

SYLLABUS
ART 102: Art and Architecture from the Renaissance to the Twentieth Century
Fall Semester 2011 T/TH 1:00 – 2:15pm
Few Hall – Choral Room

INSTRUCTOR: Dr. Shannon Pritchard

Email: shannon.pritchard@emory.edu
Office: Humanities 204
Office Hours: T/TH 2:30 – 3:30 and by appointment
Telephone: 770.784.4717

Required text: Marilyn Stokstad, *Art History*, 4th edition, Volume II (paperback)

Recommended text: Sylvan Barnett, *A Short Guide to Writing About Art*,
(I will post certain sections of this text on Blackboard)

Course Description and Objective:

This course will introduce you to a selection of the major monuments of Western art history beginning with art of the Renaissance and ending with the twentieth century. Through these visual records, you will be exposed to a diverse range of people, places, events, and periods in the history of art. With each monument under discussion, the class will explore the historical context that shaped the work, including the social and cultural norms of the period as well as issues of religion and politics. The discipline of art history is unique in that not only do you learn about an artist or a particular style that characterizes a period, but you also gain a better understanding of the political, religious, social and economic climate in which a particular work was made. Thus, by the end of this semester, you will be able to actively look at and think about art, as well as to discuss and analyze art and architecture as aesthetic objects and as the products of particular historical and cultural periods.

Course Requirements:

Quizzes and Exams: There will be two in-class quizzes, one midterm exam, and one final exam which will include a cumulative essay. No make-up quizzes or exams will be available.

Research Paper: This will be an object oriented research paper on an approved work of art or architecture. The assignment includes the preparation of an annotated bibliography along with an initial formal visual analysis. All portions of this research assignment must be physically turned in on the date they are due. No late and/or emailed papers will be accepted. Students will be provided with a handout in class detailing the various stages of the assignment.

Participation Assignments: At times throughout the semester, participation assignments may be given that will count toward the student's overall grade. Although these projects may not have a specified grade associated with them, they will be required of all students, and lack of participation will result in the lowering of the final grade by 5%.

Grading:

Letter grades are derived from your semester average based on the following:

2 Quizzes	20%	Annotated Bibliography	5%
Midterm exam:	20%	Initial Visual Analysis	10%
Final exam:	25%	Final Research Paper	20%

A	93-100 %	B-	80- 82	D+	67- 69
A-	90- 92	C+	77- 79	D	60- 66
B+	87- 89	C	73- 76	F	59- 0
B	83- 86	C-	70- 72		

Attendance:

Attendance is mandatory and will be taken every day. Attendance is essential for earning a good grade in the course as much of the material covered in class is not in your textbook. Thus, missing classes will put you at a distinct disadvantage when it comes to studying for the exams. Excused absences will be granted only in cases of extraordinary extenuating circumstances (i.e., surgery). That being said, you are allowed two absences during the semester without penalty. For every absence after the second, your final grade will be lowered by one percentage point (thus, if you have an 87% at the end of the semester and have four absences, your final grade would be an 85%).

CLASSROOM CONDUCT AND DISRUPTIVE BEHAVIOR

As a member of this class you are expected to arrive to each session on time, ready to take notes and participate, and remain in the classroom until the end of the period. Should you need to leave early, you must make arrangements with me at the beginning of the class, and seat yourself accordingly in the classroom. It is extremely disruptive when students enter after the lecture has begun or leave during the lecture.

A note on disruptive behavior: Oxford College considers behavior to be disruptive if it interferes with your or your peers' learning experience, and includes, but is not limited, to the following behaviors: talking during the lecture (unless asked by the professor), text messaging, accepting or making cell phone calls, using the internet for activities other than those proscribed in class, sleeping, coming in late, leaving early, and general unruliness. Any student engaged in any one of these activities will be asked to leave.

OXFORD COLLEGE STUDENT HONOR CODE

Academic integrity is essential. Violation of the academic honor code will not be tolerated. Violations of the honor code *include, but are not limited to:* **cheating on any quiz or exam, plagiarizing the content of a written assignment,** and **falsifying attendance records.** 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. See also the informational site provided through the Oxford College Library: <http://oxford.library.emory.edu/conduct-research/plagiarism-and-academic-honesty/>

Laptop Computer Policy:

Laptops will be allowed for note taking purposes only. At the first instance a student uses a laptop for an activity **OTHER THAN NOTE-TAKING**, laptops will be banned from the classroom.

