

## Oxford College of Emory University

### ART 102 – Art and Architecture from the Renaissance to the Twenty-First Century

Fall 2009      Tues/Thurs 11:30 a.m.-12:45 p.m.

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**Instructor:**      **Daniel Barber**

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Office hours:      Tuesday/Wednesday 930-11 a.m. (Also by appointment)

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#### TEXT

##### Required Text

- Marilyn Stokstad, *Art History*: Third Edition, 2008 (Hardback) or Volume II (paperback)
- Additional required readings may be posted on the web-based Blackboard site for this course (see below) and/or distributed in class.

##### Further Resources

- See below for recommended supplemental texts and other resources

#### COURSE DESCRIPTION

Art is among the highest of human pursuits and its making and appreciation seems intrinsic to human nature. *Art and Architecture from the Renaissance to the Twenty-First Century* is an historical survey of visual images that embody the complex aesthetic, philosophical, and psychological ideals—as well as the socio-economic realities—that have shaped human societies from the fourteenth century to the present. This is a time of tremendous and rapid change across the globe and art can provide insights into causes and effects of this change. This historical, cross-disciplinary study includes an examination of the materials and techniques of painting, drawing, sculpture, and architecture as well as the concepts underlying their making. While the emphasis is on Western culture, the art of the East will be examined as well, particularly in areas wherein the aesthetic and cultural underpinnings of art differ significantly from those in the west.

#### COURSE OBJECTIVES

- Deepen receptivity to and awareness of aesthetic experience through the careful examination of works of art.
- Communicate visual aesthetic experiences via oral and written language
- Practice critical thinking skills through class discussions and written research and interpretation assignments.
- Understand the importance of researching context when analyzing works of art—i.e. where, when, why, and by whom a work of art was created.
- Approach works of art as catalysts initiating investigations of the complex aesthetic, philosophical, and psychological ideals—as well as the socio-economic realities—that have shaped human societies from the fourteenth century to the present.
- Appreciate the immense value of the subjective, personal response to works of art and encourage a critical approach to questioning the basis of that response by utilizing the skills of introspection and self-criticality.
- Recognize and gain content-knowledge about significant works of visual art that embody the ideals and circumstances of their age from various cultures and time periods.
- Gain a basic understanding of the materials and techniques involved in making works of art and about studio practice in varied cultural-historical contexts.

- Learn about the practice of art from the perspectives of artist and patron—i.e. art as personal investigation and expression, as occupation, and as political, social, and theological unifier or propaganda.
- Investigate the role of symbol, sign, and metaphor in the creation and understanding of art.
- Investigate—via the study of specific works of art as well as historic trends and movements in art—the nature of perception, mind, and concepts of self.

### APPROACH

This class will combine lectures related to—but also diverging from—the assigned readings with in-class and out-of-class activities that apply concepts from the texts and lectures so that students have the opportunity to explore the course’s content in a variety of ways. Activities will include the following:

- Weekly assigned readings from the textbook
- Regular slide lectures related to and divergent from the assigned readings but of a more focused and, at times, dialogic nature
- Group discussions on various topics in which all students will participate
- Other forms of group discussion and collaborative projects
- Possible site visit to an artist’s studio and accompanying discussion
- One **written in-class reflective interpretation** which will also serve as a midterm exam
- Three quizzes related to the assigned readings in the text
- A field trip to an art museum or gallery– and a related **writing assignment**
- One **research and interpretation paper**
- A **final** exam (essay, multiple-choice, essay, etc.)

### EXPECTATIONS

**In order to successfully complete this course students must...**

- Demonstrate critical skills of interpretation, research, and analysis of relevant works of art
- Demonstrate comprehensive knowledge of the subject matter—works of art in context
- Complete all reading assignments on time and arrive in class prepared and eager to discuss them
- Participate thoughtfully and respectfully in class discussions
- Attend all lectures, discussions, and field trips
- Acquire and utilize appropriate vocabulary and concepts essential to our subject
- Complete all research and writing assignments
- Perform well on the final exam and the in-class interpretive midterm exam

### ATTENDANCE

Attendance is **required**. I assume that all students are responsible adults and all absences must have a ‘good’ reason. Therefore there are no ‘excused’ absences. More than two absences will result in a lower class participation score and thus affect the final grade. As class time is limited and class participation essential – please do not be late. Excessive tardiness will count as an absence – and late students may be asked to leave.

Attendance will be recorded via called-roll or via a sign-in sheet passed around during class. Please arrive before class so as not to create a disturbance during the lectures or discussions. You must always sign yourself in. Anyone caught signing someone else in for any reason will be dropped from the course and subject to further disciplinary action according to the Oxford honor code policy.

In the event of an absence, students are responsible for obtaining information presented in the lectures from their peers, as lectures cannot be repeated.

Please note that the in-class lectures are not merely a reiteration of what has been read in the text, but an elaboration on and exploration of specific themes and concepts both independent from and related to the text. Students must finish all readings on time as well as attend all lectures, complete all assignments, and participate in all aspects of the course in and out of class. Note too that exams will relate to both the reading assignments and the lectures.

