



Eugène Delacroix, *La Liberté Guidant le Peuple* (Liberty Leading the People), 1830.

Tuesday and Thursday 11:30 AM to 12:45 PM
Moulton Center 213
Prerequisite: none
3 credits

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Office Hours by appointment:
Tuesday 1 - 3:30 PM
Wednesday 1 to 2 PM
Thursday 1 - 3:30 PM

AH 201 - Renaissance to Modern Art is an introduction to the development of the visual arts in Europe, Britain, and America from the Renaissance to the 20th century.

In this course, we will consider the western canon as established in Italy during a period of significant cultural shift, follow its influence, then trace multiple challenges to this academic order as the modern world emerges. We will cover more than 500 years of social, cultural, political, and material history in Europe and the United States, while building an understanding of the very study of art history - its methods, purposes, restrictions, and what the discipline can tell us about our world today, and tomorrow.

During our investigations, a conversational approach will be prioritized during class discussions. Students will be encouraged through assignments and readings to bring a critical eye that is actively engaged in questioning through a shared learning experience. Think of the classroom as your lab, the textbook as your guide, and writing assignments as an adventurous expression of what you've learned, and what that means to your sense of humanity!

Objectives & Outcomes

Course Objectives

Students who successfully complete the course will:

1. Demonstrate a thorough knowledge of the major artists, movements, and events that shaped Renaissance to Modern art;
2. Identify and compare the aesthetic and philosophical characteristics associated with major periods of art from the Renaissance to the emergence of Modernism;
3. Describe and discuss the formal, stylistic, technical, and conceptual qualities of works of art produced from c. 1300 to the early modern era utilizing vocabulary relevant to the discipline of art history;
4. Apply appropriate art historical methodologies to the understanding of works of art, with a demonstration of growing understanding of these methods over the semester;
5. Analyze the relationships that existed between innovations in artistic practice and the social, cultural, and political changes that took place in Europe during the Renaissance and through the modern era.

Program Learning Outcomes

Students who successfully complete the course will:

1. Develop the writing competencies used in the discipline of art history;
2. Locate works of art and visual culture within the context of world art history and articulate the relationship between intended meaning/function and audience response in specific cultural and historical contexts;
3. Conduct advanced art historical research using the full range of scholarly resources;
4. Recognize the theoretical concerns of art history and its allied disciplines, and discuss and apply specific theoretical perspectives to a given art historical context and to their own research projects.

General Education Learning Outcomes

7AI Artistic Inquiry: students compose critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate/pre-professional level.

7SI Social Inquiry: Student identifies, frames and analyzes social and/or historical structures and institutions in the world today.

Materials

Instructional Websites

This class will be taught from the instructional website The Slide Projector at, www.theslideprojector.com. Lecture presentations, assignments, and other course materials will be available for you at this site and you will need to access it regularly.

Additional essays will be posted to the AH 201 Assignments page at www.theslideprojector.com and exams will be taken outside of class on Blackboard at blackboard.chapman.edu.

Required Textbook

Fred S. Kleiner and Christin J. Mamiya, *Gardner's Art through the Ages: The Western Perspective*, Volume I, 13th-15th ed. (Boston, Massachusetts: Thomson Wadsworth, Cengage Learning). ISBN 978-1305645059



Berthe Morisot, *Mother and Sister of the Artist*, 1870.

Recommended Text

Sylvan Barnet, *A Short Guide to Writing About Art*, any edition, 10th or 11th preferred (Boston: Pearson Education Inc.). ISBN 978-0205708253

Instructional Strategies

Students will work toward course objectives through: lectures; student reports on readings, active participation in class discussions; in class partner exercises; reading assignments; writing assignments; exams; viewing images, videos, and audio representations of art from the Renaissance to the beginning of the modern era; and viewing of an off-campus exhibition that will require a commute, and may entail a parking fee, and/or entrance fee.

Major Study Units

- Context of the Renaissance
 - Medieval faith and innovation
 - Ancient discoveries
 - Humanism and rebirth
- Early Renaissance
 - Northern Europe
 - Italy
- Making "Art" during the Renaissance
 - Patronage & artist guilds
 - Materials & tools
- Quattrocento Italy
- High Renaissance
- Mannerism
 - Cinquecento Italy
 - Northern Europe & Spain
- Baroque
 - Italy & Spain
 - Northern Europe
- Rococo
 - French & American Revolutions
- Neoclassicism
- Romanticism
- Realism
- Photography
 - Industrial Revolution
 - Emerging middle class
- Impressionism
- Post Impressionism
- Symbolism
- Modernism
 - Expressionism
 - Fauvism
 - Futurism
 - Cubism
 - Dadaism

Methods of Evaluation

Students will be evaluated on the presentation of evidence that they have achieved the course objectives; frequency and quality of their contributions to in-class discussion; on their ability to make oral and written critical observations about the works of art, artists, movements, and concepts presented in the course; on the quality of the writing they present in written assignments; and on their ability to demonstrate growth in their understanding and application of the history and methodologies for studying Renaissance to Modern art.

