
INTRODUCTION TO THE PRINCIPLES & HISTORY OF ART II

***NOTE:** Unlike the Canvas page, this syllabus will not be updated regularly. Please refer to the Canvas site for due dates, schedule updates, etc. If you have a questions about the syllabus please check Canvas first. If you still have a question after checking Canvas please do not hesitate to ask your instructor or the TA.*

Lecture: Monday – Thursday, FAC 201, Period 4 (12:30 PM – 1:45 PM)

Section 1HYA (10315): Friday, FAC 201, Period 4 (12:30 PM – 1:45 PM)

Section 2HYA (16341): Friday, FAC 201, Period 3 (11:00 AM – 12:15 PM)

Instructor: Dani Sensabaugh

Email: d.sensabaugh@ufl.edu

Office Hours: Zoom by appointment. [Click here to join zoom meeting.](#)

◆ Meeting ID: 932 0280 7911

◆ Password: 512777

GTA: Brittany Hughes

Email: brittanyhughes@ufl.edu

Office Hours: Zoom by appointment. [Click here to join zoom meeting.](#)

◆ Meeting ID: 927 1903 1342

◆ Passcode: 193087

**If preferred, in-person office appointments are available upon request*

COURSE DESCRIPTION

This course is an overview of the history of Western art from the Renaissance through the present. It aims to familiarize students with key European artworks and provide them with the tools to describe, analyze, and contextualize artworks.

COURSE OBJECTIVES

Upon successful completion of this course, students will be able to:

- ◆ Identify, describe, and interpret works of art.
- ◆ Familiarity with and ability to apply relevant general and specialized terminology (i.e. Rococo, chiaroscuro, iconography, etc.) in art historical speech and writing.
- ◆ Formulate oral and written analyses of works of art from this period including situating them within their proper historical and cultural contexts.

REQUIRED TEXTS

The following textbook is required for this course:

Marilyn Stokstad and Michael W. Cothren, Art History – Volume 2, Sixth edition (Upper Saddle River, NJ: Pearson, 2018). ISBN-10: 0134479262; ISBN-13: 9780134479262.

Note: Students may be able to find cheaper copies of the textbook online (whether used paperback, loose-leaf, or as an e-book). The Architecture & Fine Arts Library has a copy on reserve.

Other readings will be assigned for discussion sections and will be available online as PDFs on the e-learning Canvas course website. You are expected to come to lecture and section having completed the assigned readings for that day. **Please have copies of the readings accessible to you during section for discussion.**

COURSE POLICIES

GRADING

Assignment Weights

5%	Attendance
10%	Participation
20%	Quizzes a) Quiz 1 (10%) b) Quiz 2 (10%)
45%	Exams a) Midterm (20%) b) Final (25%)
20%	Reading Responses

Grading Scale

Letter	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
%	94% - above	90 – 93%	87- 89%	83- 86%	80- 82%	77- 79%	73- 76%	70- 72%	67- 69%	63- 66%	60- 62%	59% - below

Please note: A grade of C- or below will not count toward major requirements. See the following web page for information on UF policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

ATTENDANCE & PARTICIPATION

Attendance

Regular attendance is essential to do well in this course as it is a condensed summer course. As attendance is a part of your overall grade, you will be asked to sign in at each session. If you are uncertain whether or not your attendance has been marked please check in with the professor or the graduate teaching assistant at the conclusion of class.

You are allowed ONE unexcused absence. After which unexcused absences will negatively impact your grade. Extreme tardiness (15+ minutes) and early departures will be considered absences.

Excused absences include religious holidays, illness, or emergencies with appropriate documentation, etc. In these cases please see the TA or instructor (in advance when possible) to clear your absence, schedule an extension, and/or discuss the possibility of a make-up quiz or exam.

Last minute extensions and make-up exams will be granted only for extreme, unforeseeable circumstances such as hospitalization or a death in the family. It is the student's responsibility to track down any missed notes, testable images, or other pertinent information from a fellow student.

Participation

Students are expected to come to class and section prepared, including having read all assigned readings. During class, students are expected to take notes and actively participate by asking questions and partaking in group discussions (sharing your insights and opinions and asking questions on the week's readings/topics) and activities.

To ensure that students are aware of their participation throughout the semester, they will receive a weekly participation grade out of 10 points. These weekly grades will be averaged into an overall participation score that is weighted to 10% of your final grade.

