

# 0501A335

## Art History: Renaissance to Modern Art in the West

**Instructor:** TBA

**Time:** October 16, 2023 - November 17, 2023

**Office Hours:** 2 hours (according to the teaching schedule)

**Contact Hours:** 60 (50 minutes each)

**Credits:** 4

**E-mail:** TBA

### Course Description

This course will provide an introduction to the field of art history by discussing the development of artistic production from the early Renaissance period to our own contemporary moment. Our lessons will deal with key issues in the history of art, including questions about what constitutes a “work of art” and how art has a history. We will discuss “art” in its broad definitions—its artists, media (painting, sculpture, architecture, printmaking, design, and the decorative arts), and institutions (from art academies, to museums, to exhibitions). We will learn how art’s history intersects with other social and cultural developments, such as religious practices and political movements. The course will engage with art history’s canons of objects and methods of inquiry in order to discover the dynamic boundaries of the field and its relevance for both life and art today.

## Course Objectives

In this course, successful students will:

1. Learn to appreciate art and its role in history; gain knowledge specific to the disciplines of visual art, art history, and history
2. Discover the positive value of art in their lives and their community
3. Feel more comfortable visiting original art in museums and galleries
4. Enhance their speaking, writing, talking, and thinking skills in response to works of art develop a language of visual analysis in discussions of specific images and objects
5. Engage critically and creatively with art history as a field
6. Become familiar with the wide range of artists, styles, and artistic media across the centuries of artistic development
7. Foster cultural sensitivity and appreciation of diversity in light of studying art produced by humans from various times, places, and cultures
8. Hone critical thinking skills through the study of historical and aesthetic objects
9. Learn how works of art can embody social responsibility and ethical goals
10. Learn analytical skills that can be applied toward any visual image or object, making them more sensitive and sophisticated viewers

## Textbook Information

Marilyn Stokstad, *Art History*, vol. 2, paperback 6th ed. (2018)

## Prerequisites

There are no prerequisites for this course.

## Course Grading Policies

Your final grade of this course will be a weighted average on the scale listed above.

The Weighted Average will be calculated as follows:

Exams = 50% (25% Midterm + 25% Final)

Quizzes = 30% (3 quizzes, 10% each)

Reflection Paper = 20%

## Grading Scale

The instructor will use the grading system as applied by JNU:

Definition	Letter Grade	Score
Excellent	A	90~100
Good	B	80~89
Satisfactory	C	70~79
Poor	D	60~69
Failed	E	Below 60

## Grading Philosophy

You are as responsible for your success as I am. I will help in every way we can but it is your responsibility to contact us with questions, concerns, or for assistance. You are expected to keep up with the course work so when you engage in discussion, it is evident you are prepared to add substance to the discussion. No grades will be given over the phone. Contesting of grades should be done at the time the grade is returned and not at the end of the semester. Please be aware that contesting of grades requires a full re-grading of your assignment, not just a portion of it, and has the same chance of going up as it does down.

## Reflection Paper

This course will require students to assign a response paper of **2 full and complete pages**, double space margins. Each student will write on a work of art/art movement from a list of choices selected by the professor. That list and details of the paper will be posted at least one week prior to the due date. This paper will accomplish several things: 1) it will describe and analyze in detail the subject matter, formal or design elements, style, medium, and historical

context of the chosen work; 2) it will examine the visual display choices of the object as it appears in its designed space 3) it will critique the curatorial decisions of display.

### **Weekly quizzes and exams**

There will be several exams for the course. They will consist of image identifications, fill-in-blanks, short answers, and extended answers. Weekly quizzes are posted every week on **Saturday** and need to be completed within **48 hours**. Quizzes have **10 questions**. Midterm and Final exams will each have **15 questions**. No make-up exams will be given, unless a documented emergency. With the exception of the final and the midterm, quizzes will not be cumulative in nature but the student may be expected to call on previous knowledge learned during the course. (Each week's quiz will cover that week's material.) They will be factored into your grade as a percentage.

### **Extra credit policy**

There is no extra credit for this course.

### **Late Work Policy**

Turning work in on time and fully completed at the deadline shows commitment, seriousness, and professionalism needed to achieve success. Late work will not be accepted for full credit, unless prior consent from the professor has been given, or with proof of a personal or family emergency. A loss of 10% of the assignment grade will be deducted for each day past the deadline that work is turned in. Always notify the professor when you have been absent to see if you can do makeup work or extra credit to replace missing grades

### **Academic Integrity**

As members of the Jinan University academic community, students are expected to be honest in all of their academic coursework and activities. Academic dishonesty, includes (but is not limited to) cheating on assignments or examinations; plagiarizing,

i.e., misrepresenting as one's own work any work done by another; submitting the same paper, or a substantially similar paper, to meet the requirements of more than one course without the approval and consent of the instructors concerned; or sabotaging other students' work within these general definitions. Instructors, however, determine what constitutes academic misconduct in the courses they teach. Students found guilty of academic misconduct in any portion of the academic work face penalties that range from the lowering of their course grade to awarding a grade of E for the entire course.

