ARTH 2720: Survey of Western Art: Renaissance to Post-Modern
Spring 2016
FAV 150
10:30 – 11:45 am

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Office Hours: Tuesdays and Thursdays, 2:00 – 3:00 pm

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COURSE DESCRIPTION

This course serves as an introduction to the history of art, with a focus on major monuments of western artistic production. We will focus on a variety of themes to make thematic connections between the major developments of the early Renaissance through modern and contemporary art. The aim of this course is two-fold: to provide you with the basic historical framework in which to contextualize works of art and major artistic movements, and to develop your critical thinking, reading, and writing skills.

Art, and our culturally driven responses to it, can prove challenging. Art is not easy, nor is reading, thinking, or writing about art. Engagement with the material takes a commitment of time and a dedication to working through the complexity of ideas addressed. Give yourself time outside of class to review the material, read through notes, re-look at power points, watch the assigned videos, etc.

LEARNING OUTCOMES

The objectives for this course are:

- Build knowledge of art historical material, vocabulary, and methods
- Develop written and oral communication skills through both individual and collaborative work
- Develop critical thinking and analysis of both visual evidence and textual sources dealing with art
- Inculcate awareness of the global production of visual culture

These objectives correlate to the following IDEA objectives:

- Gaining factual knowledge (terminology, classifications, methods, trends) – IDEA #1
- Developing skills in expressing oneself orally or in writing – IDEA #8
- Learning fundamental principles, generalizations, or theories – IDEA #2
- Gaining a broader understanding and appreciation of intellectual-cultural activity – IDEA #7

At the end of this course, students will:

- Become familiar with the monuments of western art from the Renaissance period through the Post-Modern.
- Identify and discuss the monuments and their stylistic attributes within the larger context of the period in which they were created.
- Compare works of art on the basis of formal analysis, or iconographic, historic, religious, and sociological contexts.
- Confront works of art or architecture that are new to them and assign them to specific art historical periods on the basis of comparison with works that they have learned.
- Understand how the visual arts reflect and inspire the depth of human expression and how they can convey meaning and story.
- Analyze how the visual arts are used to reflect, exalt, or challenge the values of a culture.
- Become acquainted with the many purposes for which visual arts are created and the multiple contexts in which they acquire meaning and value.
- Acquire perceptual habits and conceptual lenses conducive to the appreciation of specific media, genres, and styles.
- Develop an understanding of the aesthetic and intellectual experience in the visual arts.
- Develop historical consciousness through an understanding of world civilizations, the beliefs and ideals of world cultures, and the evolution of a global civilization.

LEARNING RESOURCES

There is no required textbook for this course; all course materials, including pdfs of readings and links to websites, videos, etc., are posted on Canvas. All course content, grades, and communications will occur via Canvas.

- http://canvas.usu.edu
  - Your username is your A#
  - Your password is your global password (what you use for Banner and Aggiemail)

LEARNING ACTIVITIES

Readings

Readings are drawn from a variety of museum and academic websites, and contemporary art blog sites, as well as professional publications. All readings are listed in the COURSE SCHEDULE and are to be completed prior to the class meeting for which they are assigned. Always take notes on the readings as they will serve as your informational source for in-class writing, discussions, and the final exam.

Videos
The video content for this course is located on the following websites: the Metropolitan Museum of Art, art21, Smarthistory, the Getty, and Google Art Project. All videos listed in the **COURSE SCHEDULE** are to be completed prior to the class meeting for which they are assigned. Always take notes on the videos, as they will serve as your informational source for in-class writing, discussions, and the final exam.

**Final Exam**

The final exam is open note, so make sure you keep up on your note taking! The final exam is written and you can choose to write two shorter essays (c. 500 words) or one longer essay (c. 1000 words). There will be a selection of questions for you to choose from.

**Online Discussions**

There will be one online discussion per month; each is worth 10 points. I will start the subject threads, but will refrain from posting. This is an open space for you to question, ponder, suggest, and discuss the various topics under consideration this semester – Just remember to be respectful and open to everyone’s thoughts and opinions. The discussion posts are meant to provide you with a forum where you can share thoughts, ask questions, pose problems, and, in general, respond to a particular set of readings or artistic issues that interest you. Each post should be, at a minimum, 3-4 sentences, but feel free to expand your point to whatever length you feel appropriate. You can access the forum by clicking the ‘Discussions’ link on the left-hand side of the course homepage on Canvas.