EMAIL

You are requested to use your UFL email as your primary email. Important information, including readings, assignments, etc., will be disseminated via Canvas announcements. Please make sure that you are signed up to receive notification of course announcements. Emails sent to the professor or to the graduate assistants will usually be returned within 48 hours.

ACCOMODATIONS

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

DIVERSITY

We will explore the content of this course in a way that is respectful of diversity—including gender identity, sexuality, race, ethnicity, age, ability, socioeconomic class, nationality, religion, and culture. Throughout, this course explores diverse points of view, which might be challenging. Maintaining a respectful environment will be the responsibility of both the students and the instructor. This course is intended to serve students from all backgrounds and perspectives and is based upon the premise that the diversity which students bring to the classroom is a resource, strength, and benefit. Throughout the semester, your suggestions are encouraged and appreciated.

COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/Links to an external site.>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/Links to an external site.>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/Links to an external site.>.

ACADEMIC HONESTY

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (sccr.dso.ufl.edu/process/student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please ask me.

UF’s policies regarding academic honesty, the honor code, and student conducted related to the honor code will be strictly enforced. This means a report will be filed with the Student Conduct and Conflict Resolution office. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/stdentplagiarism.html> and “Misues of Sources” on the course website. If you have any questions, please ask me. An online plagiarism checker service may be used to screen papers.

IN-CLASS RECORDING

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct

ASSIGNMENTS

ATTENDANCE (5%)

See course policies (above) for attendance requirements.

PARTICIPATION (10%)

See course policies (above) for participation requirements.

READING RESPONSES (20%)

Reading responses are intended to help students think critically about the concepts and/or readings in advance of section and as a way to begin discussion. Each reading response post will begin with a prompt. Please pay close attention to the directions and required word count. Posts are due via Canvas by 11:59 PM on Thursday (the day prior to section).

QUIZZES (20%)

There will be two multiple choice exams with twenty questions each. Students will be assessed on their knowledge of key terms and artworks including the historical context and identifiers (artist, title, medium, period, culture) of the latter. See online assignment descriptions for more detail.

EXAMS (45%)

This course has two exams: a midterm (20%) and a final (25%). They are both essay format exams and made up of three comparison essays. Students should spend 30 minutes on each comparison essay. Each essay will be assessed on the quality of the thesis statement, its visual and contextual evidence, analysis, and use of pertinent terminology.

ACADEMIC RESOURCES

CAREER CONNECTIONS CENTER

Contact the UF Career Center at 352-392-1601 or via e-mail at [careerassistanceandcounselingservices@career.ufl.edu/](mailto:careerassistanceandcounselingservices@career.ufl.edu).

LIBRARY SUPPORT

For Library support, visit cms.uflib.ufl.edu/ask

TEACHING CENTER

For help with general study skills as well as tutoring, make an appointment with the Teaching Center by calling 352- 392-6420 or visiting their website at teachingcenter.ufl.edu

WRITING STUDIO

If you need assistance with brainstorming, formatting and/or writing papers please contact the Writing Studio by calling 352-846-1138 or visiting writing.ufl.edu/writing-studio/

HEALTH & WELLNESS RESOURCES

U MATTER, WE CARE

If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](https://umatter.ufl.edu) to refer or report a concern and a team member will reach out to the student in distress.

COUNSELING & WELLNESS CENTER

Visit the [Counseling and Wellness Center website](https://counselingandwellnesscenter.ufl.edu) or call 352-392-1575 for information on crisis services as well as non-crisis services.

STUDENT HEALTH CARE CENTER

Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the [Student Health Care Center website](#).

UF POLICE DEPARTMENT

Visit [UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

KEY DATES

May 13	First Day
May 23	Quiz 1
May 27	No class – Holiday (Memorial Day)
June 3	Midterm Exam
June 13	Quiz 2
June 19	No class – Holiday (Juneteenth)
June 21	Final Exam

COURSE SCHEDULE

Please note: Assigned readings are listed on the day they are due. All reading is required unless noted otherwise.

