University of North Texas, College of Visual Arts and Design
SPRING 2020
ESSC 255 Monday and Wednesday 3:00PM-4:50PM

ART 2360: Art History Survey II
Dr. Salazar

OFFICE NUMBER: ART 208
OFFICE HOURS: Wednesday 10:00am-11:00 am & by appointment

TAs:

Emma Ahmad
Student Last names starting with A - D
Office Hour: Thursday 11-12:00 in ART 225

Lindsay Robbins
Student Last names starting with E - K
Office Hour: Friday 2:30-3:30 in ART 225

Virginia Cook
Student Last names starting with L - Ri
Office Hour: Thursday 9:50 - 10:50 in ART 225

Claudia Eisermann
Student Last names starting with Ro - Z
Office Hour: Tuesday 3-4 in ART 225

COURSE DESCRIPTION: An introduction to the development of global art and architecture from the Early Renaissance (14th Century) to about mid 19th Century.

REQUIRED TEXTBOOK:
Marilyn Stokstad and Michael Cothren, Art History, Volume Two
Additional assigned texts will be posted on Canvas.

RECOMMENDED READING:
Sylvan Barnett, A Short Guide to Writing About Art
Sayre, Henry. Writing About Art
George Ferguson, Signs and Symbols in Christian Art
James Hall, Dictionary of Subjects and Symbols in Art

COURSE CONTENT:
This course is the second of a three-part Art History Survey. It studies the most important developments in the global arts and architecture from the early 14th Century to the mid-19th Century. This course is structured chronologically, covering Europe, the Americas and some parts of Asia.

**COURSE OBJECTIVES LEARNING OUTCOMES:**
By the end of the semester, students will be able to:

1. Identify some of the most important works of art and architecture created between c.1400 and c.1850.
2. Interpret the meaning of global art between c.1400 and c.1850 based on themes, subjects, and symbols.
3. Relate global art between c.1400 and c.1850 to its cultural, economic, and socio-political contexts.
4. Apply the vocabulary and concepts relevant to global art, artists, and art history between 1400 and the present.
5. Analyze works of global art between 1400 and the present using the art historical methods of observation, comparison, and inductive reasoning.
6. Engage with the art community of the Dallas-Fort Worth area through a museum visit.

**COURSE STRUCTURE:**
This class meets two times a week during the semester. Classes will involve PowerPoint lectures, as well as in-class discussions and small-group activities. All readings are to be done prior to class, on the day assigned. Students are expected to actively and respectfully participate in all class discussions and group exercises. For the Formal Analysis assignments students are required to visit the Kimbell Museum of art on their own. By completing the mandatory syllabus quiz on Canvas students are agreeing to fulfilling this requirement.

**Canvas**
We will be using Canvas in this course. In order for you to access the course materials, announcements, grades, etc., you need to read this syllabus carefully and complete the mandatory syllabus quiz. Students are required to access Canvas regularly. It is the student’s responsibility to be aware of any announcements, assignments, or changes posted on Canvas. Technical difficulties will not be an acceptable excuse for failing to turn in assignments on time, completing the readings, or responding to a message.

**Note:** some students may find the information and images disturbing due to their explicit violent, sexual and political subject. By completing the mandatory syllabus quiz, you are acknowledging your awareness of these themes and committing to fully participate in class.

**Communication**
It is very important that you identify your TA since she is your first line of contact in this course. You may contact both your TA and Dr. Salazar via canvas messages for questions regarding class content, exams, assignments, etc. Please note that her contact information and office hours are listed at the beginning of this syllabus and on canvas (course homepage).

If you have a question, comment, or concern about a grade, please speak to the person who graded your work first, preferably during her office hours. If after speaking with that person your concern is not resolved, then contact me during my office hours (or by appointment). Please note that every communication in this course must comply with the code of conduct dictated by UNT. **Disrespectful behavior will not be tolerated.**

**Late and Make-up Assignments:**
Late work will NOT be accepted unless you have a documented, excused absence. Students are responsible for notifying the TAs and the instructor of their absence and checking for any missed work.

Students must have a documented, excused absence in order to make up assignments. If a student knows he/she will miss a test due to a documented excused absence he/she must contact TA and instructor BEFORE the test.
If a student misses a test due to a documented family emergency, he/she must contact TA and instructor and within a week after the exam took place.