## EVALUATION

- All assignments must be completed in order to earn a passing grade in the course. Students must also participate as required in all in-class and out-of-class activities.
- Please turn in all assignments on time. Late assignments will be graded down one full letter grade for each day that they are late. Please note that no work will be accepted after the final class session (not the final exam session). No Exceptions. Also note that no make-up quizzes or exams will be given.

## Grades

Your performance in this course will be evaluated by the following:

|  |             |
|--|-------------|
| • <b>Quizzes on reading assignments (3)</b>                            | <b>30%</b>  |
| • <b>Field-trip response assignment</b>                                | <b>5%</b>   |
| • <b>Class Participation</b>   | <b>5%</b>   |
| • <b>Midterm/In-class Reflective-Interpretative Writing Assignment</b> | <b>15%</b>  |
| • <b>Research Paper</b>  | <b>25%</b>  |
| • <b>Final Exam</b>  | <b>20%</b>  |
| <b>Total</b>   | <b>100%</b> |

## Grading Scale by Percentage

|    |        |    |       |
|----|--------|----|-------|
| A+ | 98-100 | C  | 74    |
| A  | 94     | C- | 70    |
| A- | 90     | D+ | 68    |
| B+ | 88     | D  | 64    |
| B  | 84     | D- | 60    |
| B- | 80     | F  | < 60% |
| C+ | 78     |    |       |

## General Guidelines

- The research paper must be formatted either in MLA or Chicago style
- All writing assignments must be submitted on paper. Digital submissions, whether on transportable storage devices or via email, will not usually be accepted.
- There will be no make-up exams
- All cell phones and other electronic devices must be turned off during class. Please take notes with your mind, pencil, and paper.
- All religious holidays and other external circumstances that might interfere with your participation in class must be discussed with your professor at the beginning of the term –not after-the-fact.

## OXFORD COLLEGE STUDENT HONOR CODE

Academic integrity is essential. Violation of the academic honor code will not be tolerated. The results of violating the code are the failure of this class and the possible suspension or dismissal from this college. Please see your student handbook for further information. Note: Plagiarism is a serious issue. Always cite your sources properly. For more information see the very helpful website: <http://www.plagiarism.org/>

## ADDRESSING YOUR PROFESSOR

As this question is frequently asked of me, I will attempt to avoid any small anxieties by addressing here the following: “How should your students address you?” There is no PhD currently offered in America in studio (visual) art. The terminal degree in the field is the Master of Fine Arts or MFA, the degree that I was granted long ago. Thus I am not a “doctor” and you should not address me as such. “Mr. or Ms.” is usually appropriate for high school teachers but not college professors. The use of first names, while seemingly reasonable to me, is discouraged by Oxford policy and thus is also inappropriate. The usual way to address professors (and always fine for those with or without a PhD) is “Professor X”, in this case, *Professor Barber*. That said, some of my students have, over the years, taken to calling me *Maestro* in the European tradition of so addressing an acknowledged master of an art usually as a term of both respect and affection. This is most common in music but painters in Italy and Spain (as well as Mexico) are frequently addressed this way as well. So your options are two and you should choose whichever you feel most comfortable with at any given moment.

## ADDITIONAL RESOURCES AND BIBLIOGRAPHY

### Recommended Supplemental Texts

- Barnet, Sylvan. *A Short Guide to Writing About Art*. Prentice Hall. 2007
- Bell, Julian. *Mirror of the World: A New History of Art*. Thames & Hudson. 2007
- Bell, Julian. *What is Painting? Representation and Modern Art*. Thames & Hudson. 1999
- Gombrich, E. H.. *The Story of Art*. 16<sup>th</sup> edition, revised and expanded.
- Taylor, Joshua C. *Learning to Look: A Handbook for the Visual Arts*. University of Chicago Press; 2nd edition

### Further Resources

- To be posted on the course Blackboard site or distributed in class

## COURSE SCHEDULE AND READINGS

Please note that this schedule is subject to change as the course evolves during the semester

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|---------------|-----------|---|
| <b>Week 1</b> | 8/27 (Th) | <ul style="list-style-type: none"><li>• Introduction to the course</li><li>• Review curriculum</li><li>• Discussion: <i>What is Art?</i></li></ul>  |
| <b>Week 2</b> | 9/1 (T)   | <ul style="list-style-type: none"><li>• Lecture: <i>What is Art?</i></li><li>• <b>In-class interpretive writing exercise</b></li></ul>  |
|               | 9/3 (Th)  | <ul style="list-style-type: none"><li>• Ch. 17 Fourteenth Century Art in Europe</li><li>• Materials Discussion: <i>What is Egg Tempera? What is Fresco?</i></li></ul>                                   |
| <b>Week 3</b> | 9/8 (T)   | <ul style="list-style-type: none"><li>• Ch. 17 Fourteenth Century Art in Europe (continued)</li></ul>   |
|               | 9/10 (Th) | <ul style="list-style-type: none"><li>• Ch. 18 Fifteenth-Century Art in Northern Europe and the Iberian Peninsula</li><li>• Discussion: <i>What is Oil Painting?</i></li></ul>                          |
| <b>Week 4</b> | 9/15 (T)  | <ul style="list-style-type: none"><li>• Fifteenth-Century Art in Northern Europe and the Iberian Peninsula (continued)</li><li>• Discuss Research Paper assignment in Class</li><li>• Quiz #1</li></ul> |
|               | 9/17 (Th) | <ul style="list-style-type: none"><li>• <b>Library Research Session (Meet in Library)</b></li></ul>   |
| <b>Week 5</b> | 9/22 (T)  | <ul style="list-style-type: none"><li>• Ch. 19 Renaissance Art in Fifteenth-Century Italy</li></ul>   |