WEEK 1

5/13 Introduction to Course, Syllabus Overview, & Proto-Renaissance
Reading: *Art History* (6th ed.): p. 543–562

5/14 Early Renaissance
Reading: *Art History* (6th ed.): p. 575–596, 607–643

5/15 High Renaissance
Reading: *Art History* (6th ed.): p. 645–657, 658–664, 668 - 675, & 678 - 689

5/16 Northern Renaissance
Reading: *Art History* (6th ed.): p. 691–702, 711–719

5/17 Section 1: Shifting Interpretations
Reading: Leo Steinberg, “Who’s Who in Michelangelo’s Creation of Adam: A Chronology of the Picture’s Reluctant Self-Revelation,” *The Art Bulletin* vol. 74, no. 4 (December 1992): 552–566.

WEEK 2

5/20 Baroque

Reading: Reading: *Art History* (6th ed.): p. 725–778

5/21 Baroque, cont. & the Rococo

Reading: *Art History* (6th ed.): p. 922 - 928

5/22 The Enlightenment & Neoclassicism

Reading: *Art History* (6th ed.): p. 929 - 956

5/23 Quiz 1

Romanticism

Reading: *Art History* (6th ed.): p. 956–959, 961–974

5/24 Section 2: Art & Colonialism

Reading: Linda Nochlin, “The Imaginary Orient” in *The Politics of Vision: Essays on Nineteenth-Century Art & Society* (New York: Harper & Row, 1989), 33 – 59.

WEEK 3

5/27 No Class – Holiday (Memorial Day)

5/28 Realism & Impressionism

Reading: *Art History* (6th ed.): p. 979–999, 1003–1010

5/29 Post-Impressionism, Cubism

Reading: *Art History* (6th ed.): p. 1011–1014, 1021, 1027–1029; p. 1031–1033, 1036-1040

5/30 Content Overflow

Reading:

5/31 Section 3: Spaces of Femininity & Midterm Q&A

Reading: Griselda Pollock, “Modernity and the Spaces of Femininity” (1988), in *Art in Modern Culture: An Anthology of Critical Texts*, eds. F. Frascina and J. Harris (London: Phaidon Press, 1995), 121–135.

*Reading response due

WEEK 4

6/3 Midterm Exam due @ 11:59 PM (online)

6/4 Fauvism, Expressionism, & Abstraction

Reading: *Art History* (6th ed.): p. 1033–1035, 1040–1045

6/5 American Modernism & The Harlem Renaissance

Reading: *Art History* (6th ed.): p. 1054–1058, 1078–1082

6/6 Early 20th Century Avant-Gardes, Aftermath of WWII & Abstract Expressionism
Reading: *Art History* (6th ed.): p. 1045–1054, 1064–1075; p. 1077–1078, 1086–1095

6/7 Section 4: Photography: Transforming Images of Blackness
Reading: Deborah Willis, “They Knew Their Names,” in *VanDerZee: Photographer, 1886-1983*, ed. Deborah Willis (New York: Harry N. Abrams, with The National Portrait Gallery, Smithsonian Institution, 1993), 8–25.
*Reading response due

WEEK 5

6/10 Neo-Dada & Pop Art
Reading: *Art History* (6th ed.): p.1097–1108

6/11 Minimalism, Post-Minimalism & Conceptual Art
Reading: 1109 – 1114, 1132 – 1134

6/12 The Black Arts Movement
Reading: Excerpts from: Mark Godfrey and Zoé Whitley, with Susan E. Cahan, “Spiral to FESTAC,” in *Soul of a Nation: Art in the Age of Black Power*, ed. Mark Godfrey and Zoé Whitley (London: Tate Publishing, with Distributed Art Publishers, 2017), 21–35.
*Reading response due

6/13 Quiz 2
Content Overflow
Reading:

6/14 Section 5: Art, Race, & Protest
Reading(s): Okwui Enwezor, “Andy Warhol and the Painting of Catastrophe,” in *Andy Warhol: From A to B and Back Again*, ed. Donna De Salvo (New York: Whitney Museum of American Art, with Yale University Press, 2018), 34–41.
*Reading response due

WEEK 6

6/17 Feminist Art Movement, Postmodernism, & Queer Art
Reading: *Art History* (6th ed.): p. 1116–1119, 1124–1132

6/18 Contemporary Practices
Reading: p. 1136–1151

6/19 No Class – Holiday (Juneteenth)
Reading:

6/20 Review

Reading: None! Review and rest up for tomorrow's final exam 😊

6/21 Final Exam (online)