**ASSIGNMENTS**

There are two main types of assignments in this class; both involve a lot of writing.

**In-Class writing**

There will be a series of short writing assignments in class, which I will collect at the end of the class period. These low-stakes assignments are worth 10 points each and will take place 2-3 times a month.

**Essays**

Two longer essays around 1000-1500 words (use 1” margins; 12-point Times New Roman font; double-space) will be due during the semester. These essays will allow you more time for reflection and revision on a particular topic. You will work with a Writing Fellow on the evolution of a rough to final draft. Each essay is worth 75 points. Assignment details are posted on Canvas.

1.  *The Space in which we View Art* – Draft to WF: February 9; Final to me: February 23
2.  *The Art We View* – Draft to WF: March 22; Final to me: April 5

**GRADING**

Your final grade is based on the following scale:
A = 100 – 94%   B- = 83.9 – 80%   D+ = 69.9 – 67%
A- = 93.9 – 90%  C+ = 79.9 – 77%  D = 66.9 – 64%
B+ = 89.9 – 87%   C = 76.9 – 74%   D- = 63.9 – 60%
B = 86.9 – 84%  C- = 73.9 – 70%   F = 59.9 – 0%

COURSE POLICIES

Canvas Notification Preferences

Please make sure your Canvas notification preferences are set so that you will receive course announcements ASAP or Daily.

Instructor Feedback/Communication

The quickest way to get ahold of me is via email (marissa.vigneault@usu.edu). I will respond to emails within 24 hours during the week and 48 hours over the weekend.

Syllabus Changes

This syllabus is subject to change due to weather, class discussion, etc. I will notify the class regarding all changes via Canvas announcements.

Late Work

No late submissions will be accepted. I will only accept late submissions in the case of an acceptable emergency. All due dates are clearly stated on the syllabus and it is your responsibility as a student to note when assignments are due and to give yourself adequate time to finalize them.

COURSE SCHEDULE

NOTE: Readings, Videos, etc. are to be completed for the day under which they are listed. All readings are available on Canvas under ‘Files.’

What is Art History?

A brief introduction to the course, and to the history of art history.

January 12

Visit Art History Basics: https://www.khanacademy.org/humanities/art-history-basics

Academies and Museums
A history of art academies, collecting, and art institutions.

**January 14**

*Visit Google Art Project:* [https://www.google.com/culturalinstitute/project/art-project](https://www.google.com/culturalinstitute/project/art-project)

Click on ‘Collections’ and search through hundreds of museums. I suggest “visiting” MoMA, LACMA, the Metropolitan, the d’Orsay, the l’Orangerie, the Hermitage, and the Getty to start…

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**The Classical Tradition**

The influence of the classical, including techniques and subjects, on artists from the Renaissance to the Post-Modern.

**January 19**


**January 21**


**January 26**


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**Stories and Myths**

How are stories, oral and written, translated into visual form? What meanings are lost over time?

**January 28**


**February 2**


**February 4**

*No Class* – College Art Association Conference, Washington, D.C.

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**Spirituality, Mysticism, and Devotion**

The elusive nature of abstract belief, and the relationship between personal and collective belief.

**February 9**

View Jan van Eyck’s and workshop’s *The Last Judgment* (c. 1440-41):
http://www.metmuseum.org/collection/the-collection-online/search/436282

**February 11**


**February 16**

No Class – Monday schedule

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**Courty Life and Home Life**

How is class position made visible through art and architecture? What is a home?

**February 18**

Watch Katrin Sigurdardóttir on *Hôtel de Cabris, Grasse*: http://artistproject.metmuseum.org/1/katrin-sigurdardottir/

View *Hôtel de Cabris, Grasse* (18th c.): http://www.metmuseum.org/toah/works-of-art/1972.276.1

**February 23**


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**Portraiture and Identity**

How do visible features translate into personalities? How is portraiture used to advance and reinforce political positions? How do we form our identity?

**February 25**

Watch Nina Katchadourian on early Netherlandish portraiture: http://artistproject.metmuseum.org/1/nina-katchadourian/

View Memling’s portrait pair (c. 1470): https://www.metmuseum.org/toah/works-of-art/14.40.626-27

**March 1**


**March 3**


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**March 8 and 10**

No Class – Spring Break
**The Body**
What is a body? Who controls what a body can be, what it can do, and what it can look like?

