

**ARTS 1304**  
**Art History II**

**Credit:** 3

**Contact Hours:** 45

**Class Days:** Monday to Friday, June 29<sup>th</sup>, 2020 to July 31<sup>st</sup>, 2020

**Instructor:** TBA

**Email:** TBA

**Office Hours:** By appointment

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**Course Description**

This course will provide an introduction to the field of art history by discussing the development of artistic production from the early modern period to our own contemporary moment. Our lessons will deal with key issues in the history of art, including questions about what constitutes a “work of art” and how art has a history. We will discuss “art” in its broad definitions—its artists, media (painting, sculpture, architecture, printmaking, design, and the decorative arts), and institutions (from art academies, to museums, to exhibitions). We will learn how art’s history intersects with other social and cultural developments, such as religious practices and political movements. The course will engage with art history’s canons of objects and methods of inquiry in order to discover the dynamic boundaries of the field and its relevance for both life and art today.

**Course Objectives**

In this course, successful students will:

1. Learn to appreciate art and its role in history; gain knowledge specific to the disciplines of visual art, art history, and history
2. Discover the positive value of art in their lives and their community
3. Feel more comfortable visiting original art in museums and galleries
4. Enhance their speaking, writing, talking, and thinking skills in response to works of art develop a language of visual analysis in discussions of specific images and objects
5. Engage critically and creatively with art history as a field
6. Become familiar with the wide range of artists, styles, and artistic media across the centuries of artistic development
7. Foster cultural sensitivity and appreciation of diversity in light of studying art produced by humans from various times, places, and cultures
8. Hone critical thinking skills through the study of historical and aesthetic objects
9. Learn how works of art can embody social responsibility and ethical goals
10. Learn analytical skills that can be applied toward any visual image or object, making them more sensitive and sophisticated viewers

**Program Learning Outcomes**

1. Concept: quality of idea, use of theory
2. Craft: use of media, quality of work
3. Design: use of elements and principle of art
4. Professionalism: quality of presentation of and communication about work
5. Historical and Cultural Relevance: how well the work references art history and/or cultural issues

**Suggested Texts**

Marilyn Stokstad, Art History, vol. 2, paperback 3rd ed. (2008) or 4th ed. (2011)

**Grading Scale**

<b>Letter Grade</b>	<b>Grade Percentage</b>
<b>A</b>	<b>90% - 100%</b>
<b>B</b>	<b>80% - 89%</b>
<b>C</b>	<b>70% - 79%</b>
<b>D</b>	<b>60% - 69%</b>
<b>F</b>	<b>59% - 0%</b>

**Course Grading Policies**

Your final grade of this course will be a weighted average on the scale listed above. The Weighted Average will be calculated as follows:

- Exams = 40%
- Quizzes = 20%
- Essay = 20%
- Project = 20%

**Course Assignment, Examination, and or Project Policies**

***Research Papers***

This course will require students to assign a response paper of 3 full and complete pages, First Draft (double spaced, 12 pt. font, 1-1.25 in. margins, 100 points) DUE JULY 17 IN CLASS IN HARD COPY. Each student will write on a work of art from a list of choices selected by the professor. That list and details of the paper will be posted at least one week prior to the due date. This paper will accomplish several things: 1) it will describe and analyze in detail the subject matter, formal or design elements, style, medium, and historical context of the chosen work; 2) it will examine the visual display choices of the object as it appears in its designed space 3) it will critique the curatorial decisions of display.

Final Draft of response paper, 4 full and complete pages (earlier paper revised based on professor comments and expanded, 100 points). FINAL DRAFT OF PAPER DUE July 30 IN CLASS IN HARD COPY.

***Exams***

There will be several exams for the course. They will consist of image identifications, fill-in-blanks, short answers, and extended answers. No make-up exams will be given, unless a documented emergency. With the

exception of the final and the midterm, tests will not be cumulative in nature but the student may be expected to call on previous knowledge learned during the course. Tests will be announced as the course progresses. If given, they will be factored into your grade as a percentage.

### **Grading Philosophy**

You are as responsible for your success as I am. I will help in every way we can but it is your responsibility to contact us with questions, concerns, or for assistance. You are expected to keep up with the course work so when you engage in discussion, it is evident you are prepared to add substance to the discussion. No grades will be given over the phone. Contesting of grades should be done at the time the grade is returned and not at the end of the semester. Please be aware that contesting of grades requires a full re-grading of your assignment, not just a portion of it, and has the same chance of going up as it does down.

