ART216-01: Art History Survey II: From the Renaissance to the 21st Century
Spring 2010; T R 2-3:15, MG 206

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Office: 213 Powell  Phone: 831-6001
HRS: M W 11-3; other times by appt

This class is required for art and design majors. Other students may use it to fill a core requirement in the area of visual and performing arts.

Description:
Part two of the art history survey spans a period of extraordinary developments and changes in art. Art history is concerned with history as much as with art; what this means for you is that the course is not about individual responses or feelings about art works, although you may have them. Art history concerns the historical record of how art changed, how people responded to particular works of art over time and why they responded as they did. Guiding questions for this class include the changing nature of patronage (who commissions the artwork and pays the artist to make it) and its effect on art; the role of gender in terms of who makes the art work, what it looks like, and who uses it; and the growth of national and/or regional issues and their reflection in art.

Goals and Objectives:
• to understand the history of art as the history and visualization of ideas about people and the world they live in
• to recognize the interaction between regional styles, period styles, and the personal expressive style of the artist
• to recognize and trace changing approaches to the representation of the human figure in sculpture and painting from the Renaissance to the early 21st century
• to recognize the roles of gender, economic systems, and politics in both the creation and reception of art
• to understand the difference between a personal response, a descriptive response, and a critical response based on theory, history, and visual analysis when speaking and writing about art

Textbook

Web sources:
class web site: www.radford.edu/rbarris (Link to the page for ART216). Please note that I do not use WEBCT but I do post summaries, reminders and handouts on the class web site.
ARTSTOR: www.artstor.org [access class folder ART216S2010 with this password: art216spr2010 (all lowercase letters, no spaces; directions are included later in the syllabus)
Using the survey textbook: Reading the relevant chapter before class will help you understand the lecture and direct your attention to important concepts for note-taking. After the material has been covered, you should review the chapter again. The book has an introductory section which discusses general concepts of art and its analysis, a useful glossary, tables explaining key iconographic moments in the history of Christianity, a table of architectural terminology, and an illustrated timeline (the “Big Picture”) at the end of each chapter. Get to know these sections since they will all be useful to you.

Requirements and Expectations

- Expect this to be challenging. Very few of you have studied art history before, and even if you have, there’s a lot of material, some of it will be unfamiliar to you, and there’s a lot to learn. But as you get familiar with the language of art history, both visual and verbal, the material does get easier.
- The single most important piece of advice I have: don’t get behind and think you can learn it all the night before an exam. The semester goes quickly and staying on track will make your academic work less frustrating.
- Use all the materials available to you. Lectures are one source of information, the textbook is another, and the web site summaries are yet another. In most cases, they are designed to complement rather than duplicate, which means that you should use them all. I expect you to and hold you responsible for all material.

I. Attendance:
Attendance is necessary and class begins and ends on time. If you are running more than 5 minutes late or planning to leave early, please do not come. Interruptions are rude to both the speaker and to people who are interested in the class. If you aren’t interested, stay at home or go someplace else. Class is not a place for texting, for catching up on reading for some other class, for chatting with your neighbors or sleeping. If you’re in class and doing something else, I will ask you for your name and mark you absent. So why should you attend class? You’d like a good grade, you’re intellectually curious, and you don’t want to throw away the money you and the state of Virginia spent for your education.

I will give occasional surprise quizzes on work covered in class. They will be used for extra credit and records of attendance. If I have a record of more than 5 absences, I will lower your grade by a full letter.

II. Tests: (3 @ 50 ea = 150)
Three graded 45-minute tests are scheduled in the syllabus. We will begin class with the test, stop working at the same time, and follow it with discussion of the test questions and new material. Each test will cover an increasingly larger amount of material but the format for each will be the same. The standard format includes identification of art works using an image list for names, and multiple choice questions on lecture content, ideas, and reading. The IDs will come from the Artstor image groups which accompany each class. I occasionally provide practice test questions on the class web site and give extra credit to people who do them correctly. I will try to schedule one make-up for each test; it will be similar to the in-class exam but will include essay questions and will be scheduled at 8 a.m. one or two days after the regularly scheduled exam. You must bring acceptable evidence of your reason for missing the in-class exam when you take a make-up.
III. Final exam: this will include material from the last few weeks of the semester along with identification of key art works selected from previous material, and content questions related to major semester themes. As with the semester exams, there will be some art works on the exam which you haven’t seen before, for identification by artist or style. The final is scheduled to last two hours, will probably take you almost that long to complete, and is worth 150 points. Missing it is not advisable if you plan on passing the course. Make-ups are given in case of exceptional duress – for example, having 3 or more finals scheduled for the same day. Planning to leave town early is not an example of exceptional duress so check your schedule now and plan accordingly.