**Electronic Devices**

For the duration of this class, please refrain from using ANY ELECTRONIC DEVICES—including earphones, earplugs, etc. In case you are forced to use a laptop or a recording device due to a disability, please bring to me your accommodation letter from the ODA office during the first week of class and I will be happy to make an exception for you. **Cell phones, laptops and other electronic devices must be silenced and put away** before the start of class. Please do not get up and leave during class except when absolutely necessary, such as an emergency need to use the facilities. There is no need to ask permission to leave. If you need to frequently stand up, please try to sit near the end of the rows, close to the walls so that you do not distract the class. If you are going to an extraordinary personal situation that requires you to keep your telephone active, please use silence mode. In case you really, urgently NEED to take a call, please leave the classroom discretely and respectfully. If a student does not comply to these requests, and his/her actions become disruptive to the class, I will ask him/her to leave. In case a student refuses to leave, a disciplinary report will be filed with the Dean of Students.

**Student Behavior**

This class will follow the university’s expectations of student conduct, found at [https://policy.unt.edu/policy/07-012](https://policy.unt.edu/policy/07-012). Students are expected to speak respectfully to the instructor, TAs and their peers. Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct.

**STUDENT EVALUATION (OR GRADING):** The following assignments and percentages will constitute your final grade for the semester:

- Exam 1: 20%
- Exam 2: 20%
- Exam 3: 20%
- Formal Analysis: 15%
- On-Line Quizzes: 10%
- Public Monument Assignment: 15%

Total: 100%

A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 0-59

Meaning of Grades:
- A = Exemplary work: reads all required texts, works above and beyond in all areas, engaged in class, and asked pertinent questions; shows a mastery of the material beyond class expectations.
- B = Good work: participates and is prepared for each class session, understands the concepts and ideas within the class but perhaps needs clarity on certain points.
- C = Average work (this is the starting point for all assignments): knows material based on general knowledge, average work, gave enough effort to pass.
- D = Passing, but Below Average Work: shows some understanding of material, but misunderstanding of other aspects of the content, missing assignments and tests, did not follow instructions, did not ask questions until assignment was due, missed multiple classes.
F = Poor work: subpar effort, possibly did not attend or access class for extended periods of time for various reasons, shows little understanding of the course material.

All grades will be posted on Canvas.

**IT IS THE STUDENT’S RESPONSIBILITY TO CHECK THEIR GRADES AS THEY APPEAR ON CANVAS TO VERIFY THEY ARE RECORDED CORRECTLY.**

Please notify your TA immediately if you find errors or missing grades.

No adjustments will be made without the original work.

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**Exams (60%):**

There will be three non-cumulative exams throughout the semester. They are designed so you can demonstrate your knowledge and the material we have covered in class, including assigned readings and class lectures. The format will consist of slide-identifications, true or false statements, and multiple-choice questions. Each exam will be worth 20% of your grade and will be graded numerically, ranging from 0 to 20. Once the exam starts taking place, leaving the classroom is NOT permitted. If a student has to leave, he/she must turn in the exam before exiting the classroom. You must not communicate with your fellow students during the exam. If the professor or the TAs see a student communicating with another student or looking at another student’s exam, their own exam will be taken away from them and they will receive a zero.

Exams start with the Slide Identification portion. If a student is late he/she may start the exam at that point, but the slide identification portion will not be repeated for those students who are late. That is, if a student misses either a part or the entirety of the Slide identification section, he/she will lose those points.

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**Formal Analysis (15%):**

The purpose of this assignment is to analyze the form of a work of art. There is no research involved; instead, this assignment reflects the student’s direct experience with the artist’s creation.

For this assignment, students must visit the Kimbell Museum of Art and choose a 17th Century painting. The Kimbell Museum of Art is located at 3333 Camp Bowie Boulevard, Fort Worth, Texas 76107-2792 (Main: 817-332-8451, Metro: 817-654-1034), [https://www.kimbellart.org](https://www.kimbellart.org).

Students should explain the way in which the artist has used and organized the forms, colors, and techniques in his/her work to produce the final result. Students must follow the guidelines outlined in an assignment sheet that will be posted on Canvas and explained in class. The length of this paper must be around 6 pages, and it must be typewritten using double space. This formal analysis will be worth 15% of your grade and will be graded numerically, ranging from 0 to 15. This assignment must be submitted in electronic form (.doc or .pdf) using the Turnitin link on Canvas.

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**On-Line Quizzes (10%):**

Students are required to complete 3 quizzes throughout the course. These short on-line quizzes will be based on the assigned readings and will help students prepare for exams. Quizzes will be “open-book” and completed outside of class. On-Line Quizzes will be available on Canvas for a few days (please see the course outline for due dates) when we have finished the material it covers.

**Students cannot make up missed quizzes.** On-Line Quizzes 1 and 2 are worth 3% each, and On-Line Quiz 3 is worth 4% of your grade. That is, all quizzes combined constitute 10% of the final grade and will be graded numerically, ranging from 0 to 10.
Public Monument Assignment (15%):

The purpose of this assignment is to foster critical thinking, communication skills, teamwork, and social engagement while leading students to make connections between important landmarks in the history of art and their own local environment. This assignment consists of three parts.

