

ARH 2051 Introduction to Principles and History of Art 2
Renaissance to the Present
Fall 2016

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Office Hours:
 Weds., 4-6pm
 FAC 121

Office hours:

Th, 11:30am-12:30pm F, 9:30am-10:30am
 FAC 118 ("The Salon") FAC 118 ("The Salon")

Lectures:
 T/Th, Period 6
 LIT 101

Discussion Sections:

Th, Periods 7 & 8 F, Periods 2 & 4



Giotto, "Lamentation," Arena Chapel, c. 1303-1306



Jacob Lawrence, "During the World War there was a great migration North by Southern Negroes," *The Migration Series*, 1941

Course Description and Goals

On February 15, 2015, the website BuzzFeed posted a quiz titled, "How well do you know art?" It asked such questions as: "True or False: Van Gogh was an Impressionist painter?" And, "Who painted the Last Supper?" A quick Google search will reveal the answers to these questions and many other facts about visual art, such as the year a certain painting was made, the person who commissioned a given building, or whether a print is an etching or an engraving. But art history is about more than names and dates; it is a way of looking at images and objects of all kinds, deciphering what they say about their given subjects, and understanding why they say those things—what personal, political, religious, or cultural demands the images or objects met. This course will introduce you to the meaning and significance of major works of Western art from the Renaissance to the present and empower you with the skills to develop such interpretations yourself. Ultimately, you will be able to ace a BuzzFeed quiz, but also (and much more importantly) walk the halls of any museum or open any magazine or newspaper and begin to decipher the messages and values that the images you see there communicate.

Course Requirements:

The course has three requirements: engagement, writing assignments, and exams.

1. ENGAGEMENT

The engagement grade has three components:

1) Attendance

Attendance is required at every lecture and discussion section. Students are expected to arrive on time.

You are permitted TWO unexcused absences in lecture and NO unexcused absences in section. Any additional absences and/or continued lateness in either aspect of the course will adversely affect your engagement grade.

2) Participation

Great, you're in class—now what?

1. **Take extensive notes on lecture.** Lectures go well beyond the textbook and will be the basis of all exams, so it is to your benefit to be as thorough in your note-taking as possible. See Appendix A for some helpful note-taking tips.

Lecture will presume familiarity with information, names, and dates covered in the textbook. Readings from the textbook should be completed in advance of the dates for which they are assigned.

The course textbook is: Marilyn Stokstad, *Art History* volume 2, 5th edition (2015)

It is required and can be purchased at the UF bookstore or online (just be sure to buy the correct edition—paperback is fine).

2. **Post responses to the discussion questions on Canvas.** These questions will help you digest the readings for section and, as such, prepare you for discussion.

Responses to discussion questions are due by 11:59pm the night before your section meets; so, if your section meets on Thursdays at 1:55pm, your responses have to be in by 11:59pm on Wednesday in order to count. There is no partial credit—the response either has been offered and posted by 11:59pm, or it has not.

Readings for section are available in the “Course Reserves” section on Canvas. If your printing budget permits, I strongly encourage you to print the texts prior to reading them so you can underline, highlight, and jot down notes, thoughts, and questions with abandon as well as bring the readings to class for your reference.

3. **Participate in discussions in section.** Engaging in discussion can take many forms: responding to questions about the readings, to the images on the screen, to the comments made by your classmates, or asking questions of your own.

Feel free to draw connections to contemporary events and issues, personal experience, other classes, and material covered at any point in the semester. Offering opinions that differ from those presented by classmates is encouraged. Pose questions on the lectures, statements made by other students, etc. These contributions will enrich the classroom experience for all involved.

3) Policies

Please adhere to all course policies.

Electronics Policy

Cell phones should be placed on silent and, along with other electronic devices, including laptops, put away for the duration of lecture and section. Notes can and should be taken with pen/pencil on paper rather than by laptop.

Research has proven that taking notes by hand benefits comprehension, retention, and the overall classroom experience. See, for example, the following article from *The Chronicle of Higher Education* <http://chronicle.com/blogs/wiredcampus/taking-notes-by-hand-benefits-recall-researchers-find/51411> and the journal article on which that piece was based http://www.academia.edu/6273095/The_Pen_Is_Mightier_Than_The_Keyboard_Advantages_of_Longhand_and_Over_Laptop_Note_Taking

With documentation from the Dean of Students Office, a waiver will be made to the laptop policy.