You will be allowed to bring an INDEX CARD to the final exam, handwritten on both sides. It must be an index card and it must be no larger than 5 x 8 inches. Writing on a piece of notebook paper and cutting it out is not acceptable.

IV. Research/writing assignments: 2 at 75 points each = 150 points. Two essays are required. You must choose from the topics listed in the syllabus. All essays must meet the following requirements:

• **Required minimum word count = 1450 words**, EXCLUDING: your name, a header if you use one, any footnotes or endnotes, if you need to use them. Do NOT copy the question into your essay; identify the question by its number on your title page. The essay must be printed on white paper. You may print double-sided and single-spaced. I do not accept these by email.

• Reproductions of the key art works discussed in your essay should be included AT THE END of the essay. Number each picture and refer to the number in your essay. For example: “In Leonardo’s painting, the *Mona Lisa* (figure 1), we see .....

• **Print out the official document word count and attach it to your essay**.

• **All essays must be stapled in the upper left hand corner** or they will not be accepted.

• Some of the questions may be possible to answer on the basis of using the textbook and notes from class. If you want or need to do additional research, you must use books and/or journal articles. Any ideas you take from the references you use should be documented with footnotes or endnotes. This includes material you take from the textbook and/or class lectures. You must use the Chicago style of documentation. Note that in Chicago style, each footnote gets its own number, in numeric order. You do NOT number the books. Your textbook uses Chicago style notes. I will put material on the web site which explains this format and the library also has information about how to do this: [http://libguides.radford.edu/chicagostyle](http://libguides.radford.edu/chicagostyle)

• Essays must be turned in on time before class begins. Late papers will lose 10 points an hour, beginning with 5 minutes after class starts. Exceptions will require legitimate documentation of truly extenuating circumstances.

Because the course content changes, you must choose essay #1 from the first group and essay #2 from the second.
ESSAY #1 (due March 16)

1. This question is about the influence of patronage on the work of art. Compare the changing nature of patronage from the early Renaissance period (14th century) to the Baroque era (17th century). Because issues of patronage are different in northern Europe and in Italy, your essay should focus on ONE of those regions. Choose your artists and art works appropriately and be sure to choose works for which the patron can be identified. It is possible to include works for which a type of patron is known, even if the specific patron itself is not known. However, your essay should not be based on three works made for the Roman Catholic church with only the church identified as the patron. You must include at least 3 artists and works of art and three different patrons or types of patrons.

2. Discuss the evolution of the artist’s self-portrait from the early Renaissance to early modernism in the 18th century. Refer to at least 4 artists in your answer, with each artist representing a different time period (period-style). Focus on either the male self-portrait or the female portrait. Because this essay involves comparison and evolution, you should do more than simply describe four different paintings (or sculptures). You should identify the types of features or qualities which show change and the reasons for these differences and changes.

3. Portrait comparison: this essay specifically involves a comparison between EITHER:
   A) northern Europe and Italy; OR
   B) male and female portraits.
   Narrow your time frame and choose examples which come from the same time (made at almost the same time, plus or minus 30 years) and include two sets of comparisons, separated by about 100 years. Much of this essay will be based on your ability to identify the visual differences between the examples you choose, but the essay should include more than your observations. For example, you might ask why these portraits differ when they’re made at the same time, and what factors led to the changes you observed between the first set of comparisons and the second.

