



Théodore Géricault, *Raft of the Medusa*, 1818 - 1819.

Tuesday and Thursday 11 AM to 12:15 PM  
Moulton Center 213  
Prerequisite: none  
3 credits

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Office: Moulton Center 217 A  
Office Hours by appointment:  
Monday 2 to 2:30 PM  
Tuesday 2:30 to 3:30 PM  
Wednesday 10 to 11 AM & 1 to 2:30 PM  
Thursday 10 to 11 AM



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. and 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.

## Instructional Strategies

Students will work toward course objectives through: lecture presentations; 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 the art of the ancient Americas; and participating in off-campus field trips that will require commutes, and may entail a parking fee, and/or entrance fee.

## Materials

### Instructional Websites

This class will be taught from the instructional website The Slide Projector at, [www.theslideprojector.com](http://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](http://www.theslideprojector.com) and exams will be taken outside of class on Blackboard at [blackboard.chapman.edu](http://blackboard.chapman.edu).

### Required Textbook

Kleiner, Fred S. and Christin J. Mamiya. *Gardner's Art through the Ages: The Western Perspective*, Volume II, choice of 14th or 15th editions. Boston, Massachusetts: Thomson Wadsworth, Cengage Learning. ISBN 978-1305645059

### Recommended Text

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



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

## 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
  - Cubism

## 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;
- Report on at least five assigned readings through a post on the class blog that outlines three main points or “take aways” from the reading. Your challenge is to avoid repeating the comments made in previous posts. Each post may earn up to 5 participation points;
- Attending one lecture in the Visual Thinker Lecture Series, the Art History Symposium, or the Bensussen Lecture, and submitting a VTLS Report on Blackboard within two weeks of the event may earn up to 25 participation points. Please be reminded that Art, Graphic Design and Art History majors and minors are required to attend all VTLS.



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

### Writing Assignments 50%

Students may earn up to 50 points by completing five of the following assignments:

- Iconographic analysis through an infographic
- Collaborative analysis
- Analysis of a work using a given art historical methodology
- Analysis of work on view at a relevant art venue
- Architectural analysis through essay, infographic, or model
- Timeline considering key historical events and characteristic works

### Exams 35%

Students will take two exams worth 60 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 worth 55 points and will be conducted in class during our scheduled final exam period.

### Extra Credit

Students are limited to earning 25 points in extra credit during the semester. Any points earned above this cap will NOT be applied to the final grade.

## 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 skill. Questions are answered thoroughly, and discussion is carried beyond prompt with sophistication. Credible scholarly sources are employed to support the author's position, and Chicago Manual of Style citation rules are 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 to the essay prompt. Writing 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 with few errors. Thesis could be 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. Distracting citation issues are present, little research was executed in support of thesis, 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. Major citation issues are present, no research was executed in support of thesis, and/or sources are not credible or academic. Issues with language 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 sleeping, texting, emailing, and completing out-of-class or other class assignments during AH 201 class meetings. Distracted students may be asked to leave class until their full attention can be directed to our course.

### **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 intent and a commitment to understanding diverse perspectives and histories. When this is difficult for us, we agree to keep an open mind and to respect all views and identities, even those with which we do not personally agree. While engaging in class activities, we agree to refrain from using derogatory, inflammatory, or otherwise disrespectful language. We do so, fully committed to the principles of academic freedom outlined in the 2016 Chapman University Faculty Manual, holding “that the widest possible scope for freedom of expression is the foundation of an institution dedicated to vigorous inquiry, robust debate, and the continuous search for a proper balance between freedom and order,” “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.”

### **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.

Letting the instructor know that you will be absent by email is always appreciated! Please understand, due to the large number of emails received, the instructor may not be able to reply. The instructor will maintain a simple record of attendance that will not distinguish between excused and unexcused absences. If you are not present, you are not able to participate. The circumstances that prevented you from being able to attend class do not change this.

### **Timeliness**

Please submit all coursework on Blackboard before class begins, on the day the assignment is due, whether you will be absent or in attendance. If you encounter a problem submitting on Blackboard, please notify the instructor via email as soon as possible and attach the completed assignment.

### **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](http://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

Students are welcome to meet with Writing Center tutors, who can help you with any part of the writing process, from understanding the assignment 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](mailto: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](mailto:maeda@chapman.edu).

### Sexual Assault

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

Prepared by Denise Johnson, Fall 2017



<b>Class Schedule and Required Reading</b> - 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.			
<b>Date</b>	<b>Discussion Topic</b>	<b>Assignment and Reading Due</b>	
		<b>14th edition</b>	<b>15th edition</b>
January 30	<b>Introduction</b>		
February 1	<b>Setting the Scene</b>	Introduction	
February 6	<b>Early Renaissance in Italy</b>		Chapter 14
February 8	<b>Early Renaissance in Florence</b>		
February 13	<b>Early Renaissance in Northern Europe</b>	Chapter 21	Chapter 15
February 15	<b>Deconstructing Symbols</b>		
February 20	<b>Renaissance Innovation</b>	Chapter 22	Chapter 16
February 22	<b>High Renaissance in Italy</b>		
February 27	<b>Writing Art History</b>	<b>Infographic Due</b>	
March 1	<b>Mannerism in Cinquecento Italy</b>	Chapter 23	Chapter 17
March 6	<b>Venetian Exuberance</b>	<b>Exam 1 Due</b>	
March 8	<b>High Renaissance Northern Europe</b>	Chapter 24	Chapter 18
March 13	<b>Baroque Italy</b>	Chapter 25	Chapter 19
March 15	<b>New Realism</b>	<b>Visual Analysis 1 Due</b>	
March 20	Spring Break		
March 22			
March 27	<b>Northern Baroque</b>	Chapter 26	Chapter 20
March 29	<b>French Academy</b>		

Date	Discussion Topic	Assignment and Reading Due	
		14th edition	15th edition
April 3	France v. Flanders	<b>Architectural Analysis Due</b>	
April 5	Rococo	Chapter 27	Chapter 21
April 10	Revolution	<b>Exam 2 Due</b>	
April 12	Neoclassicism		
April 17	Romanticism	Chapter 28	Chapter 22
April 19	Realism & Other Assaults		
April 24	The Modern World		
April 26	The Avant-Garde	<b>Visual Analysis 2 Due</b>	
May 1	Impressionism		Chapter 23
May 3	Post-Impressionism		Page 761 - 766
May 8	Expressionism	Chapter 29	Page 766 - 776
May 10	Abstraction	<b>Timeline Due</b>	
May 15	<b>Socratic Circle Final Exam 1:30 to 4 PM</b>		



Raphael, *School of Athens*, c. 1510 - 1511.