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|----------------|------------|---|
|                | 9/24 (Th)  | <ul style="list-style-type: none"> <li>• Renaissance Art in Fifteenth-Century Italy (continued)</li> <li>•</li> </ul>   |
| <b>Week 6</b>  | 9/29 (T)   | <ul style="list-style-type: none"> <li>• Ch. 20 Sixteenth-Century Art in Italy</li> </ul>   |
|                | 10/1 (Th)  | <ul style="list-style-type: none"> <li>• Sixteenth-Century Art in Italy (continued)</li> </ul>  |
| <b>Week 7</b>  | 10/6 (T)   | <ul style="list-style-type: none"> <li>• Sixteenth-Century Art in Italy (continued)</li> <li>• <b>Field-trip response assignment Due</b></li> </ul>                             |
|                | 10/8 (Th)  | <ul style="list-style-type: none"> <li>• Ch. 21 Sixteenth-Century Art in Northern Europe and the Iberian Peninsula</li> </ul>   |
| <b>Week 8</b>  | 10/13 (T)  | <ul style="list-style-type: none"> <li>• <b>NO CLASS</b> Fall break</li> </ul>  |
|                | 10/15 (Th) | <ul style="list-style-type: none"> <li>• <b>Midterm Exam: In-class Reflective/interpretative Writing Assignment</b></li> </ul>  |
| <b>Week 9</b>  | 10/20 (T)  | <ul style="list-style-type: none"> <li>• Sixteenth-Century Art in Northern Europe and the Iberian Peninsula</li> </ul>  |
|                | 10/22 (Th) | <ul style="list-style-type: none"> <li>• Ch. 22 Baroque Art</li> </ul>  |
| <b>Week 10</b> | 10/27 (T)  | <ul style="list-style-type: none"> <li>• Baroque Art (continued)</li> </ul>   |
|                | 10/29 (Th) | <ul style="list-style-type: none"> <li>• Baroque Art (continued)</li> </ul>   |
| <b>Week 11</b> | 11/3 (T)   | <ul style="list-style-type: none"> <li>• Quiz #2</li> <li>• Ch. 29 Eighteenth-Century Art in Europe and the Americas</li> </ul>   |
|                | 11/5 (Th)  | <ul style="list-style-type: none"> <li>• Eighteenth-Century Art in Europe and the Americas (continued)</li> </ul>   |
| <b>Week 12</b> | 11/10 (T)  | <ul style="list-style-type: none"> <li>• Ch. 30 Nineteenth-Century Art in Europe and the United States</li> </ul>   |
|                | 11/12 (Th) | <ul style="list-style-type: none"> <li>• Nineteenth-Century Art in Europe and the United States (continued)</li> <li>• <b>Research Papers Due</b></li> </ul>                    |
| <b>Week 13</b> | 11/17 (T)  | <ul style="list-style-type: none"> <li>• Ch. 31 Modern Art in Europe and the Americas, 1900-1945</li> </ul>   |
|                | 11/19 (Th) | <ul style="list-style-type: none"> <li>• Modern Art in Europe and the Americas, 1900-1945 (continued)</li> </ul>  |
| <b>Week 14</b> | 11/24 (T)  | <ul style="list-style-type: none"> <li>• Modern Art in Europe and the Americas, 1900-1945 (continued)</li> </ul>  |
|                | 11/26 (Th) | <ul style="list-style-type: none"> <li>• <b>NO CLASS</b> – Thanksgiving break</li> </ul>  |
| <b>Week 15</b> | 12/1 (T)   | <ul style="list-style-type: none"> <li>• Quiz #3</li> <li>• Ch. 32 The International Scene Since 1945</li> </ul>  |
|                | 12/3 (Th)  | <ul style="list-style-type: none"> <li>• Ch. 32 The International Scene Since 1945</li> </ul>   |
| <b>Week 16</b> | 12/8 (T)   | <ul style="list-style-type: none"> <li>• <b>LAST DAY OF CLASS</b></li> <li>• Wrap-up discussion</li> <li>• Course Evaluation</li> <li>• Review for Final Examination</li> </ul> |
|                | 12/10      | <ul style="list-style-type: none"> <li>• <b><u>Final Exam 9am-Noon</u></b></li> </ul>   |

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|--|------------|--|
|  | (Thursday) |  |
|--|------------|--|