Email Policy

Please check your UF email and Canvas regularly. Important information about assignments, meeting locations, etc. will be disseminated via section list-servs. You are automatically subscribed to the list-serv with your UF email. In most cases, I respond to emails within 24-48 hours.

Conduct Policy

As a matter of course, students are expected to abide by the University's policies regarding academic honesty, the honor code, and student conduct related to the honor code. Full information regarding these policies is available at the following sites:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

2. WRITING ASSIGNMENTS

There are three writing assignments for this course, each approximately 3-5 pages in length. All assignments are visual analyses of a work of art on display at the Harn Museum of Art. The first assignment is due in section during Week 5; the revision of the first assignment is due on Canvas on Thursday, September 29th at noon. The second assignment is due on Canvas on Tuesday, November 22 at noon.

3. Exams

There will be a midterm exam and a final exam for this course. Both will consist of identifications, comparisons, and short answer questions. They will draw upon the material covered in course lectures, discussion sections, and readings. The midterm will be in class on Tuesday, October 11. A midterm review will take place in class on Thursday, September 29. The final will be in class on Tuesday, December 6 and will be preceded by a final review in class on Tuesday, November 22.

Accommodations

Every effort will be made to accommodate students with disabilities. Students in need of disability accommodations should schedule an appointment with me as soon as possible. All accommodations requests must be accompanied by necessary documentation from the Dean of Students Office.

Course Resources

1) Canvas – slide lists and any other documents distributed in class will be posted on the course page.

2) OFFICE HOURS: I'm happy to meet with you during my office hours Wednesdays, 4pm-6pm in my office, FAC 121, to discuss any questions pertaining to the course content, reading assignments, writing assignments, or exams. Office hours don't require an appointment; feel free to just drop by. If you're unavailable at that time, just ask or email me, and we can arrange another time to meet.

Additionally, the course TA's are happy to meet with you during their office hours in FAC 118 (Salon):

Maura Gleeson Th, 11:30am-12:30pm
Clemens Ottenhausen F, 9:30am-10:30am

3) ACADEMIC SUPPORT

UF Teaching Center
<https://teachingcenter.ufl.edu/>

UF Writing Studio
<http://writing.ufl.edu/writing-studio/>

University Counseling & Wellness Center
<http://www.counseling.ufl.edu/cwc/>

Grading

The final course grade is calculated as follows:

- 20% Engagement
- 20% Midterm Exam
- 10% Visual Analysis I
- 10% Revision
- 20% Visual Analysis II
- 20% Final Exam

All exams and assignments will be assigned letter grades. Below please find a chart that outlines the numeric equivalents used to calculate the final grade, and the span each encompasses.

Grades	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-	U
Grade Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0	0

Score (95-Point Scale)	Letter Grade	Score (4.0 Scale)	Letter Grade
92.51 – 95.00	A	3.86-4.0	A
89.01 - 92.50	A-	3.51-3.85	A-
86.51 – 89.00	B+	3.16-3.50	B+
82.51 - 86.50	B	2.86-3.15	B
79.01 - 82.50	B-	2.51-2.85	B-
76.51 – 79.00	C+	2.16-2.5	C+
72.51 - 76.50	C	1.86-2.15	C
69.01 - 72.50	C-	1.51-1.85	C-
64.51 – 69.00	D	.86-1.50	D
0 - 64.50	F	0-.85	F

Grading rubrics for each component of the course can be found in the appendices to this syllabus.

In order to pass this course, all assignments must be completed. No exceptions. To receive full credit, assignments must be turned in on time. Extensions will only be granted under special or extreme circumstances with valid documentation and, unless impossible, must be arranged in advance. Without an approved extension, late assignments will be marked down 1/3 of a grade per day. No make-up exams will be given without documentation demonstrating that the scheduled exam date is impossible.

