
Thursday, Feb 28	*** EXAM 1 ***
Tuesday, Mar 5	16C Italian Art – Leonardo Stokstad, Ch. 20 (630-640)
Thursday, Mar 7	16C Italian Art – Raphael Stokstad, Ch. 20 (630-640)
Tuesday, Mar 12 - Thursday, Mar 14	SPRING BREAK

- Tuesday, Mar 19** **16C Italian Art – Michelangelo**
Stokstad, Ch. 20 (641-649, 666-669)
- Thursday, Mar 21** **16C Italian Art –Titian, Venice and Mannerism**
Stokstad, Ch. 20 (654-666, 670-675)
- The lecture on 16C Northern European Art is available on Blackboard
Stokstad, Ch. 21 (676-709)*
- Tuesday, Mar 26** **Italian Baroque – Architecture & Sculpture in Rome**
Stokstad, Ch. 22 (710-718)
- Thursday, Mar 28** **Italian Baroque – Painting**
Stokstad, Ch. 22 (718-734)
- Tuesday, Apr 2** **Spanish & Flemish Baroque**
Stokstad, Ch. 22 (718-755)
- Thursday, Apr 4** **Dutch Baroque**
Stokstad, Ch. 22 (735-755) -- *part of this lecture is available on Blackboard*
- Tuesday, Apr 9** ***** EXAM 2 *****
- Thursday, Apr 11** **French Baroque, the Academy and Rococo**
Stokstad, Ch. 22 (755-764) & Ch. 29 (902-910)
- Tuesday, Apr 16** **The Enlightenment and Neoclassical Painting, Sculpture & Architecture**
Stokstad, Ch. 29 (911-927; 930-938; 943-950; 958-959) & Ch. 30 (962-966)
- Thursday, Apr 18** **The Enlightenment and Neoclassical Painting, Sculpture & Architecture**
Stokstad, Ch. 29 (911-927; 930-938; 943-950; 958-959) & Ch. 30 (962-966)
- Tuesday, Apr 23** ***** MUSEUM PAPER is due in class *****
Romanticism in France
Stokstad, Ch. 29 (927-930; 943-951) & Ch. 30 (962-966)
- Thursday, Apr 25** **Romanticism in Spain & the Romantic Landscape**
Stokstad, Ch. 29 (938-942; 953-956)
- Tuesday, Apr 30** **The Rise of Modernity, Photography and Realism**
Stokstad, Ch. 30 (960-962; 967-976; 979-983)
- Thursday, May 2** **Manet and Modernism**
Stokstad, Ch. 30 (976-979)
- Thursday, May 9** ***** FINAL EXAM ***** The exam will run from 1:30 – 4:15 PM

******** *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.*