**March 15**

**March 17**


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**Nature and Landscape**
How ‘Nature’ and the ‘natural’ constructed in culture? How have artists’ engagement with the land changed over time?

**March 22**

**March 24**

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**Vision and Spectacle**
How vision shapes and is shaped by works of art.

**March 29**

**March 31**


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**The Modern World**
A call for artists to represent the world around them: the subjects of today, not history!

**April 5**

**April 7**
**Watch** Swoon on Daumier’s *Third Class Carriage*: [http://artistproject.metmuseum.org/4/swoon/](http://artistproject.metmuseum.org/4/swoon/)

**View** Daumier’s *Third Class Carriage* (c. 1862-64): [http://www.metmuseum.org/toah/works-of-art/29.100.129](http://www.metmuseum.org/toah/works-of-art/29.100.129)

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**Industry and Technology**

How have technological advancements changed the way artists make art and viewers see art?

**April 12**

**Read:** Daguerreotypes, salted paper prints, and wet collodion process: [https://www.khanacademy.org/partner-content/getty-museum/getty-photographs-films](https://www.khanacademy.org/partner-content/getty-museum/getty-photographs-films)

**April 14**


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**Love, Sex, Dreams, and Desires**

Freud’s lasting legacy.

**April 19**


**April 21**

**Read:** André Breton, excerpt from *The First Manifesto of Surrealism* (1924)

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**The Global Expansion**

Can art be global?

**April 26**

**April 28**


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**ART HISTORY RESOURCES**

*The Metropolitan Museum of Art Timeline of Art History*  
[http://www.metmuseum.org/toah/](http://www.metmuseum.org/toah/)

**Major Art Movements:**

1400-1800: Early Modern
1300-1600: Renaissance
1600-1700: Baroque
1700-1800: Rococo

1800-1945: Modern
1789-1860: Neo-Classicism
1800-1860: Romanticism
1848-1872: Realism
1872-1886: Impressionism
1886-1910: Post-Impressionism
1900-1945: Avant-Garde Art (Secessionism, Expressionism, Fauvism, Art Nouveau, Cubism, Orphism, Futurism, Dadaism, Suprematism, Constructivism, De Stijl, International Style, Surrealism)

1945-1968: High Modern
Abstract Expressionism (Action Painting; Color Field Painting)
Art Brut
Neo-Avant-Garde
Art Informel
Arte Povera
Pop
Minimalism

1968-1989: Post Modern
Happenings, Fluxus, Performance
New Media (film, video, digital)

1989-Present: Globalism
Questions of identity, race, culture, geography, nationality, industrialization, commodification, trade, visual culture…

A note on dates:
c. = circa, which means around
c. 1650 indicates that the work was made sometime around 1650

14th century = 1300s
15th century = 1400s
16th century = 1500s
and so on…

Some historical context for Western art:

13th Century
1204: Fourth Crusade results in sacking of Constantinople

14th Century
1307-21: Dante composes the Divine Comedy
1337-1453: The Hundred Years’ War between England and France
1348: Plague ravages Europe

15th Century

1417: Papal Schism ends
1420: Papacy returns to Rome from Avignon
1453: Constantinople falls to the Ottoman Turks
1455: Wars of the Roses begin in England
c. 1455 Gutenberg prints Bible in Mainz, Germany
1492: Columbus’s first voyage to the Americas
1499: France conquers Milan

16th Century

1517: Martin Luther posts his Ninety-Five Theses, sparking the Reformation
1527: Habsburg army sacks Rome
1534: Henry VIII breaks with Rome and forms Church of England
1545: Council of Trent opens; Catholic Reformation begins
1555: Peace of Augsburg between Catholics and Lutherans
1579: Establishment of Dutch Republic

17th Century

1602: Dutch East India Company founded
1603: Shakespeare wrote Hamlet
1605: Miguel de Cervantes Saavedra writes Don Quixote
1609: Galileo Galilei refines the astronomical telescope
1626: New Amsterdam (New York City) founded by the Dutch West India Company
1633: The Inquisition forces Galilei to recant
1639: Japan enforces policy of isolation from Europeans; permits a Dutch trading post
1642-49: English Civil War
1648: Treaty of Münster legally recognizes the Dutch Republic
1666: Great Fire of London
1676: Anthony van Leeuwenhoek first to record bacteria under a microscope
1687: Sir Isaac Newton formulates the law of gravity

