**Art in the Western World: From Renaissance to Present**

Art 1B, Spring 2013

TuTh 12-1:15 PM

Mariposa Hall 1000

Professor Elaine O'Brien Ph.D.

Office: Kadema 190

Office Hours: Tu: 3-5pm; W: 6-7pm (and by appt.)

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<http://www.csus.edu/indiv/o/obriene/>

<http://www.facebook.com/csusarthistory>

Fall semester Art 1B student Natalie at the Crocker Art Museum with a painting by Eduardo Carrillo

**Course Description**:

This course provides an introduction to the history of Western art (Europe and the United States) beginning in the 15th century across more than five centuries to the present day. We begin with the transformation of culture that will characterize Western art for centuries: the shift from the ideological domination of Catholicism to the “re-birth,” the Renaissance, of Classical Greco-Roman culture, humanism and empiricism, emerging first in Italy. Northern Europe and the art of the Protestant Reformation; Conquest of the Americas and the globalization of Western power and culture; the Counter Reformation and the art of the Baroque are considered. In the 18th and 19th century the center of Western culture shifts from Florence and Rome to Paris, then to New York City after the Second World War. The course concludes in the 21st century with global contemporary art and its many cultural centers.

*Art 1B is a General Education course in Area C-2 (Introduction to the Arts). It is also a required course for Art and Design majors. There are no prerequisites, but it is recommended that Art 1A be taken before Art 1B.*

**Required textbook**: Kleiner, F., C. Mamiya. *Gardner’s Art Through the Ages: The Western Perspective,* Vol II, 14th edition only. Please do not use earlier editions.

**Objectives**: This course offers you an opportunity to:

* Gain literacy about many brilliant works (from the canon) of Western art
* Develop an understanding of how art is tied to historical contexts
* Develop skills and vocabulary for the formal analysis of artworks
* Develop critical thinking skills by asking questions such as why an artwork or artist is famous (canonical) and another is not
* Develop an appreciation for multiple interpretations of artworks and overcome the mistaken notion that there is one “right” interpretation
* Make visual art a normal part of your life
* Develop confidence to evaluate artworks and a sense of the value of art to life outside the academic environment and the bachelor’s degree requirement
* Develop an understanding of the roles of the artist in society
* Increase the worldliness you need in our era of globalization
* Expand the possibilities of your own creativity in all fields as you witness examples of world historical creative imagination

*“Nobel laureates in the sciences are seventeen times likelier than the average scientist to be a painter, twelve times as likely to be a poet, and four times as likely to be a musician.”*

To help you achieve your learning objectives in this and other courses see:

* Tips for Successful Students: <http://homepage.usask.ca/~clv022/success.htm>
* Study Guides and Strategies Website <http://www.studygs.net/>
* Dartmouth College Academic Skills website: <http://www.dartmouth.edu/~acskills/success/index.html>
* Note: Average college courses require a minimum of 9 hours per week of study outside of class (time for reading, writing papers, and test preparation). Click [here](http://www.academictips.org/acad/timemanagement.html#2) for standard academic time requirements and management tips.

**Course Requirements and Grade Basis:**

Quizzes + Final exam proposal 60%

Final 10%

Comparison Papers 30%

Total 100%

* **Participation**: Good participation is how much you help others learn: a positive, questioning, engaged *attitude* toward the material and the class. This is evident in attendance, arriving on time (and not leaving early), attentiveness (sitting up in the chair, feet on the ground), and note taking. Participation is not calculated in your grade, but good participation is noted on the roster next to your name where extra credit points (see below) are recorded. Poor participation is also noted on the roster.
* *Note taking:* This is a lecture-format class. Information presented in lecture (enriched by the textbook) contains the central concepts of the course and information included on exams. Cognitive studies suggest that we recall only 50% of what we heard and 20-30% of what we remember is incorrect. Therefore, taking notes is essential for success in college. Review these good suggestions for note taking:

<http://www.dartmouth.edu/~acskills/docs/taking_notes.doc>

* **Attendance policy**

*I will use quizzes and short response papers to record attendance. Two unexcused absences reduce your grade by half a letter grade; three reduce it by one letter grade; each subsequent absence reduces your grade by a whole letter.* ***Five unexcused absences result in automatic failure.*** *Chronic lateness or leaving early (more than 3 times) can reduce your grade by one letter.* Scheduled appointments, transportation problems, and job demands *are not* excused. Illness and family/childcare emergencies are excused with a note from your doctor or the student health clinic. Inform me of family emergencies or any situation that will keep you from class. If you have missed class and have a good reason that you can’t prove with documentation, come to see me during my office hours or by appointment. I will probably excuse your absence once you explain it to me in person.

*NOTE:* Feel free to email me at any time about anything I might be able to help you with. There’s no need to email me that you will be late or miss class. NOTE: An email about an absence does not excuse the absence*.* See above for how to get your absence excused.