## **Course Outline**

Please note that the schedule is meant to give an overview of the major concepts of this course. Changes may occur in this calendar as needed to aid in the student's development.

### **Week 1:**

#### ***CH. 18, Fourteenth-century Art in Europe***

- Why Does Art History Matter?
- Florentine Painting: Cimabue and Giotto
- Siennese Painting: Duccio

*Suggested Reading: Stokstad, 543-63*

#### ***CH. 20, Renaissance Art in Fifteenth-century Italy***

- Early Renaissance: The Rise of the "Artist" in Renaissance Italy
- High Renaissance: Michelangelo, Raphael, Leonardo, and Donatello
- "masters" of the Renaissance (the Teenage Mutant Ninja Turtles!)

*Suggested Reading: Stokstad, 553-83; 619-56*

#### ***CH. 21, Sixteenth-century Art in Italy***

- Northern Italy

- The Colorists of Venice
- Mannerism

*Suggested Reading: Stokstad, 629-33; 662-79; 696-7; 759-60; 783; 792-3*

### Quiz 1

#### Week 2:

##### ***CH. 19, Fifteenth-century Art in Northern Europe***

- Naturalism and Detail in Northern Painting and Printmaking
- Northern Renaissance
- Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, Hieronymus Bosch

*Suggested Reading: Stokstad, 575 – 580, 582 – 593*

##### ***CH. 22, Sixteenth-century Art in Northern Europe and the Iberian Peninsula***

- Art and Architecture of the European court
- The Spanish Armada
- Formal Court Portrait
- Myth and Allegory: Peter Paul Rubens
- Court Portraits of Spain: Velazquez
- Court Artists and Portraits of France

*Suggested Reading: Stokstad, 691 – 694, 703 – 723*

### Quiz 2

#### Week 3:

##### ***CH. 23, Seventeenth-century Art in Europe***

- Art and the Church: The Reformation and Baroque Art
- Baroque versus Renaissance
- Caravaggio and Bernini
- Martin Luther: Protestantism

- The Dutch Golden Age and Tulip-mania
- Civic Pictures in the Dutch Republic: Rembrandt, Frans Hals
- Northern Baroque v. Southern Baroque
- Genre Painting: De Hooch, Vermeer

*Suggested Reading: Stokstad, 687-92; 708-19; 735-64; 773-75; 805-6*

## **Midterm**

### **Week 4:**

#### ***CH. 30, 18th Century European and American Art***

- Enlightenment Order and Rococo Splendor in the 18th Century
- The 3 R's: Revolution, Romanticism, and Realism
- Jacques-Louis David, Revolution, and Neo-Classicism
- From Neo-Classicism to Romanticism
- Napoleonic Spain: Goya
- England in the early 1800s: John Constable, J.M.W. Turner
- The Rise of Realism: Gustave Courbet, Millet

*Suggested Reading: Stokstad, 951-60; Stokstad, 967-69; 972-82; 979-82; 985-1009*

#### ***CH. 31, Mid to Late Nineteenth Century Art in Europe and the United States***

- The Making of a Modern World
- Academic Art and the Paris Salon
- Impressionism and the Art of Modern Life, Monet, Manet, Degas, Mary Cassatt, Renoir Neo-Impressionism: Seurat and Post impressionism: Van Gogh
- Northern France: Primitivism and Symbolism: Gauguin
- South of France: Cézanne

*Suggested Reading: Stokstad, 1009-1076*

- Bridging High and Low: Cubism, Collage, Expressionism, Fauvism, Futurism, Dada and Avant-garde

*Suggested Reading: Stokstad, 1076-82; 1088-91*

### **Quiz 3**

#### **Week 5:**

##### ***CH. 32, Modern Art in Europe and the Americas***

- International Modernism

*Suggested Reading: Stokstad, 1082-87; 1091-1118*

- Art Between the Wars in Europe
- American Art and Abstract Expressionism
- Art Between the Wars in the Americas
- Postwar Art in Europe and the Americas
- Conceptual Art and Contemporary Art

*Suggested Readings: Stokstad, 1091-1099; 1111-18; 1126-41*

### **Final Exam**

***Note:** Syllabus is subject to change by the instructor at any time. Students will be notified if any changes are made.*