18th Century

1703: St. Petersburg founded by Peter the Great; serves as the Russian capital until 1918
1718: New Orleans founded by the French
1719: Daniel Defoe publishes Robinson Crusoe
1738: Excavation of Herculaneum begins; of Pompeii begins in 1748
c. 1750: Industrial Revolution begins in England with emergence of textile industry
1751: Diderot and d’Alembert publish the Encyclopédie
1754-63: French and Indian War; spread worldwide and established Great Britain as a major world power
1762: Jean-Jacques Rousseau published The Social Contract
1765-82: James Watt perfects the steam engine
1776: American Colonies declare independence from Great Britain
1775-84: The American Revolution
1776: Adam Smith published The Wealth of Nations, which advocates a free market economy
1789: French Revolution begins
1792: Mary Wollstonecraft publishes *A Vindication of the Rights of Women*, launching feminist politics
1792: The New York Stock Exchange founded
1793: The Terror of the French Revolution; 17,000 people executed

19th Century

1804: Napoleon crowns himself Emperor of the French
1804: Lewis and Clarke’s Expedition of Louisiana
1815: Final defeat of Napoleon at Waterloo; end of the Napoleonic Wars
1821-32: Greek War of Independence
1825: National Academy of Design founded in New York City
1830: July Revolution in Paris; Louis-Philippe replaces Charles X as king of France; popular sovereignty replaces hereditary right
1848: Karl Marx and Friedrich Engels publish the *Communist Manifesto*
1848: Revolution of 1848, a Europe-wide worker’s revolution
1848: Seneca Falls Convention, Seneca Falls, New York, first women’s rights convention in the US
1854: Commodore Perry of the US opens up Japan to trade with the West
1859: Charles Darwin publishes *The Origin of Species*, formulating the theory of evolution
1861-65: American Civil War
1874: The first Impressionist Exhibition, Paris
1878: First International Congress of Women’s Rights, Paris
1882: The Edison Illuminating Electric Company provides electricity to Lower Manhattan
c. 1887: high-speed elevator perfected
1888: Karl Benz begins manufacturing a combustion-engine automobile in Germany
1888: Kodak camera introduced
1895: August and Louis Lumière invent the *cinématographe*, the first moving pictures

20th Century

1900: Sigmund Freud publishes *The Interpretation of Dreams*

21st Century

UNIVERSITY POLICIES and PROCEDURES

*Academic Freedom and Professional Responsibilities*

Academic freedom is the right to teach, study, discuss, investigate, discover, create, and publish freely. Academic freedom protects the rights of faculty members in teaching and of students in learning. Freedom in research is fundamental to the advancement of truth. Faculty members are entitled to full freedom in teaching, research, and creative activities, subject to the limitations imposed by professional responsibility. Faculty Code Policy #403 (Links to an external site.) further defines academic freedom and professional responsibilities.

*Academic Integrity – "The Honor System"*
Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University students.

The Honor Pledge (Links to an external site.): To enhance the learning environment at Utah State University and to develop student academic integrity, each student agrees to the following Honor Pledge: "I pledge, on my honor, to conduct myself with the foremost level of academic integrity."

A student who lives by the Honor Pledge is a student who does more than not cheat, falsify, or plagiarize. A student who lives by the Honor Pledge:

- Espouses academic integrity as an underlying and essential principle of the Utah State University community;
- Understands that each act of academic dishonesty devalues every degree that is awarded by this institution; and
- Is a welcomed and valued member of Utah State University.

Academic Dishonesty

The instructor of this course will take appropriate actions in response to Academic Dishonesty, as defined the University’s Student Code. Acts of academic dishonesty include but are not limited to:

- **Cheating**: using, attempting to use, or providing others with any unauthorized assistance in taking quizzes, tests, examinations, or in any other academic exercise or activity. Unauthorized assistance includes:
  - Working in a group when the instructor has designated that the quiz, test, examination, or any other academic exercise or activity be done “individually;”
  - Depending on the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
  - Substituting for another student, or permitting another student to substitute for oneself, in taking an examination or preparing academic work;
  - Acquiring tests or other academic material belonging to a faculty member, staff member, or another student without express permission;
  - Continuing to write after time has been called on a quiz, test, examination, or any other academic exercise or activity;
  - Submitting substantially the same work for credit in more than one class, except with prior approval of the instructor; or engaging in any form of research fraud.
- **Falsification**: altering or fabricating any information or citation in an academic exercise or activity.
- **Plagiarism**: representing, by paraphrase or direct quotation, the published or unpublished work of another person as one’s own in any academic exercise or activity without full and clear acknowledgment. It also includes using materials prepared by another person or by an agency engaged in the sale of term papers or other academic materials.