4. The “life” of a work of art: this essay is based on your selection of an art work which interests you enough to study in more depth. Treat the art work as a person: when was it born? Why (who brought it into being and who wanted it)? Was it well received – did people like it when they met it? What happened to it over time? How many times did it change hands? How did later generations respond to it (was it referred to in books, in movies, in other art)? Was it ever harmed – deliberately or by accident? Is it still alive? These questions are silly if you take them literally but basically they are the kinds of questions that historians ask and answer about art works. Your paper will attempt to answer these on the basis of research. For essay one, the art work must have been made between the 15th and 17th centuries. Since I do not want to read 100 “biographies” of the Mona Lisa, you must inform me of your art work ASAP. I will keep a list and no more than 2 people will be allowed to do the same work. If you are courageous, you might want to try your hand at making a reproduction of the art work you chose. I will not grade you on your artistic abilities (or lack of) – use the experience to understand the art work. Your experience will enhance your paper!
ESSAY #2 (due April 22):

5. One of the things we will see during the semester is the way artists in the 19th and 20th centuries re-envision an art work from the Renaissance or baroque period. In some cases, this is because a particular theme has appeal throughout the centuries (these are often mythological or religious subjects). But in other cases, there is something about the first art work that a later artist questions through his or her own work. Manet’s Olympia is an example of this type of remaking of a painting by Titian, Venus of Urbino. Choose two paintings, sculptures or works of architecture for which this relationship of remaking can be established, compare and contrast the two works, and try to determine how the second work brings the first one to life in a new way.

6. At the beginning of the semester, almost everything we study is related to religion. At the end of the semester, the opposite is true. What leads to the changed emphasis on religion in art? Does religious art disappear entirely or is its absence merely a reflection of the fact that so many other subjects now exist? Or is it the case that religious art does continue to exist but the familiar religious iconography is represented in unfamiliar ways? Identify at least two examples of religious art, one from the period up to the baroque era and one from the 19th or 20th century as your key markers for your answer, but your answer is not just a comparison between two art works. Your essay should focus on the reasons for the presumably changed emphasis on religion.

7. The “life” of an art work. This is the same question as #4 above but your art work should come from the second half of the semester. Again, I will keep a list of art works and limit any single work to no more than 2 people.

ESSAY GRADING

The following criteria will be used:
• essay meets the required length and format as described above
• acceptable sources are used for your research
• essay makes a historically meaningful argument which is relevant to the question
• essay includes interesting or unique observation(s) relevant to the question
• essay has been proofread and visually reflects due diligence

If all 5 of the above criteria are evident, the grade is 75
If 4 out of 5 are evident: 70 - 60
If 3 out of 5: 55 - 45
fewer than 3: 35 - 0

Grading will be straightforward, using the above scale. There will not be varying shades of “goodness” or “badness.” In other words, you can get 45 points for doing little more than following the directions. Write a truly interesting essay and you get all 75.

V. Artstor Image Unit Notebooks: Suggested study technique

For each unit that we cover in class, I post an image unit in Artstor. These units will be numbered consecutively and contain all the images you are required to learn for tests. On your own, answer the suggested set of questions which follows for each image.
Questions to answer:

• identify at least one significant and important development which this work demonstrates - usually significance relates to something this artist did in this work which probably hasn’t been done before.

• What style is it? What are the key qualities or characteristics of this style in general and how does this particular work reflect those qualities? Does this work relate to more than one style and if it so, why?

• Do we know who the patron or client was? If we don’t, why not? If we do, why did this person or organization want the art work?

• What is the accepted meaning (interpretation) of this work?

By doing this on a regular basis, you will be reviewing class material and preparing a personal study guide for yourself. You will also be able to discover things you don’t understand and need to ask questions about. Many students have told me that this activity prepares them for both identification types of questions and questions which are based on unfamiliar images.

RESOURCES:

Using the Class Web Site
My home page is: http://www.radford.edu/rbarris
On that page, you can find a link for the ART216 “home” page. If you’re working from your own computer, you can create a bookmark. The course home page will contain links to study guides. These are outlines and summaries of key ideas covered in class, with some of the images. The best way to use the study guides is as a back-up for your own note-taking - it will help you fill in what you missed but it does not have everything we cover in class. I update the web site frequently so check often, and make sure you hit the refresh button if you’ve created a bookmark. In the interest of sustainability, I will put “hand-outs” on the web site. Check often to see if there’s something you need; I will also remind you by email so make sure your email inbox is not full.

