ART216-01: Art History Survey II: From the Renaissance to the 21st Century
Spring 2012: T H 11 - 12:15, MG 206

Instructor: Prof. Roann Barris  Office: 213 Porterfield  Phone: 831-6001
email: rbarris@radford.edu  HRS: T H 9 - 10:45; W 9 - 12; 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. Art history is concerned with history as much as with art: not only will we study a lot of artists and art works, we will also examine changes in style over time, how people responded to particular works of art in the past and the present, and what factors influenced those responses. To quote from the textbook for the course: “A historically based narrative...enables the author [and reader] to situate each work discussed in its historical, social, economic, religious, and cultural context. That is, after all, what distinguishes art history from art appreciation.” Guiding themes for this class therefore 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:
• Correctly use discipline-specific terminology in the analysis of art works as demonstrated in writing assignments
• Recognize the difference between a personal response, a descriptive response, and a critical response based on theory, history, and visual analysis as demonstrated in writing
• Analyze the impact of gender, culture and social developments such as market structures and patronage on art history in tests and in writing
• Recognize differences between individual artistic styles, period-related styles, and the influence of historic factors on the development of those styles

Textbook

Because the chapter numbers and page numbers are not identical in the two editions, the list of reading assignments gives information for both editions. I will be using the 14th edition.
Web sources:  
**class web site**: [www.radford.edu/rbarris](http://www.radford.edu/rbarris) (Link to the page for ART216). Please note that I do not use D2L. I post summaries, reminders and handouts on the class web site along with a pdf file of the slide show from class. I try to post the pdf before class since text slides will be included, making it easier to take notes. It does not, however, include things I say which are not written down in slides.

**ARTSTOR**: [www.artstor.org](http://www.artstor.org) [access class folder ART216 Spr2012 with this password: art216spr2012 (all lowercase letters, no spaces); directions are included later in the syllabus]

Using the survey textbook: Read the relevant chapter before class. This will help you understand the lecture and direct your attention to important concepts for note-taking. Referring to the book during class is generally not helpful since lectures are not intended as repetitions of what the textbook says but as “conversations” with the textbook. You are responsible for both the material in the text and the material presented in class. The slide groups in Artstor will contain the artworks I discuss in class plus additional art works selected to provide you with more knowledge of the styles and developments we are discussing. You can create your own Artstor groups and you can print image groups from Artstor.

Requirements and Expectations

- Expect this to be challenging. Very few of you have studied art history before, and there is a lot of material. Glancing through the textbook will give you an idea of how much there is.
- Missing deadlines is unprofessional and unfair to yourself and to others. Late work will be lowered by the point value of a half grade for every late day (for example, an A paper which is one day late will receive the equivalent of an A-). Exam make-ups will be available only for acceptable, documented excuses* and they will generally take the form of essay exams.
- PCs, tablets, IPADs and so on may not be used during class

*Acceptable reasons for needing a make-up typically include: severe illness (yours, immediate family, or pets), funerals, participation in official Radford University activities, military service, court appearances, out-of-town job interviews and possibly other circumstances beyond your control (such as a car breakdown on the way to class, severe inclement weather, etc.). I reserve the right to request verification of excused absences. Please note that the list (deliberately) does not include reasons such as oversleeping, club activities, computer malfunctions, your job, leaving early for the weekend, routine doctor’s (or other) appointments, and so on.

I. Attendance:  
Attendance is required and necessary. Why attend class? Ideally, because you are adults and you are taking this class because you want to; pragmatically, you (and the state of VA) are paying for your education; and you are here to learn. Pay-off: (1) generally students who attend class do better on the tests, and the students who do better on tests, get higher grades. (2) There may be unscheduled image quizzes which will count as extra credit (generally,
if more than 80% of the answers are correct, you will receive a bonus of 5 points). (3) If you are absent more than twice regardless of the reason, every absence will result in a deduction of 10 points. I will pass around a sign-in sheet at some point during class and record absences.

II. Classroom behavior: We live in a world where people are constantly wired and texting. Apparently surgeons have been known to do so while operating and Virginia still doesn’t have a law against using mobile devices while driving. Unlike the state of Virginia, I do: not only is it rude to do other things while in class; it also works against learning. If I become aware of your engagement in other activities during class (texting, reading extraneous materials, etc.), I will ask you to leave and expect you to do so without making a fuss. If you’d rather do something else, there’s a simple solution and it's more polite – don’t come to class. Unfortunately, this may affect your attendance record; but in this case, the choice is yours.