Sexual Harassment

Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any "unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature." If you feel you are a victim of sexual harassment, you may talk to or file a complaint with the Affirmative Action/Equal Employment Opportunity Office located in Old Main, Room 161, or call the AA/EEO Office at (435) 797-1266.
Withdrawal Policy and "I" Grade Policy

Students are required to complete all courses for which they are registered by the end of the semester. In some cases, a student may be unable to complete all of the coursework because of extenuating circumstances, but not due to poor performance or to retain financial aid. The term ‘extenuating’ circumstances includes: (1) incapacitating illness which prevents a student from attending classes for a minimum period of two weeks, (2) a death in the immediate family, (3) financial responsibilities requiring a student to alter a work schedule to secure employment, (4) change in work schedule as required by an employer, or (5) other emergencies deemed appropriate by the instructor.

Students with Disabilities

Students with ADA-documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. All accommodations are coordinated through the Disability Resource Center (DRC). Please contact the DRC prior to or as early in the semester as possible. Alternate formats for course content are available with advanced notice. Contacting the Disability Resource Center (DRC):

- On Campus: Room 101 of the University Inn
- Phone: 435-797-2444
- Website: http://www.usu.edu/drc/ (Links to an external site.)

Disability related resources for current students:

- DRC Student Handbook (Links to an external site.)
- Deaf and Hard of Hearing Student Handbook (Links to an external site.)
- Disability Related Scholarships (Links to an external site.)
- Campus Resources (Links to an external site.)
- Documentation Guidelines (Links to an external site.)
- Online Resources for Students with Disabilities (Links to an external site.)

Diversity Statement

Regardless of intent, careless or ill-informed remarks can be offensive and hurtful to others and detract from the learning climate. If you feel uncomfortable in a classroom due to offensive language or actions by an instructor or student(s) regarding ethnicity, gender, or sexual orientation, contact:

- Student Services: http://www.usu.edu/studentservices/ (Links to an external site.), 435.797.1712, studentservices@usu.edu, TSC 220
- Student Advocates: http://www.usu.edu/ususa/legal/ (Links to an external site.), 435.797.2912, TSC 340,
- Access and Diversity: http://www.usu.edu/accesscenter/ (Links to an external site.), 435.797.1728, mailto:access@usu.edu; TSC 315
- Multicultural Programs: http://www.usu.edu/accesscenter/multiculture/ (Links to an external site.), 435-797-1728, TSC 315
- LGBTQA Programs: http://www.usu.edu/accesscenter/lgbtqa/ (Links to an external site.), 435-797-GAYS, TSC 314
- Provost’s Office Diversity Resources: http://www.usu.edu/provost/faculty/diversity/ (Links to an external site.), (435) 797-8176
You can learn about your student rights by visiting:
The Code of Policies and Procedures for Students at Utah State University: http://www.usu.edu/studentservices/studentcode/ (Links to an external site.)

**Grievance Process**

Students who feel they have been unfairly treated may file a grievance through the channels and procedures described in the Student Code: Article VII. Grievances (Links to an external site.). Full details for USU Academic Policies and Procedures can be found at:

- Student Conduct (Links to an external site.)
- Student Code (Links to an external site.)
- Academic Integrity
- USU Selected Academic Policies and Procedures (Links to an external site.)
- USU Academic Policies and Procedures (Links to an external site.)
- Academic Freedom and Professional Responsibility Policy (Links to an external site.)

**Emergency Procedures**

In the case of a drill or real emergency, classes will be notified to evacuate the building by the sound of the fire/emergency alarm system or by a building representative. In the event of a disaster that may interfere with either notification, evacuate as the situation dictates (i.e., in an earthquake when shaking ceases or immediately when a fire is discovered). Turn off computers and take any personal items with you. Elevators should not be used; instead, use the closest stairs.