Using ARTstor
Artstor is an image library to which Radford University subscribes. Most of the images I show you in class are in both the textbook and in Artstor but sometimes I show you things that are not in the textbook. There may also be different details or angles for the images in the textbook and in Artstor. I expect you to know both.

If you’ve taken an art history class at Radford before, you’ve probably used Artstor and you’re already registered. However, you still need to sign up for the class folder (see directions below).

VERY IMPORTANT!!! The first time you use Artstor, you must either be on campus or go to the artstor site by using the Radford library link. Once you have a log-in and password, you can work from home for 3 months without working on a campus computer.

How to register:
1. Open your browser.
2. Type in: www.artstor.org
When the page opens, go to tools and make sure pop-ups are allowed. If you don’t, it will not work.
3. Click on the brown box on the right side, top of the page, which says “GO.” A new window opens up.
4. If you’re new to Artstor, click on the question: “not registered?” Fill in the box with your email and password. Uncheck the boxes about receiving information and surveys (unless you want to get them). Hit “submit.”

5. If you’ve used Artstor before, or the second time you use Artstor, when this page opens up, you hit LOG IN, and enter your email address and password.
6. The first time you access the class folder, you must go to the FIND tab in the banner at the top (second from the left, below your browser buttons). When you hit FIND, at the bottom of the menu are the words “unlock password-protected folder.” Select that option. Another box opens up with your name already filled in. Type in the password: art216spr2010 Now you have access to the class folder ART216S2010 for the rest of the semester.

For more information, watch these videos in Youtube:
http://www.youtube.com/watch?v=oAIQsiINIAA
http://www.youtube.com/watch?v=bP0VZhbeqC4

Your Personal Grade Record [use this to keep track of your grades!]

<table>
<thead>
<tr>
<th>ASSIGNMENT</th>
<th>MAXIMUM POSSIBLE</th>
<th>YOUR ACTUAL GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Test 1</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>Test 2</td>
<td>50</td>
<td></td>
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<tr>
<td>Test 3</td>
<td>50</td>
<td></td>
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<tr>
<td>Essay 1</td>
<td>75</td>
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<tr>
<td>Essay 2</td>
<td>75</td>
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<tr>
<td>extra credit</td>
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<tr>
<td>Final exam</td>
<td>150</td>
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<td>Total:</td>
<td>450</td>
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A = 400; B = 360; C = 315; D = 270; F = below 270
CLASSROOM AGREEMENT

If you take this class, you agree to:

1) Appropriate classroom behavior (as described on page 2)

2) No use of computers or other electronic media in class; if you are observed using such equipment, you will be asked to leave and expected to do so without argument

3) If you contact me by email, include a subject in the subject line, identify the class you’re in, and address the letter to me by name (Dr. Barris or Prof. Barris). I get a lot of email and if there’s no subject heading or class identification in that line, I will probably skip over it and think it’s unimportant. Reread what you’ve written to make sure it’s legible and reasonable (ie, not written in the height of passion when you’re likely to say things you’ll regret later), and that you have a question which can’t be answered by reading the syllabus and which can be answered in email. I will not answer questions about specific grades or how to use Artstor in email.

4) Abide by the Radford University Honor Code. This includes the avoidance of plagiarism on all writing assignments. If I suspect plagiarism on an essay, I will give you a chance to establish your innocence. If you can’t, you will receive an F for the assignment. The Honor Code also states that you will not engage in deceptive acts during tests. If cheating is suspected, you will receive a 0. If I become aware of cheating but cannot identify the culprit, I will have no choice but to give everyone a 0 for that test.

5) If you believe that you have a learning or other disability, you should go to the Disabled Student Services Office. They will give you paperwork to bring to me so that we can work out an approach to compensate for your disability. If you have other problems which do not fall into the domain of the DSSO but which are affecting your course work, you should come and speak to me. I won’t try to be a therapist or counselor but I may be able to help you resolve a course-related conflict.