III. Tests: (4 @50 ea = 200) 
Four graded 30-minute tests are scheduled in the syllabus at 3-week intervals. We will begin class with the test, end at the same time, and continue with class after collection. 
You will have a list of key art works for each test and the test will include questions about their significance, style, and interpretation. There will also be questions about historic developments, contributions of key artists, and style developments. Multiple choice, true and false, and short-answer questions will be based on textbook material and class lecture/discussion material. Answer keys to all tests will be posted on the web site for a limited period of time.

IV. Image Quizzes: (unknown quantity) 
These will be short, usually about 10 minutes, and they will be based on the image groups. They will focus on correct identification, they may include works you have not seen before, and they will be unannounced.

V. Final exam: (100 points): Roughly half of the final exam will focus on material from the last 2 weeks of the semester and the remainder will be cumulative from the entire semester. You will receive a detailed study guide for this exam but you should also consider the previous semester tests as part of your study guide. You will be allowed to bring a page of handwritten notes to the final exam.

VI. Term Project (200 total – includes 50 points for the separately graded proposal) 
Directions for the term project are included in a supplement that will be available on the class web site. This material describes the project types and contains specific requirements for format, content, and grading rubrics. Key dates are in the syllabus schedule.

Directions for 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.
If you’ve taken an art history class at Radford before, you’ve probably used Artstor and you’re already registered. You still need to sign up for the class folder (see directions below). If you’ve never used Artstor before, **READ THIS:** 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. If you already have an artstor log-in but you haven’t used it in the past semester, you will also need to work on campus once.

**How to register:**
1. Open your browser.
2. Type in: www.artstor.org
   Go to tools and make sure pop-ups are allowed. If you don’t, it will not work.
3. Click on the orange box on the right which says “GO.” A new window opens up.
4. Click on the question: “not registered?”
5. 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.”
   The next time you use Artstor, when it 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 (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: art216spr2012
   Now you have access to the class folder (ART216Spr2012) for the rest of the semester.

**Schedule (the indication of week is ideal; test dates will not change even if we are running a little behind)**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic and Key Events</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Late Medieval Italy (l. 13th to early 14th centuries)</strong> key artists: Giotto, Duccio, Lorenzetti themes: a mixture of styles; early humanism</td>
<td>ch. 14  (13th ed.)</td>
</tr>
<tr>
<td>1/2</td>
<td><strong>Late Med. and early Renaissance in N. Europe (15th c.)</strong> key artists: Jan van Eyck, Rogier van der Weyden, other Flemish painters, artists of the HRE themes: relig. art for the home; NE portraiture</td>
<td>ch. 15</td>
</tr>
<tr>
<td>2/3</td>
<td><strong>the Italian Renaissance in the 15th century</strong> key artists: Donatello, Ghiberti, Masaccio, Botticelli, Mantegna, Ghirlandaio, Brunelleschi, Alberti themes: imitation and emulation; patronage and the artist; mature humanism; linear perspective; the Renaissance portrait</td>
<td>ch. 16</td>
</tr>
<tr>
<td>FEB 7</td>
<td><strong>Test 1: L.13th - 15th centuries in Italy and N.E.</strong></td>
<td></td>
</tr>
</tbody>
</table>
|   | **Italy in the 16th century: regional differences and the emergence of a new style (mannerism)**  
|   | Key artists: Bramante, Leonardo, Raphael and Michelangelo  
|   | new roles for the artist  
|   | Venetian artists: Bellini, Titian, Palladio  
|   | new subject matter and the interest in color  
| 4 | ch. 17  
|   | ch. 22  
|   | mannerism; the Counter-reformation; women as artist and patron; key artists: Bronzino, Parmigianino, Fontana, and Anguissola, Veronese and Tintoretto  
| 5 | (17 cont.)  
|   | (22 cont.)  
|   | Ren. and Mannerism in 16th c. N. E. (and Spain)  
|   | themes: the Protestant reformation, iconoclasm, the cult of portraits, the growth of the market  
|   | key artists: Dürer, Grünewald, Holbein, Bruegel, El Greco  
| 6 | ch. 18  
|   | ch. 23  
|   | FEB 28  
|   | test 2: the 16th century in Italy and N. Europe  
|   | MAR 1  
|   | term project proposal due by 3 pm on March 1  
|   | spring break: 3/3 - 3/11; last day to WD: 3/16  
|   | 7-8  
|   | Baroque Italy and Spain (the 17th cent.)  
|   | Key artists: Caravaggio, Bernini, Gentileschi, Borromini  
|   | themes: dynamism and theatricality; a new emotionalism; the restoration of the Church’s power  
|   | ch. 19  
|   | ch. 24  
|   | 9  
|   | Baroque Northern Europe  
|   | the Treaty of Westphalia; new genres of painting; the middle class consumer; the king’s taste  
|   | key artists: Poussin, Rembrandt, Rubens, Hals, Leyser, and Vermeer; key monument: Versailles  
|   | ch. 20  
|   | ch. 25  
|   | Mar 27  
|   | test 3: the Baroque era  
|   | 10  
|   | From Rococo to Neoclassicism: the 18th cent.  
|   | Themes: women and the academy; the pastel portrait in the 18th cent.; artifice, sentimentalitly and the natural; revolution and enlightenment  
|   | key artists: Watteau, Boucher, Fragonard, Greuze, Vigée-Lebrun, Labille-Guierd, Hogarth, Adam, Kauffmann, David, Greenough  
|   | ch. 21  
|   | Bk E, ch. 26  
|   | 11  
|   | From romanticism to realism in Europe and America  
|   | themes: art as revolution; the emergence of photography and the growth of international exhibitions  
|   | key artists: Delacroix, Géricault, Ingres, Goya, Constable and Turner, Cole and Church, Courbet, Daumier, Manet, Homer, Eakins, Tanner, Daguierre, Cameron, O'Sullivan  
|   | ch. 22  
|   | ch. 27  
|   | 12  
|   | Impressionism and post-impressionism: late 19th century  
|   | themes: new theories of color and optics; an interest in modernity and modern life; the artist's inner vision  
|   | ch. 23  
|   | ch. 28
key artists: Monet, Manet, Degas, Renoir, Cassatt, Caillebotte, Gauguin, Van Gogh, Seurat, Redon, Rodin, Horta