Important Dates at a Glance

- Thurs., Sept. 24 Visual Analysis I due at noon
- Thurs., Oct. 11 Midterm (in class)
- Thurs., Oct. 20 Revision of Visual Analysis I due at noon
- Thurs., Nov. 22 Visual Analysis II due at noon

Thurs., Dec. 6

Final Exam (in class)

Projected Course Schedule

13TH AND 14TH CENTURIES: THE PROTO-RENAISSANCE

Week 1: The "Beginning"

August 23 Introduction

August 25 Christian Ideals

Reading:
Art History, pgs. 532-533, 536-547
(Cimabue, Giotto, Duccio)

Section: How to Read Images

Reading:
Jennifer Roberts, "The Power of Patience," *Harvard Magazine* (Nov.-Dec. 2013), 40-43
Sylvan Barnet, *A Short Guide to Writing about Art*, pgs. 113-116, 47-76

THE 15TH CENTURY: THE RENAISSANCE

Week 2: Human Perspectives

Aug. 30 The Netherlands

Reading:
Art History, pgs. 563-564, 573-576, 578-579
(Robert Campin, Jan Van Eyck)

Sept. 1 Italy

Reading:
Art History, pgs. 595-599, 603, 606, 609-611, 626-628
(Brunelleschi, Ghiberti, Donatello, Masaccio, Botticelli)

Section: How to Read Objects

CLASS MEETS OUTSIDE AT "The French Fries"

Reading:
Sylvan Barnet, *A Short Guide to Writing about Art*, pgs. 76-96

THE 16TH CENTURY: THE RENAISSANCE

Week 3: Italy: The Artist as Scholar

Sept. 6 Part 1: Philosophy and History

Reading:

Art History, pgs. 633-635, 640-643, 652-653
(Raphael, St. Peter's)

Sept. 8 Part 2: Anatomy

Reading:

Art History, pgs. 643-647, 636-640
(Michelangelo, Leonardo)

Section: Visual Analysis in Practice
Section meets at the Harn Museum of Art

Richard Brilliant, "The Authority of the Likeness," in *Portraiture* (London: Reaktion Books, 1991), pgs. 23-44

Week 4 Worldly Matters

Sept. 13 Venice

Reading:

Art History, pgs. 629-631, 656-661, 673-677
(Bellini, Giorgione, Titian, Palladio)

Sept. 15 The Netherlands

Reading:

Art History, pgs. 679-681, 685-687, 704-705, 753-757
(Dürer, Pieter Bruegel the Elder, Ruisdael, Claesz)

Section: How to Write about Art

Reading:

* Jules Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio*, Vol. 17, No. 1 (Spring, 1982), pp. 7-10

* Sample Paper(s)

THE 17TH CENTURY: THE BAROQUE

Week 5: The Art of Spectacle

Sept. 20 The Netherlands

Reading:
Art History, pgs. 736-741, 746-751
(Rubens, Rembrandt, and Vermeer)

Sept. 24 Italy and Spain

Reading:
Art History, pgs. 713-719, 722-726, 732-735
(El Greco, Bernini, Caravaggio, Velázquez)

**** Visual Analysis due **** upload to canvas by noon

Section: How to Revise
Reading:

Bring a hardcopy of your visual analysis to section

THE 18TH CENTURY: Rococo / The Enlightenment

Week 6: Fantasy to Philosophy

Sept. 27 France

Reading:
Art History, pgs. 763-765, 905-912, 934-935
(Poussin, Watteau, Fragonard, Chardin, Vigée-Lebrun)

Sept. 29 *Midterm Review*

Section: How (Art) History is Made

Reading:
Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971) in *Women, Art, and Power and Other Essays*, pgs. 147- 158

THE 18TH CENTURY

Week 7: Art & Politics

Oct. 4 History Painting, The Academy

Reading:
Art History, pgs. 926-929, 936-938, 946-947, 952
(Benjamin West, David)

Oct. 6 ...and Their Afterlives

Reading:
Art History, pgs. 946-947, 952
(Gros, Ingres)

Section: Before Photoshop: Art, Truth, and Fiction

Reading for precept:
Julian Barnes, "The Shipwreck," *History of the World in 10 ½ Chapters* (1989)

THE 19TH CENTURY

Week 8: Politics Unfiltered

Oct. 11 *Midterm*

Oct. 13 Romanticism across Europe

Reading:
Art History, pgs. 940-943, 947-951
(Goya, Géricault, Delacroix)

Section: None

Week 9: Art & Industry

Oct. 18 The Rise of Landscape Painting

Reading:
Art History, pgs. 954-958
(Constable, Turner, Cole, Friedrich)

Oct. 20 The Art and Science of Photography

Reading:
Art History, pgs. 968-971

*** Revision Due *** upload to Canvas by noon

Section: From Reading Images to Art History

Reading:
Michael Baxandall, "The Period Eye," *Painting and Experience in Fifteenth Century Italy*, pgs. 29-36
Stephen Jay Gould, "Church, Humboldt, and Darwin: The Tension and Harmony of Art and Science," *Frederic Edwin Church* (1989), pgs. 94-107