* *Note: Use of cellphones, laptops, all electronic gadgets and communication equipment distracts other students. Please keep everything turned off and out of sight during class. Otherwise I will ask you to leave the class and count you as absent. Laptops are permitted for note taking, but only where I can see the screen when I walk around the room.*
* *Note: A dark art history lecture room is soporific. Sleeping in class, however, means you aren’t learning, and a sleeper lowers the energy level and morale of the entire class, especially mine! If you fall asleep, I might ask you to leave class and count you absent.*
* *Note: No eating or drinking please.*

*If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008, (916) 278-6955. Please discuss your accommodation needs with me after class or during my office hours early in the semester.*

NOTE: See me during my office hours or by appointment (not before or after class) for questions that require my full attention, such as your progress in class, or situations that are affecting your performance. I need to be able to focus on you and not be distracted.

NOTE: Students can answer many questions for each other having to do with class assignments. They can also share lecture notes if you miss class. Exchange contact information with two students sitting next to you.

**Quizzes 60%**: Most Tuesday classes begin with a (timed) 15-minute quiz. Quiz cancellations and format changes are announced in class.

* Identification of one or two artworks from the previous week’s lectures and possibly one from any previous lecture.
* I might ask you to identify the artist and period of an unknown artwork by an artist we’ve studied.
* Format: Identify 1) full name and nationality of artist, 2) title of artwork, and 3) date (the century until 1800; quarter century until 1900; and for the 20th and 21st centuries, know the decade), 4) medium, and 5) historically significant points about the artwork.
* Quizzes might include an essay question that I’ll give you in the previous class.

* Scoring is on a scale from 1-10 points based on how much mastery of the material is demonstrated. This includes historical facts (who? what? why? where? when?) as well as an understanding of the meaning of the artwork’s form and content.
* Points will be totaled and averaged at the end of the semester. After I drop your lowest score, I add up and average the rest of the quiz scores. **Students with an overall average of 8 or higher are excused from the final exam.** If you are excused from the final exam, your score on the final will be your quiz average. For example, if you got an average of 9.5, your final exam grade will be an A. If your quiz average is 8.5, your final exam grade will be a B. You may take the final exam if you want, but be aware that your score on the final can bring your grade down as well as up.
  + - Keep your quizzes for possible discrepancies at the end of the semester.
    - No makeup quizzes will be given, but one “free” quiz (missed or low score) is subtracted from the total.

**Suggestions for how to study for an art history quiz:**

* Form a study group or get a study partner
* Review the description of the quizzes on the syllabus.
* Go to the Art 1B PowerPoint lectures on the course website
* Make flashcards – one for every artwork that was shown in lecture.

1. On the front of the card draw a thumbnail sketch of the artwork with no written information.
2. On the back, write down information you will need to know about that artwork. Note information from *Art through the Ages* and lecture about this work and related works. Write titles and names of related artists.
3. For essay questions, think about what question you would ask if you were the professor. Essay questions come from the textbook and lectures. Use your notes to review the points emphasized in lecture.

**Final Exam Proposal**: Worth two 2 quizzes: total of 20 quiz points possible averaged into your quiz scores.

**Due May 16** (not accepted late), typed, 12-font, double spaced, stapled securely

Throughout the semester, as you study for quizzes, take notes for your final exam proposal. As if you were the professor, write a final exam for this class following the format below.

* Final exam proposal has two parts:

1. A list of the 10 most important works of art *presented* *in lecture*. Write a brief explanation of each work’s historical significance to explain **why** you selected it. Use your class notes and the book.

NOTE: Do *not* plagiarize information about the artwork. It must all be in your own words. NOTE: Proposals with plagiarized sentences receive an automatic F.

1. 2 essay questions, around 100 words each, on a *theme* that runs through the history of Western art from the Renaissance to the present.

* The final exam proposal is NOT accepted late.
* For the in-class final review on December 6, small groups will collaboratively write one final exam question derived from individual proposals. Be able to say why it’s an important question. Each group will list on the board the titles and artists of 10 most important artworks and be able to defend their choices.
* The final exam is written (by me) from the class review. Identification questions are drawn from student lists of most important artworks. I will email the exam essay question(s) and a list of artworks to study for the final to all students via “My Sac State” email.

**10%: Final Exam:** May 21, Tuesday, 12:45-2:45

The final is a two-hour cumulative exam consisting of 5 identification questions (use the quiz format) and one or two essay questions derived from student Final Exam proposals.

* To repeat: If you have averaged 8 (B-) on the quizzes the final is optional. Your quiz average is your final exam score. If your quiz average is not quite a 9 (A-), your Points of View paper is an A, and your Final Exam Proposal is excellent, you might want to take the final exam to earn an A in the course. A low final exam grade, however, could lower your course grade.

**30%:Four Comparison Papers (300 to 350-words, typed, 12-font, space to fit one page with normal margins. Do not write more.)**  Each paper is worth 10 points.The aim of the assignment is to give you a chance to exercise critical thinking skills while learning art historical information. The assignment uses your textbook, *Art through the Ages* by Dr. Fred Kleiner, the university’s online databases, and the free online “textbook” of videos created by art historians Dr. Steven Zuckor and Dr. Beth Haris for *SmartHistory,* availableon YouTube:(<http://www.youtube.com/user/smarthistoryvideos?feature=watch> ).