6) Radford University maintains a belief in academic freedom or “the right to express our views without fear of censorship or penalty.” This applies to all of us.

7) Respect the effort that everyone makes when it comes to getting an education. I take teaching seriously and I take each one of you just as seriously. For whatever reason that you’re taking this class, remember that there are a lot of other students in this class. Disruption of any sort affects more than one person.

Your signature below says that you have read the syllabus and agree to do your best to follow the procedures and expectations described in it. Print out this page, sign it, make a copy for yourself, and turn one in. I will keep your signed copies.

_________________________________________________________________________
(your name)                                                                 (Date)

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## Schedule of Key Events, Topics and Readings, and Image Groups

<table>
<thead>
<tr>
<th>WEEK</th>
<th>Topic</th>
<th>Reading and Image Groups (approximate and subject to change)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction; Europe before the Renaissance</td>
<td>text chapters 14-15</td>
</tr>
<tr>
<td>2</td>
<td>Italy in the 15th cent: the Renaissance begins</td>
<td>ch. 16</td>
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<tr>
<td>Feb. 2</td>
<td><strong>Test 1</strong></td>
<td>ch. 14 - 16, image groups 1-2</td>
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<tr>
<td>3 - 4</td>
<td>the 16th cent. Italian renaissance: Leonardo, Raphael and Michelangelo</td>
<td>ch. 17: 456-474</td>
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<tr>
<td>Feb. 11</td>
<td>Library workshop on using the Chicago style of documentation or “how to paraphrase” (tba)</td>
<td>Check web site for practice study material</td>
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<td>5</td>
<td>Renaissance architecture; the Renaissance in Venice; “other” Renaissance styles: women, mannerism and the Counter-Reformation</td>
<td>chapter 17: 475-500</td>
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<tr>
<td>6</td>
<td>16th c. Northern Europe and Spain: the Reformation era</td>
<td>ch. 18</td>
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<tr>
<td>Feb. 25</td>
<td><strong>Test 2</strong></td>
<td>ch. 17 - 18; image groups 3 - 5</td>
</tr>
<tr>
<td>7</td>
<td>17th Century Italy and Spain</td>
<td>ch. 19</td>
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<tr>
<td>Mar. 3</td>
<td>Middle of the semester (midterm semester grades for some students)</td>
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<td><strong>SPRING BREAK ~ MARCH 6 - 14</strong></td>
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<tr>
<td>Mar. 16</td>
<td><strong>Essay 1 due at the start of class</strong></td>
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<tr>
<td>8</td>
<td>the rise of the middle class patron: Northern Europe in the 17th century; Rembrandt and Vermeer; England and France</td>
<td>ch. 20</td>
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<tr>
<td>Mar. 19</td>
<td>Last date for withdrawal with a grade of W</td>
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<tr>
<td>9</td>
<td>From rococo to the enlightenment</td>
<td>ch. 21</td>
</tr>
<tr>
<td>Mar. 30</td>
<td><strong>Test 3</strong></td>
<td>chapters 19 - 21; image groups 6-10</td>
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<tr>
<td>Week</td>
<td>Topic</td>
<td>Text Range</td>
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<tr>
<td>10</td>
<td>From neoclassicism to romanticism</td>
<td>ch. 22: 610-630</td>
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<tr>
<td>11</td>
<td>Realism, politics and the new media</td>
<td>22: 630-650</td>
</tr>
<tr>
<td>12</td>
<td>Impressionism and late 19th century styles</td>
<td>ch. 23</td>
</tr>
<tr>
<td>13</td>
<td>Fin-de-siècle decadence and early 20th century avant-gardes</td>
<td>ch. 24</td>
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<tr>
<td></td>
<td><strong>Apr. 22</strong> Essay 2 due at start of class</td>
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<tr>
<td>14</td>
<td>From modern to postmodern</td>
<td>continue with ch. 24; highlights from ch. 25</td>
</tr>
<tr>
<td></td>
<td><strong>May 3</strong> <strong>FINAL EXAM, 2:45 pm, MG206</strong></td>
<td>chapters 22 - 25; image groups 11 - 16 plus selected images from previous image groups</td>
</tr>
</tbody>
</table>