Week 10: Realism: The Everyday Enters Art

Oct. 25 France

Reading:
Art History, pgs. 972-974, 976-980
(Courbet, Manet)

Oct. 27 America

Reading:
Art History, pgs. 980-984
(Eakins, Tanner)

Section: Art from Every Angle

Reading:
Giorgio Vasari, "Michelangelo," *Lives of the Painters, Sculptors, and Architects* (1550, 1568), [excerpts]
Roland Barthes, "The Death of the Author," *Aspen* no. 5-6 (1967), [6 pgs.]

Week 11: Modernity and Its Discontents

Nov. 1 Impressionism

Reading:
Art History, pgs. 987-994
(Monet, Caillebotte, Pissarro, Degas, Cassatt, Morisot)

Nov. 3 Subjective States

Reading:
Art History, pgs. 994-999, 1003, 1012-1015
(Seurat, Van Gogh, Gauguin, Cézanne, Rodin)

Section: The Museum Experience
CLASS MEETS AT THE HARN

Reading:
Carol Duncan, “Art Museums and the Ritual of Citizenship,” in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, pgs. 88-103

THE 20TH CENTURY

Week 12: Making Modernism

Nov. 8 Modern Architecture

Reading:
Art History, pgs. 1009-1012, 1044-1049, 1057
(skyscrapers, Frank Lloyd Wright, Le Corbusier, The International Style)

Nov. 10 Deconstructing Art

Reading:
Art History, pgs. 1017-1018, 1021-1026, 1037-1044
(Cubism, Dada, Stieglitz Circle)

Section: None – Happy Homecoming!

Week 13: New Possibilities

Nov. 15 Envisioning Utopia

Reading:
Art History, pgs. 1033-1035, 1050-1054, 1060-1061/1064-1065
(Futurism, Suprematism and Constructivism, De Stijl, the Harlem Renaissance)

Nov. 17 CATCH-UP

Section: **Artists on Art**

Reading:
Art History, pgs. 1019-1021, 1029-1031
Henri Matisse, “Notes of a Painter” in *Art in Theory: 1900-2000*, pgs. 69-75
Wasily Kandinsky, excerpts from *On the Spiritual in Art* in *Art in Theory: 1900-2000*, pgs. 82-89

Week 14: Taking Stock

Nov. 22 Final Review

Visual Analysis II due on Canvas at noon

Nov. 24 Holiday!

Section: None - Happy Thanksgiving!

Week 15: The Psychology of Art

Nov. 29 Realism and Surrealism

Reading:
Art History, pgs. 1057-1060,
(Surrealism)

Dec. 1 Abstract Expressionism

Reading:
Art History, pgs. 1073-1081

Section: Deciphering Art Criticism

Clement Greenberg, "Modernist Painting" (1960)
Harold Rosenberg, "American Action Painters" (1952)
http://ubu.com/film/namuth_pollock.html

Week 16: The "End"

Dec. 6 Final Exam

Appendix A

Note-Taking Strategies

In listening to lectures, keep track of two things:

1. the trajectory or arc of Western art history

The course traces a narrative about the development of Western art from the 15th century through the present as artists respond to the world around them and to one another. At the start of every lecture, I will outline the key themes and contributions of the artist, movement, or time period under discussion as well as how they fit into the trajectory of Western art.

2. the meaning of individual works of art

Lectures will offer historically situated interpretations of individual works of art. That is to say, they will explain what a given work of art says about its subject and why. Things to listen for include:

- * the subject of a work of art
 - * reasons why an artist took up a given subject
- * how the artist depicted that subject
 - * what decisions did she or he make?
- * the pictorial or cultural circumstances that informed those decisions
- * finally, what those decisions mean for the work of art: what the work says about its subject and why

You will also be asked to address these topics (often referred to in class as the “what,” “how,” and “why”) on the midterm and final exam.

The discussion and interpretation of individual works of art in class can also serve as a model for the visual analysis papers. Visual analysis is the first step in developing an interpretation of a work of art. It yields an hypothesis about what a work of art says about its subject, which is then tested and tweaked through recourse to contextual information. Although lectures will draw on contextual information and the visual analysis papers will not (they will be based strictly on the works of art themselves), visual analysis is a key component of lectures and will prime students for the written assignments.

