

Survey II: Renaissance to Modern Art

[Name of instructor]

ARTH 2302, Section [number], [day and time], [location]

Email: [email address]

Office: [location] [office phone number]

Office hours: [time]

Course Description:

This introductory survey look at works of art produced in Western Europe from about 1400-1900. Instead of an account of the development of works of art according to a succession of period styles and movements, we will try to understand the ways in which art is produced in specific times and places: conditioned by socio-economic constraints, impinged by political forces, and made to satisfy particular individual or social demands. We will try to understand why so much of this art attempted to capture “reality” – a form of representation bound up with an epistemology and worldview – and will question the fundamental eurocentrism of such “realism.” We will look at several broad turns associated with modernity, for instance the shift from the creation of works for particular clients or patrons, to a form of artistic production for the open marketplace. This course satisfies the core curriculum requirement in creative arts.

THECB Creative Arts Core Foundational Component Area Content Description:

- Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination.
- Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

THECB Core Objectives:

- Critical Thinking Skills (CT): to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information;
- Communication Skills (CS): to include effective development, interpretation and expression of ideas through written, oral and visual communication;
- Teamwork (T): to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal;
- Social Responsibility (SR): to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

Core Objective Statement:

The objective of the creative arts in a core curriculum is to expand the student’s knowledge of the human condition and human cultures, especially in relation to behaviors ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as the creative arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation for arts as fundamental to the health and survival of any society.

TTU Creative Arts Core Competency Statement:

Students graduating from Texas Tech University should be able to construct, present, and defend critical and aesthetic judgments of works in the creative arts.

Specific TTU Creative Arts Core Student Learning Outcomes:

Upon completion of this course, students should be able to:

1. identify and describe a body or works (individually and collectively) in the creative arts (CT, CS).
Methods for assessing this expected learning outcome: 3 exams, 1 paper, in-class discussions.
2. explain and differentiate creative works as expressions of values within cultural and historical contexts (CT, CS, T, SR).
Methods for assessing this expected learning outcome: 3 exams, 1 paper, in-class discussions.
3. analyze and summarize aesthetic principles that structure creative works (CT, CS).

Methods for assessing this expected learning outcome: 3 exams, 1 paper, in-class discussions.

Course Objectives:

1. To create a more knowledgeable viewer of art, including critical analysis and the formation of judgments and arguments in relation to artworks (CT, CS, T, SR)
2. To obtain a better understanding of the artmaking process (CT, CS, T, SR)
3. To expose students to art produced primarily in Western Europe between 1400-1900 (CT, CS, T, SR)
4. To expand students' knowledge of world cultures, especially in relation to ideas, beliefs, and values expressed in works of human imagination and thought (CT, CS, T, SR)

Course Expected Learning Outcomes: Upon completion of this course, students should have a basic knowledge of art during this period (Western Europe c. 1400-1900 & other selected parts of the world), have a sound grasp of key terms (e.g. paragone, chiaroscuro, modernity), be able to differentiate and identify and major works of art and their periods, and be able to understand the basic relation of art to its social context. Students should be able to explain works of art as expressions of cultural values within particular socio-historical contexts. Students will gain an elementary understanding of the problem of visual representation in relation to global modernity (eg. art within contact zones - art produced within several world "contact zones" is shown, with a stress on cultural encounter, adaptation and exchange, rather than a notion of fixed, pure, authentic, or essentialized cultures). At a basic level, students will develop critical thinking and written and oral communication skills, and be able to analyze works of art – to be able to deploy both formal and historical-contextual analysis. By understanding what it means for a viewer not just to look at but take or adopt a "perspective," students will come away learning to look objectively, rather than subjectively, at works of art.

Required Text:

David G. Wilkins, Bernard Schultz, Katheryn M. Linduff, *Art Past Art Present*, sixth edition, Prentice Hall, 2009, ISBN-10: 0558689027 (with online artkit)

Additional readings from Marilyn Stokstad, *Art History*, third edition, will be posted as PDFs on Blackboard (www.blackboard.ttu.edu).