Part 1. The class will be divided in groups of 3 students. After completing Exam II, and/or using time outside the classroom, student Groups will meet at south side of the historic Courthouse on the Square and will use class time to observe and discuss the Confederate Statue dedicated in 1918. Such discussions must be informed by their assigned readings and previous in-class discussions regarding public sculpture in Renaissance Italy.

Part 2. On March 18th a research expert from the library will come to our class and will show us how to effectively conduct research and how to elaborate an annotated bibliography. For this class only, students are encouraged to bring to class a laptop computer or a tablet so they can follow the instructor’s steps. Although bringing a laptop would help students with this lecture, this is not mandatory.

Part 3. On the following class (March 23rd) student groups will work together to a) elaborate an annotated bibliography and b) craft a 300-word statement on the role of public sculpture in relation to collective memory and social belonging. For this class, each group of students will meet at the library, where they will both conduct their research and craft their statement. The final document they produce must be submitted in electronic form (.doc or .pdf) using the Turnitin link on Canvas on March 30th before 11:59pm.

The goal is that students draw connections between the public art of the Italian Renaissance and that of their surroundings. It is important that students complete the readings assigned for this day. Detailed information and instructions will be posted on Canvas and discussed in class a week before starting this assignment. The Public Monument Assignment constitutes 15% of the final grade and will be graded numerically, ranging from 0 to 15.

ATTENDANCE POLICY: Attendance and timely arrival are not only required, but also essential to your success in this course. I cannot emphasize this enough. There might be questions in the exams and in the quizzes that come from class discussions and lectures; therefore, if you regularly miss class it is likely that you will not earn a satisfactory grade. It is also very important that you come to class prepared. This means completing the assigned readings, making notes, and coming to class ready to share questions and observations. Although due to the size of this class I will not take attendance regularly, there will be unannounced in-class extra-credit opportunities only available for those students who attend class. These in-class activities will also count as attendance. That is, if you miss an in-class activity that will count as an absence. Also, if a student attends class but his/her attention is on their smart phone, laptop, or any other electronic device, they will be counted as absent.

ADA Accommodation Statement: In accordance with university policies and state and federal regulations, the university is committed to full academic access for all qualified students, including those with disabilities. To this end, all academic units are willing to make reasonable and appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies in order to facilitate equality of educational access for persons with disabilities. See UNT Policy 04.015.

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at http://disability.unt.edu. You may also contact them by phone at (940) 565-4323.

Financial Aid Satisfactory
Academic Progress:
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

COURSE RISK FACTOR:
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

Building Emergency Procedures:
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Center for Student Rights and Responsibilities:
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information. Cases of academic dishonesty will be referred to University authorities. See UNT Policy 06.003.

Acceptable Student Behavior:
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at http://deanofstudents.unt.edu.

Disclaimer: The professor reserves the right to change the syllabus if and when necessary with or without notice.
## Course Outline:

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<th>WEEK 1</th>
<th>FORTEENTH-CENTURY ART IN EUROPE</th>
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<tr>
<td>January 13</td>
<td>Introduction and Syllabus</td>
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<td>January 15</td>
<td>Review of Middle Ages and Terminology</td>
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<th>WEEK 2</th>
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<tr>
<td>January 20</td>
<td>MLK Day - NO CLASS</td>
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| January 22 | Read: *Italy* (553-562)  
France, England, and *The Holy Roman Empire* (562-573) |

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<th>WEEK 3</th>
<th>FIFTEENTH-CENTURY ART IN NORTHERN EUROPE</th>
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| January 27 | Read: *The Northern Renaissance* and *Art for the French Ducal Courts* (576-584)  
Formal Analysis Explained |
| January 29 | Read: *Painting in Flanders* (584-596)  
*France and The Germanic Lands* (596-605)  
**On-Line Quiz 1 opens** |

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<th>WEEK 4</th>
<th>FIFTEENTH-CENTURY ART IN ITALY</th>
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| February 3 | Read: *Humanism and the Italian Renaissance* and *The Early Renaissance in Florence* (607-616)  
**On-Line Quiz 1 closes** |
| February 5 | Read: *The Early Renaissance in Florence* (616-628)  
*Florentine Art in the Second Half of the Fifteenth Century* and *Urbino, Mantua, Rome, and Venice* (629-643)  
Group Formation for Core Assignment  
**Exam I Review** |
| February 10 | **EXAM I** |