There are 500 points possible, which will be earned through the following graded components:

Class Participation 15%

Students may earn up to 75 participation points through the following activities:

- Actively and consistently contributing to in-class discussions and applying theoretical ideas to works to earn up to 25 participation points;
- Voluntarily reporting on assigned readings during class to earn up to 25 participation points through meaningful contributions to multiple conversations over the semester;
- and Attending one lecture in the Visual Thinker Lecture Series and submitting a VTLS Report worth 25 points within two weeks of attending the event. Please be reminded that Art and Art History majors are required by the department to attend all VTLS.



Bernini, Carnaro Family from *Saint Teresa of Avila in Ecstasy*, 1645 - 1652.

Writing Assignments 55%

Students will earn up to 50 points each through the following assignments:

- Analysis of work on view at relevant art venue, called the “Museum Analysis”;
- Two essays considering key concepts and iconography;
- Architectural analysis through infographic or model;
- and a Timeline composed of key cultures and characteristic works.

Additionally, on at least one occasion, students will form small groups to collaboratively write a short essay responses to writing prompts given during class. This essay may earn 25 points for all participating students and cannot be made up.

Exams 30%

Students will take two exams worth 50 points each on the course Blackboard page at <https://blackboard.chapman.edu>. Due to the nature of online testing, and the multi-day duration offered to submit, exams may not be made up. Please use the class schedule to plan accordingly. A final examination in the form of a Socratic Circle will be worth 50 points and will be conducted in class during our scheduled final exam period.

Extra Credit

Students are limited to earning a maximum of 25 points, 5% of the total points possible in extra credit points during the semester. Any points earned above this cap will NOT be applied to the final grade.

*Twenty-Five points of extra credit may be earned by creating a dictionary of at least 50 new terms encountered during the semester.

Grading

Points will be earned on writing assignments through committed consideration of the material, demonstration of learned concepts and language, and evidence of critical thinking. In addition to the individual requirements, each writing assignment will earn points based on rigorous analysis demonstrated comprehension of assigned readings, critical reflection, thoughtful response to questions posed, and active engagement with the material.

A	100 - 97%	500 - 483 points	Writing demonstrates excellence in both articulation and critical thinking. Art historical methodologies are used thoughtfully and with exceptional skill. All questions are answered thoroughly, and discussion points carry beyond basic responses with sophistication. Credible academic sources were employed to support the author's positions, and Chicago Manual of Style citation rules were carefully followed. The written assignment leaves little to no room for improvement, and demonstrates committed interest in the discipline.
A -	96 - 90%	482 - 448	
B +	89 - 87%	447 - 433	Writing demonstrates clear focus and an above average consideration of the subject matter. While all questions have been answered, there is room for improvement by carrying the analysis and discussion beyond a basic response. The work exhibits potential for excellence however, a clearer application and understanding of the art historical methodologies is needed. Author has met the requirements for research and citations, but the stated positions could be significantly served by additional research.
B	86 - 84%	432 - 418	
B -	83 - 80%	417 - 398	
C +	79 - 77%	397 - 383	Most of the material is understood, but the focus is not entirely clear, and analysis is cursory. Question responses could be more fully realized, and the material, more thoroughly examined. Citation issues are present, little research was executed in support of the author's positions, and/or sources are not credible or academic. There are issues with language that make the writing somewhat difficult to understand.
C	76 - 74%	382 - 368	
C -	73 - 70%	367 - 348	
D +	69 - 67%	347 - 333	Writing demonstrates little understanding or connection with the material and is flawed in content and form. Question responses do not provide evidence of critical thinking. Citation issues are present, no research was executed in support of the author's positions, and/or sources are not credible or academic. There are issues with language that make the writing very difficult to understand.
D	66 - 64%	332 - 318	
D -	63 - 60%	317 - 298	
F	59% or less	297 - 0	Work fails to meet any requirements satisfactorily.
Resubmit			Assignment is incomplete but shows potential. Student is offered one additional class day to revise, add to, and resubmit the assignment.

Instructor Policies

Commitment to the Conversation

Conversation and debate will be central to the learning experience this semester. Art historians do not work in secluded spaces that are entirely disconnected from the world around them. Given the importance of engagement, students will be expected to fully commit to in-class dialogues and will agree to refrain from texting, emailing, and completing out-of-class assignments during lecture. Laptop, tablet, and smart phone use will only be permitted when the devices are being used for the purpose of understanding AH 201 material. Seriously!!! Students found to be using laptops and tablets during class for activities other than those related to our undertaking may be asked to leave class until their full attention can be directed to our course.