Course Prerequisites: ARTH 1301 Survey I (preferable but not required)

Course Requirements and Procedures:

- Continual and effective class attendance and participation (see "Attendance Policy" below). Class discussion is built into each lecture (See "Discussion" below).
- Students are expected to be in class on time. Tardiness is not an excuse (after 2 warnings, latecomings are recorded as absences). See "Attendance Policy" below.
- Completion of 3 exams (exams consist of multiple choice plus short answer questions, and comparison essays which include image identifications; exams test material given in lectures, from the textbook and from assigned readings) and a short, 2-4 page paper (students are required to answer one of 3 or 4 given questions, usually using a small selection of objects; the paper asks students to redeploy some of the skills that they have learnt in the course - eg. formal and historical analysis – toward a new object and context). There will be several short in-class exercises (eg. a basic exercise involving describing two works of art) and quizzes (based on the textbook). Some of the exercises involve group discussion (which builds on teamwork). A review session will be conducted before each exam, of the list of 20-30 objects that students will have to know especially well for the comparison essay component of each exam.

Methods for Assessing Expected Learning Outcomes:

3 exams, 1 paper, class attendance, participation during discussion (See below for a detailed description of assessment.)

Evaluation Criteria:

Student performance will be evaluated on the following:

Exam 1 (CT, CS, SR)	20%
Exam 2 (CT, CS, SR)	30%
Exam 3 (CT, CS, SR)	30%
Paper (CT, CS, SR)	10%
Attendance & Participation (CT, CS, SR, T)	10%
Total Percentage	<u>100%</u>

Criteria for Grading and Assessment: The instructor of record determines all grades for a course. The method of determining the grade will be included in the course syllabus that is to be presented to the students at the beginning of the semester. The grades used with their interpretations are: A = Excellent; B = Good; C = Average; D = Inferior (passing, but not necessarily satisfying degree requirements); F = Failure; P = Passing; PR = In Progress; I = Incomplete; and W = Withdrawal. The letter R designates a course repeated to remove an I. The grades of CR (credit) and NC (no credit) are given in certain instances. Instructors may choose to add a plus or a minus to the grade. These will be entered on the transcript but will not be used in the calculation of the grade point average. The grade of PR is given only when the work in a course extends beyond the semester or term; it implies satisfactory performance and is used primarily in thesis and dissertation courses. The grades of CR (credit) and NC (no credit) are given in certain instances; e.g., in the College of Education for student teaching. The grade of I is given only when a student's work is satisfactory in quality but, due to reasons beyond her/his control, has not been completed. It is not given in lieu of an F or W or PR. The instructor assigning the grade will stipulate in writing at the time the grade is given the conditions under which the I may be removed. The assigned work and a change of grade must be recorded within one calendar year from the date of the I. Failure to do so results in an F for that course. The I may be replaced by an R if the course is repeated within one year. The appropriate grade will be given for the second registration.

Exams: Exams consist of 10-20 multiple choice questions and short written answers (Part 1 – 20% of grade), and 3 long comparison essays (Part 2 – 80% of grade). Part 1 will require students to draw from material in the textbook and from lectures, part 2 will draw mainly from lectures. Part 2 includes image identifications (6 works total); students will be tested from a list of about 30 objects for that particular section of the course, which is handed out during the review session before the exam. Though comparison essays allow students a degree of flexibility with regard to their answers, students are reminded that the instructor will assess these essays based on points made, that involve both description and analysis of works of art.

Paper: The 2-4 page paper requires students to answer one of 3 or 4 given questions in relation to a few works of art. Written answers are to be shaped into an argument (ie. that has a structure – introduction, body, conclusion – and argues a stated thesis). The essays give students a degree of flexibility with regard to their answer (ie. there is no one right answer). The paper is not an exercise in research, than one that involves critical looking and thinking. It is meant to build on the skills in visual analysis that students will have learnt in the class.

Discussions: Discussions of 10-15 minutes, led by the instructor, are held after every lecture to gauge students' grasp of the material they have just heard. Students are also asked to compare selected works of art shown onscreen, that draws from the material in the lecture. Students build and develop their oral communication skills in each of these discussion sessions. Sometimes students are given a topic to discuss in a group (of usually 2-4 students); these develop teamwork (T) and social responsibility (SR). While students learn on a content or informational level about teamwork and social responsibility during the lecture component of each class – eg. learning that Courbet collaborated with other artists to produce his

revolutionary paintings of the 1850s – it is in discussions and group discussions that they more effectively gain such “embodied” or enactive knowledge. Also, by encouraging students to take up positions on works of art, students come to a sense of what it means to “take a perspective” on a work of art – to arrive at a position that is argued and defended, rather than adopting a casual and uninformed opinion.