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<th>WEEK 5</th>
<th>SIXTEENTH-CENTURY ART IN ITALY</th>
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| February 12 | Read: *Europe in the Sixteenth Century* and *The Roman High Renaissance* (645-657)  
**On-Line Quiz 1 closes** |
| February 17 | Read: *The Roman High Renaissance* (658-665)  
Read: *Northern Italy* (665-677) |
<p>| February 19 | Read: <em>Mannerism</em> (678-689) |</p>
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<tr>
<th>Date</th>
<th>Topic and Details</th>
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| February 24| Read: *The Reformation and the Arts*, and *Germany*, (692-702)  
Read: *France*, and *Spain and Portugal* (703-710)                                                                                                    |
| February 26| Read: *The Netherlands* and *England* (711-723)  
On-Line Quiz 2 opens                                                                                                                                         |
| March 2    | Read: “*Baroque*” and *Italy* (725-738)  
On-Line Quiz 2 closes  
**FORMAL ANALYSIS DUE @ 11:59 pm**                                                                                                                          |
| March 4    | Read: *Italy* and *Spain* (738-748)  
Group Formation for Core Assignment.  
Exam II Review                                                                                                                                                |
| March 9    | **SPRING BREAK – NO CLASS**                                                                                                                                                                                      |
| March 11   |                                                                                                                                                                                                                 |
| March 16   | **EXAM II**  
Public Monument Assignment Part 1. After completing Exam II, and/or using time outside the classroom, student Groups will meet at south side of the historic Courthouse on the Square and will use class time to observe and discuss the Confederate Statue dedicated in 1918. Such discussions must be informed by their assigned readings and previous in-class discussions regarding public sculpture in Renaissance Italy. The Confederate Monument is located at south Side of the historic Courthouse on the Square.  
Read: “Reinventing Heroes in Renaissance Italy” on Canvas.                                                                                                     |
| March 18   | Public Monument Assignment Part 2.  
***Visit from the Library – Research Methods & Annotated Bibliography Lecture. Regular Classroom & time”  
For this class only, students are encouraged to bring to class a laptop computer or a tablet so they can follow the instructor’s steps. Although bringing a laptop would help students with this lecture, this is not mandatory. |
| WEEK 11 | March 23 | Public Monument Assignment Part 3. student groups will work together to a) elaborate an annotated bibliography and b) craft a 300-word statement on the role of public sculpture in relation to collective memory and social belonging. For this class, each group of students will meet at the Willis library, where they will both conduct their research and craft their statement. The final document they produce must be submitted in electronic form (.doc or .pdf) using the Turnitin link on Canvas. |
| | March 25 | Read: Flanders and The Dutch Republic (749-759)  
Read: The Dutch Republic (759-769)  
Read: France and England (769-781) |
| WEEK 12 | ART OF SOUTH AND SOUTHEAST ASIA AFTER 1200 | March 30 | Read: Foundations of Indian Culture, and South Asia 1200-1800 (783-793)  
Read: Southeast Asia (793-802)  
PUBLIC MONUMENT ASSIGNMENT-ANNOTATED BIBLIOGRAPHY & STATEMENT DUE. |
| | JAPANESE ART AFTER 1933 | April 1 | Read: Foundations of Japanese Culture, Muromachi Period, and Momoyama Period (829-838) |
| | April 6 | Read: Edo Period (838-847) |
| WEEK 13 | CHINESE AND KOREAN ART AFTER 1279 | April 8 | Read: Foundations of Chinese Culture, The Mongol Invasions and the Yuan Dynasty, and The Ming Dynasty (808-815)  
Read: The Ming Dynasty, From the Qing Dynasty to the Modern Era, and Arts of Korea From the Joseon Dynasty to the Modern Era (816-826) |
| WEEK 14 | EUROPEAN AND AMERICAN ART, 1715-1840 | April 13 | Read: Industrial, Intellectual, and Political Revolutions, and Rococo (1920-1928) |
| | April 15 | Read: The Grand Tour and Neoclassicism in Italy and Neoclassicism and Early Romanticism in Britain (929-938)  
On-Line Quiz 3 opens |
| WEEK 15 | April 20 | Read: *Neoclassicism and Early Romanticism in Britain* (939-947)  
On-Line Quiz 3 closes |
|---------|---------|------------------------------------------------------------------|
|         | April 22 | Read: *Later Eighteenth-Century Art in France and Spain and Spanish America* (948-961)  
Read: *The Development of Neoclassicism and Romanticism into the Nineteenth Century* (961-969) |
| WEEK 16 | April 27 | Read: *The Development of Neoclassicism and Romanticism into the Nineteenth Century* (1969-1977)  
In-Class Film: *David and Turner*  
Exam III Review |
|         | April 29 | Independent Study Day – NO CLASS |

**EXAM III: Wednesday, May 6, 1:30 p.m.**