### **Policies and Responsibilities for Maintaining Professionalism**

1. The instructor provides the opportunity to learn; therefore it is essential to meet in class as scheduled. Each student is responsible for any information or instructions missed because of tardiness or absence. The final grade in this course will be lowered after three absences, and lowered a grade every absence after the third. This means that a student who averages a B on the coursework will receive a C after 4 absences, a D after 5 absences and fail with 6 absences.

Students should notify the instructor of any attendance issue (future absences or tardiness) prior to the beginning of the class that will be missed. It is understood that there may be extenuating circumstances, but these will be addressed or excused on case-by-case basis at the discretion of the instructor.

2. **Late Work Policy** - Turning work in on time and fully completed at the deadline shows commitment, seriousness, and professionalism needed to achieve success during and after your time at WT. Late work will not be accepted for full credit, unless prior consent from the professor has been given, or with proof of a personal or family emergency. A loss of 10% of the assignment grade will be deducted for each day past the deadline that work is turned in. Always notify the professor when you have been absent to see if you can do makeup work or extra credit to replace missing grades.

3. **Extra credit policy** – numerous extra credit opportunities will be offered throughout the semester, and will be posted on WT Class or on the Syllabus. These activities will usually be between 5 and 10 extra points, and all activities must be described in a written summary turned in to the professor to receive extra credit points. Extra credit can only raise your grade a few percentage points; it cannot replace major grades like exams or papers. It can, however, help to push a borderline grade up at the end of the semester, or make up for a missed homework assignment, so completing a few extra credit activities is advised. Attendance at these events will not be taken.

4. **Academic Integrity and Misconduct** - All work must be completed individually unless otherwise stated. All work must also be honestly executed (as in, you will be accused of academic misconduct if you do not go to a museum as required by this class, but lie and say you did). Commission of any of the following acts shall constitute scholastic dishonesty and academic misconduct: acquiring or providing information for any assigned work or examination from any unauthorized source; providing dishonest information in your assignments; informing any person or persons of the contents of any examination prior to the time the exam is given in any

subsequent sections of the course or as a makeup; submission of a paper or project that is substantially the same for two courses unless expressly authorized by the professor to do so; submission of a paper or project that is not your own work; disregarding the rules of examinations, such as bringing illicit notes or cheat sheets. Plagiarism from other students, from published materials, and from websites will constitute cheating – this means pretending as if other people’s words are your own. You may quote and cite your sources, but do not take credit for ideas that are not your own. All resources used must be properly cited using an approved method of citation (Turabian with in-text citations). If you are having trouble, before risking your college career, email your professor and ask for help.

**5. Professionalism will be required during all class meetings.** This includes refraining from disrupting class in any way, especially with cell phones (including texting), computers, or any other audible or visual device. If you distract other students during class by listening to music loudly on earbuds, watching YouTube videos, looking at Facebook, texting, or using any other electronic distraction, you will be asked to leave the class and will lose the chance to get your homework or discussion points for the week. Students need to arrive on time to class, BE PRESENT AND TUNED IN, and will not leave early unless they have requested permission from the instructor or it’s an emergency. Students will also treat their fellow classmates and the professor with respect at all times. Inappropriate behavior may result in disciplinary action or referral to the University’s Behavioral Intervention Team. This applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc.

**Tentative Course Schedule**

This is a tentative course schedule, the instructor reserves the right to make changes on it to make it better for the student’s development. Notice will be given should any changes take place.

Date	Chapters/Topics
Jun 29-30	<ul style="list-style-type: none"> <li>● LECTURE: Why Does Art History Matter?</li> <li>● DISCUSSION: Learning to Look: Thinking, Talking, and Writing About Art</li> <li>● Reading: Sylvan Barnet, A Short Guide to Writing About Art, Chapter 2: “Analysis” and Henry M. Sayre, Writing About Art, Chapter 2: “Using Visual Information”</li> </ul>
July 1-2	<ul style="list-style-type: none"> <li>● DISCUSSION: Revivals of the Past: Discovery and Innovation</li> <li>● Suggested Reading: Stokstad, 619-28; 633-40; 644-53; 684-86; 703-4</li> <li>● LECTURE: The Rise of the “Artist” in Renaissance Italy</li> <li>● Suggested Reading: Stokstad, 553-83; 619-56</li> </ul>
July 3	Quiz 1