Attendance Policy: Attendance is mandatory, as material will be presented in class that is not in your textbook. With more than 5 absences (including absences with a written excuse, e.g. a doctor’s note for illness), your grade will be severely affected, *including possible failure of the entire course*. You will be given 2 warning allowances for lateness (in which your presence will be counted), after which further latecomings are recorded as absences. For serious cases of illness (eg. admittance to hospital, H1N1 flu) or other more long-term absences, you need to inform the instructor. If you plan extensive absences, do not attempt this course. Students are to inform the instructor of their presence should they come in late for a class. If you miss a lecture, be sure to arrange to copy a colleague's lecture notes, or have the lecture electronically recorded. It is the student's responsibility to find out what he/she missed for a class. Keeping the instructor abreast of your absences, planned or otherwise, is strongly encouraged. Absences will be handled on a case-by-case basis.

Exam Retake Policy: You will be allowed to reschedule an exam (with a good excuse, eg. sudden illness), as long as you inform the instructor (via email, not office phone) *by the time of that exam*. Once the exam is underway, you will not be allowed to retake it.

ADA Statement (OP 34.22): Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405. (Students with special disability requirements may take their exams at Academic Testing Services, and are to confer with the instructor regarding the date(s) they are allowed to take the exams.)

Academic Integrity: It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and high standard of integrity. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, *including failure of the entire course, and possibly suspension*.

“Scholastic dishonesty” includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act.

a. “Cheating” includes, but is not limited to:

- (1) Copying from another student’s test paper;
- (2) Using during a test materials not authorized by the person giving the test;
- (3) Failing to comply with instructions given by the person administering the test;
- (4) Possession during a test of materials that are not authorized by the person giving the test, such as class notes or specifically designed “crib notes.” The presence of textbooks constitutes a violation only if they have been specifically prohibited by the person administering the test.
- (5) Using, buying, stealing, transporting, or soliciting in whole or in part the contents of an unadministered test, test key, homework solution, or computer program;
- (6) Collaborating with or seeking aid or receiving assistance from another student or individual during a test or in conjunction with other assignment without authority;
- (7) Discussing the contents of an examination with another student who will take the examination;
- (8) Divulging the contents of an examination for the purpose of preserving questions for use by another when the instructor has designated that the examination is not to be removed from the examination room or not to be returned to or kept by the student;

- (9) Substituting for another person or permitting another person to substitute for oneself to take a course, a test, or any course-related assignment;
- (10) Paying or offering money or other valuable thing to or coercing another person to obtain an unadministered test, test key, homework solution, or computer program, or information about an unadministered test, test key, homework solution, or computer program;
- (11) Falsifying research data, laboratory reports, and/or other academic work offered for credit; and
- (12) Taking, keeping, misplacing, or damaging the property of the university or of another if the student knows or reasonably should know that an unfair academic advantage would be gained by such conduct.
- b. "Plagiarism" includes, but is not limited to, the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit.
- c. "Collusion" includes, but is not limited to, the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any section of the rules on scholastic dishonesty.
- d. "Falsifying academic records" includes, but is not limited to, altering or assisting in the altering of any official record of the university and/or submitting false information or omitting requested information that is required for or related to any academic record of the university. Academic records include, but are not limited to, applications for admission, the awarding of a degree, grade reports, test papers, registration materials, grade change forms, and reporting forms used by the Office of the Registrar. A former student who engages in such conduct is subject to a bar against readmission, revocation of a degree, and withdrawal of a diploma.
- e. "Misrepresenting facts" to the university or an agent of the university includes, but is not limited to, providing false grades or resumes; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual; or providing false or misleading information in an effort to injure another student academically or financially.

Classroom Civility: Students are expected to maintain a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, students are prohibited from using cellphones, eating or drinking, making offensive remarks, reading newspapers, sleeping, or engaging in any other form of distraction in the classroom. In the case of violation of this policy, the instructor will talk with the student about the inappropriate behavior, and if a second incident should ensue, the instructor will refer the student to the department chair. Repeated deviations from expected classroom behavior will result in an immediate referral to the Office of the Dean of Students for disciplinary action in accordance with the Code of Student Conduct at TTU.

Computer Use: Use of computers is prohibited in this class, with exceptions (eg. disability).

Student Absence for Religious Holiday: Texas House Bill 256 requires institutions of higher education to excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day. The Texas Tech University Catalog states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence (p.49). Notification must be made in writing and delivered in person to the professor no later a week in advance.