Attendance

Regular attendance is mandatory. You are permitted two unexcused absence without damage to your grade. More than two missed classes will potentially lower your grade, and missing four or more classes will put you at risk of failing the class.

Please also be punctual! Students arriving 15 or more minutes after class begins should expect to be marked absent for the entire class session.

Respect is Key

We may consider provocative, challenging, even vulgar subject matter in this class. It is assumed that each of us undertakes this learning endeavor with honorable intention and a commitment to understanding diverse perspectives and histories. When this is difficult, we agree to keep an open mind and to respect all views and identities, even those with which we do not agree. While engaging in class activities, we agree to refrain from using derogatory, inflammatory, or otherwise disrespectful language. We do such, fully committed to the principles of academic freedom, holding “that censorship is always suspect, that intimidation is always repugnant, and that attempts to discourage constitutionally protected expression are antithetical to the central focus of the university's mission: education and discovery of new knowledge,” and that these principles are “accompanied by a corresponding principle of responsibility.” (from the Chapman University Faculty Manual, 2016)



John William Waterhouse, *Jason and Medea*, 1907.

Timeliness

Please submit coursework that is due on Blackboard by the beginning of class whether you will be absent or in attendance.

Late Assignments

You may submit one assignment, one class day late. The late assignment will not be marked down, however any assignments turned in more than one class late, or in addition to the one accepted assignment, will only receive credit at the discretion of the instructor.

Chapman University Policies

Academic Integrity Policy

Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and for submitting coursework completed this semester, for this class. Academic dishonesty of any kind will not be tolerated anywhere in the university. Academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at www.chapman.edu/academics/academic-integrity/index.aspx

Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. Upon recommendation of the Center for Academic Success, adaptations of teaching methods, class materials, including text and reading materials or testing may be made as needed to provide for equitable participation.

Equity and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: at <http://www.chapman.edu/faculty-staff/human-resources/eoo.aspx>. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.

Resources

Writing Center

All Chapman students are welcome to meet with Writing Center tutors, who can help you with any part of the writing process, from understanding the assignment and finding a significant topic to editing your final drafts. The Writing Center is located in DeMille Hall 130. To guarantee time with a tutor, call (714) 997-6828 or email tutor@chapman.edu to schedule an appointment.

Food Pantry

Students in need of access to the food pantry should contact Sherri Maeda-Akau in the Office of Residence Life and First Year Experience at maeda@chapman.edu.

Sexual Assault

If you have been sexually assaulted, make sure you are in safe place. Call 911 in an emergency, Chapman University Public Safety at (714)997-6721 and, Chapman University's Sexual Assault Information Line at (714) 744-7000. Orange Police Department can be reached at (714) 744-7444.

Student Psychological Counseling

If you are in need of help or support immediately you can contact:
 CU Student Psychological Counseling - (714) 997-6778
 Suicide Prevention Hotline - (800) 273-8255
 Drug and Alcohol Abuse Hotline - (800) 662-HELP
 National AIDS/STD Info Hotline - (800) 458-5231



Vincent Van Gogh, *Vincent's Chair*, 1888.

Class Schedule and Required Reading - This is a tentative schedule that may change. Assignment directions and due dates will be posted on The Slide Projector. Updates will be announced in class, on lecture presentations, and modified on the Syllabus page of The Slide Projector.			
Date	Discussion Topic	Assignment and Reading Due	
		14th edition	15th edition
August 29	Introduction		
August 31	Setting the Scene		Introduction
September 5	Early Renaissance in Italy		Chapter 14
September 7	Early Renaissance in Northern Europe	Chapter 21	Chapter 15
September 12	New Media Flourishes		
September 14	Quattrocento Italy	Chapter 22	Chapter 16
September 19	High Renaissance		Essay 1 Due
September 21	High Renaissance Northern Europe	Chapter 24	Chapter 18
September 26	Mannerism in Cinquecento Italy	Chapter 23	Chapter 17
September 28	Venetian Exuberance		
October 3	Form & Meaning		Exam 1 Due
October 5	Baroque Italy	Chapter 25	Chapter 19
October 10	Baroque Theatrics		
October 12	Enlightenment	Chapter 26	Chapter 20
October 17	Northern Baroque		Essay 2 Due
October 19	France v. Flanders		
October 24	Rococo Light	Chapter 27	Chapter 21
October 26	Revolution		
October 31	Neoclassicism		Exam 2 Due
November 2	The Grand Manner		
November 7	The U.S.	Chapter 28	
November 9	Romanticism		Architectural Analysis Due
November 14	The Modern World		Chapter 22
November 16	The Avant-Garde		
November 21	Thanksgiving Recess		
November 23			
November 28	Impressionism		
November 30	Post-Impressionism		Museum Analysis Due
December 5	Modern "Isms"	Chapter 29	Chapter 23
December 7	Cubism		Timeline Due
December 12	Final Exam 10:45 to 1:15 PM		