July 6-7	<ul style="list-style-type: none"> <li>● DISCUSSION: Are Michelangelo, Raphael, Leonardo, and Donatello really so great? A look at the pop-culture mythologies of the art “masters” of the Renaissance (the Teenage Mutant Ninja Turtles took their names, for instance) and at why there are no comparable women in this list of greats</li> <li>● Suggested Reading: Stokstad, 629-33; 662-79; 696-7; 759-60; 783; 792-3</li> <li>● LECTURE: Nature and Representation: Renaissance in the North</li> <li>● Suggested Reading: Stokstad, 585-613; 707-41; 614-16</li> </ul>
July 8-9	<ul style="list-style-type: none"> <li>● DISCUSSION: Naturalism and Detail in Northern Painting and Printmaking</li> <li>● Reading: Craig Harbison, “Introduction,” in <i>The Mirror of the Artist: Northern Renaissance Art and its Historical Context</i> (1995), 7-23</li> <li>● LECTURE: Art and the Church: The Reformation and Baroque Art</li> <li>● Suggested Reading: Stokstad, 687-92; 708-19; 735-64; 773-75; 805-6</li> </ul>
July 10	Quiz 2
July 13-14	<ul style="list-style-type: none"> <li>● LECTURE: Civic Pictures in the Dutch Republic</li> <li>● Reading: Mariët Westermann, “Making and Marketing Pictures in the Dutch Republic,” in <i>A Worldly Art: The Dutch Republic 1585-1718</i> (1996), 17-45; Stokstad, 779-93</li> <li>● LECTURE: Enlightenment Order and Rococo Splendor in the 18th Century</li> <li>● Suggested Reading: Stokstad, 941-73</li> </ul>
July 15-16	<ul style="list-style-type: none"> <li>● DISCUSSION: The Rise of Revolution</li> <li>● LECTURE: The 3 R’s: Revolution, Romanticism, and Realism</li> <li>● Suggested Reading: Stokstad, 951-60; Stokstad, 967-69; 972-82; 979-82; 985-1009</li> </ul>
July 17	Mid term
July 20-21	<ul style="list-style-type: none"> <li>● DISCUSSION: The Making of a Modern World</li> <li>● LECTURE: Impressionism and the Art of Modern Life</li> <li>● Reading: Charles Baudelaire, “The Painter of Modern Life,” (1863)</li> <li>● Suggested Reading: Stokstad, 1009-38; 1051-56</li> </ul>
July 22-23	<ul style="list-style-type: none"> <li>● DISCUSSION: The Legacies of Impressionism, or the Myth of Van Gogh’s Ear</li> <li>● Suggested Reading: Stokstad, 1038-53; 1065-76 LECTURE: Bridging High and Low: Cubism, Dada, and Collage</li> <li>● Suggested Reading: Stokstad, 1076-82; 1088-91</li> </ul>
July 24	Quiz 3

July 27-28	<ul style="list-style-type: none"> <li>LECTURE: International Modernism (and it even reaches the Texas Panhandle!)</li> <li>Suggested Reading: Stokstad, 1082-87; 1091-1118</li> <li>DISCUSSION: Surrealism: Through the Looking Glass of Modern Life</li> <li>Suggested Reading: Stokstad, 1119-22</li> </ul>
July 29-30	<ul style="list-style-type: none"> <li>LECTURE: American Art and Abstract Expressionism</li> <li>Suggested Readings: Stokstad, 1091-1099; 1111-18; 1126-41</li> <li>LECTURE: Contemporary Art</li> </ul>
July 31	Final Exam

### Academic Integrity

All work must be completed individually unless otherwise stated. Commission of any of the following acts shall constitute scholastic dishonesty: acquiring or providing information for any assigned work or examination from any unauthorized source; informing any person or persons of the contents of any examination prior to the time the exam is given in any subsequent sections of the course or as a makeup; plagiarism; submission of a paper or project that is substantially the same for two courses unless expressly authorized by the instructor to do so. For more information, see the Code of Student Life.

### Acceptable Student Behavior

Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program (Code of Student Life). Unacceptable or disruptive behavior will not be tolerated. Students engaging in unacceptable behavior may be instructed to leave the classroom. Inappropriate behavior may result in disciplinary action or referral to the University's Behavioral Intervention Team. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc.

### Attendance Policy

For the purposes of learning assessment and strategic planning, all students enrolled in Core Curriculum or developmental courses at West Texas A&M University must attend each class/lab meeting. Any students with more than three unexcused absences will automatically fail the course.

### Copyright

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