Content Disclosure: Sometimes the figures or actions in works of art shown in class can be off-putting or offensive to some students, who might be offended on grounds such as sexual explicitness, violence, or blasphemy. As the department is devoted to the principle of free expression, artistic and intellectual, it is not the department's practice to censor these works on any of these grounds. Students who might feel unduly distressed should discuss his or her problem with the instructor, withdraw from the course at the start of the term, or seek another course.

Last day to withdraw from the course: _____

Schedule of classes

(Wilkins = Art Past Art Present; Stokstad = Art History, third edition – available as PDFs on Blackboard)
All classes incorporate and build on CT, CS, T, SR

8/26	Introduction Reading: Wilkins 248-57; 238-43
8/29	Florence 1: Donatello Reading: Wilkins 260-61; 276-77; 280-81
8/31	Screening: Medici 1
9/2	Florence 2: Piero della Francesca Reading: Wilkins 266-69; 286-87
9/5	Florence 3: Botticelli Reading: Wilkins 288-89
9/7	Screening: Medici 2
9/9	High Renaissance 1: Michelangelo Reading: Wilkins 294-5; 308-9; 318-21; 322-3
9/12	High Renaissance 2: Leonardo da Vinci Reading: Wilkins 290-93; 310-11; 282-5 Quiz (on Wilkins readings from 8/26 up to and including 9/12)
9/14	Venice 1: Bellini Reading: Stokstad 653-56 Giotto-Bellini group exercise (CT, CS, T, SR)
9/16	Venice 2: Giorgione & Titian Reading: Wilkins 324-5; 330-33
9/19	Mannerism Reading: Wilkins 298-307; 334-35
9/21	World Contact Zone 1: Islam Reading: Wilkins 338-41
9/23	Screening: Islam Empire of Faith
9/26	World Contact Zone 2: India & China Reading: Stokstad 810-12, 815 text box, 817-28 (on Mughal period), 831-45 (all of China); Wilkins 370-71
9/28	Review
9/30	Exam 1
10/3	Northern Renaissance 1: Van Eyck Reading: Wilkins 262-5; 270-75
10/5	Northern Renaissance 2: Reformation, Dürer Reading: Wilkins 312-5, 328-29

- 10/7 Northern Renaissance 3: Bosch & Brueghel
Reading: Wilkins 326-7; 336-39
- 10/10 No class
- 10/12 Counter-Reformation 1: Bernini
Reading: Wilkins 316-7; 348-57; 366-67; 372-75
- 10/14 Counter-Reformation 2: Caravaggio & Artemisia Gentileschi
Reading: Wilkins 342-3; 360-61
- 10/17 Flanders & Spain: Rubens & Velazquez
Reading: Wilkins 362-65; 380-81
- 10/19 Screening: Rembrandt's *Night Watch*
- 10/21 Rembrandt
Reading: Wilkins 368-69; 376-79; 384-85
- 10/24 Vermeer
Reading: Wilkins 386-87
- 10/26 World Contact Zone 3: Latin America
Reading: Stokstad 873-94
Latin America group discussion (CT, CS, T, SR)
- 10/28 Review
- 10/31 Exam 2
- 11/2 David & the French Revolution
Reading: Wilkins 388-89, 396-405, 408-11, 414-15, 420-23
- 11/4 Goya
Reading: Wilkins 442-47; 426-39
- 11/7 Courbet's Realism
Reading: Wilkins 452-53, 458-59
- 11/9 Eakins; 19th-century Photography
Reading: Wilkins 478-79; 468-69
- 11/11 Screening: Delacroix's *Liberty Leading the People*
- 11/14 Impressionism I: Manet & Monet
Reading: Wilkins 466-67, 472-75
- 11/16 Impressionism II: Impressionism & Gender (Morisot & Cassatt); Japonisme
Reading: Wilkins 476-77, 448-51
- 11/18 Impressionism III: Neo-Impressionism (Seurat & Pissarro)
Reading: Wilkins 480-81
- 11/21 Art of the United States
Reading: Wilkins 418-9, 454-5, 456-7, 482-3

11/23-27	No class – Thanksgiving
11/28	Gauguin's Tahiti Reading: Wilkins 484-89
11/30	World Contact Zone 4: the Pacific Reading: Stokstad 1046-8, 897-914
12/2	Cézanne & Picasso Reading: Wilkins 490-91, 514-17
12/5	World Contact Zone 5: Africa Reading: Wilkins 244-45, 510-11
12/7	Review
12/10 Sat 1030-1pm	Exam 3 (Section 001)

I have read and understood the syllabus for this course, ART 2311.001/002 (circle), [semester]:

Name

Signature

Date

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