Email Policy:

Emails are encouraged and will be gladly accepted and replied to. However, students are expected to compose emails in a format appropriate for University correspondence. All emails to the instructor must be made through the student's Oxford/Emory account. Emails sent through outside accounts will not receive a response. All emails must include a subject line, opening and closing salutations, the student's name, and a clearly composed message stating the question and/or problem. Emails written in the format of a text message, without the student's name, or in a manner inappropriate for University-level correspondence will not receive a response.

****Please note:** Replies to e-mails over the weekend are not guaranteed.

****The information contained in this syllabus may be changed during the course of the semester without prior notice. Should changes become necessary, the students will be informed at the earliest possible opportunity.**

ART 102: Art and Architecture from the Renaissance to the Twentieth Century

Course Schedule and Reading Assignments

Please note: the dates listed below are a general guideline – the class may move more quickly or more slowly, and as such, the reading schedule may change. Students are expected to know where we are in terms of course content and read the textbook accordingly. Specific pages have not been assigned, and it is recommended that students read the entire chapter in order to have the fullest perspective of the period under discussion. Students are specifically responsible for the material of any reading specifically marked with an asterisk. (n.b. The content of this course may change at the discretion of the professor).

August 25: Introduction
xxii – xli

August 30 - September 1: Chapter 17: Fourteenth-Century Art in Europe (spec. Italy)
Giotto, Andrea Pisano, Duccio, Ambrogio Lorenzetti
* *Technique*, 537
* *Technique*, 544
* *Art and its Contexts*, 564

September 1 - Research topics assigned

September 6, 8, 13: Chapter 19: Renaissance Art in Fifteenth-Century Italy
Ghiberti, Brunelleschi, Donatello, Masaccio, Fra Angelico,
Piero della Francesca, Botticelli, Giovanni Bellini
* *Technique*, 608
* *A Closer Look*, 626

September 15, 20: Chapter 18: Fifteenth-Century Art in Northern Europe
Illuminated Manuscripts, Robert Campin, Jan van Eyck, Roger van
der Weyden, Hugo van der Goes
* *Technique*, 571
* *A Closer Look*, 581
* *Technique*, 590

September 20 – Quiz 1

September 22, 27, 29: Chapter 20: Sixteenth-Century Art in Italy
Chapter 21: Sixteenth-Century Art in Northern Europe
Leonardo da Vinci, Michelangelo, Raphael, Titian, Mannerism,
Counter-Reformation, Grünewald, Dürer, Pieter Breughel the
Elder
* *The Object Speaks*, 645
* *Art and its Contexts*, 651
* *Art and its Contexts*, 671
* *A Closer Look*, 704

Discussion – Mona Lisa Theft

September 22 – Annotated Bibliography Due

September 29 – Visual Analysis Due

(October should be devoted to writing your paper!)

October 4, 6:	<u>Chapter 22: Seventeenth – Century Art in Europe</u> Annibale Carracci, Caravaggio, Bernini
October 10 – 11:	Winter Break - No Classes
October 13	MID-TERM EXAM
October 18, 20:	<u>Chapter 22: Seventeenth – Century Art in Europe</u> Rubens, Rembrandt, Vermeer, Velazquez, Poussin *A Closer Look, 740
October 25	<u>Chapter 29: Eighteenth- and Early Nineteenth-Century Art</u> Watteau, Mengs, Hogarth *Art and its Contexts, 924
October 27	No Class – Independent Work Day
Nov. 1, 3, 8:	<u>Chapter 29: Eighteenth- and Early Nineteenth-Century Art</u> <u>Chapter 30: Mid-to Late Nineteenth-Century Art</u> Wright of Derby, Kauffman, David, Goya, Géricault, Ingres
	November 3 - Paper Due
November 10, 15, 17:	<u>Chapter 30: Mid-to Late Nineteenth-Century Art</u> Courbet, Manet, Eakins, Monet, Degas, Caillebotte, Van Gogh, Seurat, Munch, Cézanne *Technique, 970 *A Closer Look, 980 *The Object Speaks, 994-995
	November 10 – Quiz 2
November 22:	<u>Chapter 31: Modern Art in Europe and the Americas</u> Matisse, Picasso, Braque *The Object Speaks, 1062-1063
November 23 – 25:	No Classes – Thanksgiving Break
November 29, Dec. 1:	<u>Chapter 31: Modern Art in Europe and the Americas</u> Kirchner, Schiele, Kandinsky, Brancusi, Duchamp, Ernst, Dalí, Magritte *Art and its Contexts, 1055
December 6:	Final Class – Catch up / Review for Exam
DECEMBER 13	FINAL EXAM: 7 – 10PM