Appendix B

Engagement: Grading Rubric

A: student has gone above and beyond in achieving the course goals—has really tried to learn and understand the history and principles of Western art. The student read and processed the readings, was prepared for lecture and section, and truly advanced conversations in section by posing probing questions, making deep insights into the readings, offering alternative viewpoints, or noting complicating factors. The first paper was as fully developed and polished as it could be, not just a draft. It goes without saying that this student has attended all lectures and sections, always arrived on time, and adhered to other course policies.

A-: great, but falls just short of the above.

B+: a very good effort. Usually did and processed the readings; regularly contributed to conversations by answering questions, but also introducing new points, questions, etc.; submitted a thought-provoking, but unpolished paper.

B: a good effort. Student did the reading, regularly answered questions, handed in a solid first paper. This student has attended almost all lectures and sections, generally arrived on time, and adhered to other course policies.

B-: an okay effort. Student usually did the reading, answered questions on occasion, submitted a draft-like first paper.

C+: almost there. Student usually shows up for class, mostly on time, but has yet to really make her or his presence known by participating in the conversation; unclear whether or not the readings have been done. The first paper was treated as a messy draft.

C: falls short of the above in some way.

C-: falls short of a C+ in more than one way.

D: something that makes the grade not an F.

F: student is disengaged from the class—does not attend lecture and/or section regularly and, therefore, has not put herself or himself in a position to fulfill the engagement requirement.

Appendix C

Exams: Grading Rubric

A = has a firm grasp on the course content (meaning: what each work is about, what it means, and its significance within the history of art) as well as solid understanding of visual analysis, the goals of art history, and the ability to apply these skills to known and unknown works as well as individual pieces and pairings.

A- = the exam falls just short of the above. It's great, but misses a couple of key points here and there or offers a less than compelling thesis for the compare and contrast.

B+ = a very good effort, but misses a several key points here and there or consistently leaves out an element of each question (the "how" or the "why," for example) but does everything else very well.

B = a solid effort, but inconsistent—gets some questions, but not others. Demonstrates a burgeoning understanding that works of art have meaning and a relationship to broader socio-cultural concerns, but has not yet internalized how all these things connect.

B- = an okay effort; the student is certainly trying (the ID's are there, for example) and there's attention to material delivered in lecture, but answers to questions are quite spotty, vague, or lack a clear point or focus.

C+ = on the way to getting there; ID's might be spotty; it's not totally clear that the student has studied, perhaps she or he remembers things from lecture, but, at the same time as answers may seem to have been pulled out of nowhere, they demonstrate some awareness/understanding of visual analysis and/or how art history works.

C = the exam falls short of the above. The ID's are even spottier, and the answers more vague; key terms are not mentioned or used.

C- = the exam shows some effort, but the student doesn't seem to understand art history, visual analysis, etc.

D = something that makes the exam not an F—some ID's are on point, or at least a couple of answers are semi-acceptable

F = a couple of ID's, no content from lecture or the textbook, inability to even read the paintings by sight

Appendix D

Papers: Grading Rubric

A = meets and exceeds assignment goals. There's something about the paper that's truly exciting and fresh and revelatory—it really captures your attention. The argument is insightful and well supported by the evidence provided (i.e. the student's descriptions of the work of art and analyses of those descriptions); the structure serves the argument, and the paper is, as a whole, convincing and a pleasure to read.

A- = the paper falls just short of the above. It's great, but misses some key aspect of the image or offers an insightful thesis, but not necessarily a surprising or unexpected one.

B+ = a very good effort, but the argument could be better executed; some aspects of the image might go unaddressed, the analysis could be deeper, the interpretation/thesis could be clearer.

B = a solid effort. There's a sense of a thesis/interpretation, but it's a bit vague or general. The structural logic behind these papers tends to be a bit unclear. The paper may address some key aspects of the image and offer analyses of some descriptions, but not others.

B- = meets the basic criteria for the assignment in some way shape or form. It moves beyond description, but not by very much.

C+ = on the way to getting the basics of visual analysis: lots of description, but it has yet to cohere into a point/thesis, though there are glimmers of hope and promise.

C = all description all the time

C- = the paper puts forward some effort, but it's unclear to what end; the student doesn't seem to understand the assignment, formal analysis, etc.

D = something that makes the paper not an F

F = the paper lacks an awareness of the assignment, formal analysis, etc. These papers are often significantly shorter than the stipulated length.