



Jean-Antoine Watteau, *The Signboard of Gersaint*, c. 1721.

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

Instructor: Denise Johnson
email: denjohns@chapman.edu
phone: 714.289.3569

Office: Moulton Center 218
Office Hours by appointment:
Monday & Wednesday 1 PM - 2:30 PM and 4 PM - 5:30 PM
Tuesday 10 AM - 11 AM

An introduction to the development of the visual arts in Europe, Britain, and America from the Renaissance to the 20th century.

(Offered every semester.)

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: employs theories of how people frame and analyze social and/or historical phenomena.



Hieronymus Bosch, *The Garden of Earthly Delights* (detail), c. 1480 - 1505.

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.



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

Required Textbook

Fred S. Kleiner, *Gardner's Art through the Ages: The Western Perspective*, Volume II 14th Edition (or newer), ISBN 9781305-645059

Materials on Blackboard

Selected essays will be posted to the Art 261 Assignments page at www.theslideprojector.com (see weekly break-down). Additionally, two exams will be taken outside of class on Blackboard.

Recommended Text

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

Methods of Evaluation

Students will be evaluated on the 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 prehistoric to medieval art. Additionally, students will be evaluated on the presentation of evidence that they have achieved the course objectives.

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

Class Participation 10%

Students will earn up to 50 participation points through the following activities:

- Actively and consistently contributing to in-class discussions and applying theoretical ideas to works to earn up to 15 participation points;
- Voluntarily reporting on assigned readings during class to earn up to 10 participation points through meaningful contributions to multiple conversations over the semester;
- Attending one lecture in the Visual Thinker Lecture Series and submitting a VTLS Report worth 25 points. Please be reminded that Art and Art History majors are required by the department to attend all Visual Thinker Lectures.



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

Writing Assignments 60%

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

- Formal Analysis of work on view at relevant art venue
- Iconographic Analysis
- Biographic or Feminist Analysis
- Psychoanalytic or Marxist Analysis
- Architectural Analysis and diagram (group assignment)
- Timeline composed of key events and important works throughout the semester

Exams 30%

Students will take two exams worth 50 points each on the course Blackboard page at <https://blackboard.chapman.edu>. A final examination in the form of a Socratic Circle will be worth 50 points and will be executed in class during our scheduled final exam period.

Extra Credit

Students are limited to earning a maximum of five percent in extra credit points 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 through the skilled application of the art historical methodologies, as well as pointed and thoughtful responses to the questions proposed.

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	Lowest possible grade for a complete assignment submitted on time. 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 take a break from texting, emailing, and fulfilling requirements for courses other than our own, while in class.

Laptop, tablet, and smart phone use will only be permitted for use in class when the devices are being used for the purpose of understanding Art 261 material. Students found to be using devices during class for activities other than those related to Art 261 may be asked to leave class until their full attention can be directed to our course material.

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 will often 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 for us, we agree to keep an open mind and to respect all views and identities, even those with which we are not able to concur. When this suits our viewpoint, we equally agree to openly consider ideas that may conflict with our own. 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 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.” (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. If you know you will be absent, please make arrangements with a fellow student to submit coursework on the day it is due.

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

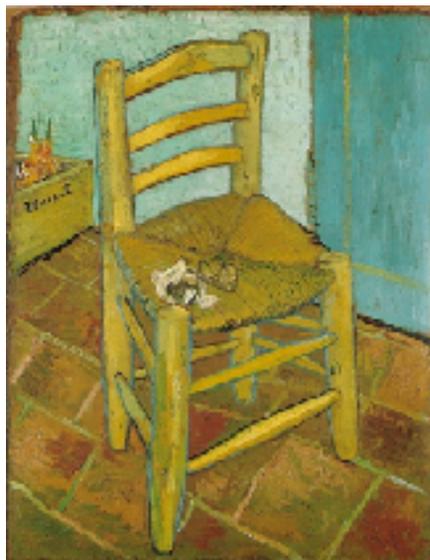
Students with Disabilities Policy

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.

Prepared by Denise Johnson, Spring 2017



Vincent Van Gogh, Vincent's Chair, 1888.