<table>
<thead>
<tr>
<th>APR 12</th>
<th>test 4: the 18th and 19th centuries</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Early 20th century avant-gardes (art before WWII)</td>
</tr>
<tr>
<td></td>
<td>key artists: Picasso, Braque, Boccioni, Matisse, Kandinsky, Mondrian, Duchamp</td>
</tr>
<tr>
<td></td>
<td>key ideas and styles: cubism, futurism, absolute abstraction, art into life</td>
</tr>
<tr>
<td></td>
<td>ch. 24</td>
</tr>
<tr>
<td>APR 19</td>
<td>Final project due by 3 pm on April 19</td>
</tr>
<tr>
<td>14</td>
<td>From modern to postmodern to post-postmodern?</td>
</tr>
<tr>
<td></td>
<td>key movements: abstract expressionism, post-painterly realisms, minimalism, new media</td>
</tr>
<tr>
<td></td>
<td>ch. 25</td>
</tr>
<tr>
<td>MAY 1</td>
<td>8:00 a.m., Tuesday, May 1: FINAL EXAM, MG206</td>
</tr>
</tbody>
</table>

**Advice for All Students**

1. **Abide by the Radford University Honor Code.**
   “I shall uphold the values and ideals of Radford University by engaging in responsible behavior and striving always to be accountable for my actions while holding myself and others to the highest moral and ethical standards of academic integrity and good citizenship as defined in the Standards of Student Conduct. Specific prohibitions listed in the Handbook of Student Conduct and related to academic behavior include the following: lying, the use of unauthorized material, cheating, fabrication and falsification, multiple submissions of one piece of work, abuse of academic material, knowingly helping someone else to commit an act of dishonesty, and plagiarism.”
   I take the honor code seriously and if I suspect plagiarism on an essay or cheating on a test, I will give you a chance to establish your innocence. If you can’t, you will receive an F for the assignment.

2. If you believe that you have a learning or other disability, you should go to the Disability Resource Office (DRO). Phone: 831-6350; location Rm 32 Tyler Hall. They will give you paperwork to bring to me so that we can work out an approach to compensate for your disability.

3. 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 and is especially important in a class that involves art work. Share your feelings but be sensitive to the feelings and values of others. If the art offends you, say so but try to recognize that the art work was not made as a personal insult and that one goal of our class is to determine what makes some art offensive and when that’s acceptable.

4. **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. I expect you to do the same.

**Support for Student Learning**

The university provides free tutorial assistance to students who need assistance in strengthening their academic skills. The Learning Assistance and Resource Center (LARC), located in 126 Walker Hall, is open to all students Monday through Friday from 9 a.m. until 5 p.m. Certified, trained tutors provide help with basic study skills, writing, and content-specific material. An appointment is necessary and can be made by calling 831-7704, emailing larc@radford.edu, or IMing “rularcappt”.

-6-