Directions: (*See sample comparison paper on the Art 1B webpage*)

* Over the course of the semester (due dates are indicated on the schedule and immediately below) write four comparison papers, each 300-350 words fit on one page.
* For each of the first two papers, compare interpretations of a work of art by the *SmartHistory* art historians in the relevant video on the website above with the interpretation by Kleiner in your textbook.
* For each of the last two papers, compare Kleiner’s interpretation of the selected artwork with the interpretation of the same artwork by an expert in an article from the university library’s article databases.
* Paper format:
  + On top put your name and date, the title of artwork (in italics) you are researching, the artist’s name, date, medium, and art period or movement. For papers 3 & 4, put the bibliographic citation for the article on top as well (see explanation below).
  + Write a separate paragraph for each of the two sources.
  + For each source, include one brief, to-the-point quotation to help prove that what you claim the author says about the artwork is what he or she really did say or write. Put the author’s name in parentheses after the quotation. You won’t have room for more than one brief quotation from each source.
  + *Conclude* with a third paragraph about 1) how the sources are different and/or alike, and 2) what you think is the most important thing to know about that artwork after considering both sources.
* Grading: Each paper is evaluated on the following:

1. How well you follow directions, including adherence to word-count as closely as possible. (A sentence more or less is fine.)
2. How well you understand the sources (*SmartHistory*, Kleiner, and the article expert)
3. Effective use of brief, to-the-point quotations to prove you understood and interpreted the sources correctly.

NOTE: You are marked down for overuse of quotations. The paper should be entirely your writing except for the two brief quotations. IMPORTANT: Papers that plagiarize another person’s writing get an automatic F.

1. How well your conclusion draws on your interpretations of the two sources
2. How well-written (grammar and spelling) and professional (clean, neat) the paper is.
3. **\***For papers 3 & 4 you are also graded on the quality of the article and the expertise of the author you compare with Kleiner. For these papers, the bibliographic citation must be complete and correctly formatted.

* For each paper, select one artwork from one of the following chapter groups:

1. **Chapters 16-18 (*SmartHistory* and Kleiner) due February 21**
2. **Chapters 19-22 (*SmartHistory* and Kleiner) due March 14**
3. **\*Chapters 23-25 (peer-reviewed article and Kleiner) due April 18**
4. **\*Chapter 26 (peer-reviewed article and Kleiner) due May 9**

**\***NOTE: *Comparison Papers 3 & 4* *will require significantly more time and effort than the first two papers.* I will demonstrate in class how to use the library’s databases, and I encourage you to come see me during my office hours or by appointment for a one-on-one lesson on using databases to find the best articles. The articles you use must be full-text peer-reviewed articles *only.* For a definition of “peer-review,” see: <http://lib.calpoly.edu/research/guides/articles.html>). At the top of the paper, give the full bibliographic information in Chicago style format given in the online “Chicago Style Quick Guide”: [<http://www.chicagomanualofstyle.org/tools_citationguide.html>]. Scroll down the Quick Guide to “Articles in an Online Journal.” Tip: a bibliographic citation begins with the author’s last name and is not numbered.

NOTE: Comparison Papers may be turned in early, before the due date. Except for excused absences (see above), **late papers** are marked down 1 point (out of 10 total) for each class they are late.

*For free, one-on-one help with writing in any class, visit the University Reading and Writing Center in Calaveras 128.* ***The Reading and Writing Center*** *can help you at any stage in your reading and writing processes: coming up with a topic, developing and organizing a draft, understanding difficult texts, or developing strategies to become a better editor. To make an appointment or a series of appointments, visit the Reading and Writing Center in CLV 128. We also offer tutoring for one unit of academic credit through ENGL121. For current Reading and Writing Center hours and more information, visit the website at* [*www.csus.edu/writingcenter*](http://www.csus.edu/writingcenter)*.*

***This class adheres to the university’s plagiarism policy****: “Any papers or examinations will automatically receive an "F" grade should there be any evidence of plagiarism. Rewriting is not an option. The student is responsible for consulting with the instructor before submission of the assignment if this policy is not clearly understood.” For more information, including a definition of plagiarism, go to:* [*http://www.csus.edu/facs/about%20us/plagiarism.html*](http://www.csus.edu/facs/about%20us/plagiarism.html)

**Extra Credit**:

* Extra credit opportunities are activities that will increase your understanding of art and visual culture, such as attending artist lectures, museum reports, reports on art documentaries and artist biography films available in the campus library, etc. You can think up your own art activity, but see me if you aren’t sure it qualifies.
* *Consider writing and photographing for the Art Department newsletter*. Reviews of exhibitions in campus galleries are excellent for extra credit.
* Extra credit points (5 or 10 for each activity) are recorded next to your name in the grade book.
* Extra credit points are *not* averaged into quiz or other scores for required assignments, but they can make a significant difference at the end of the semester. If your grade is on the border (between a B+ and an A, for example) extra credit points can help move you to the higher grade. Ten extra credit points can make up for *one* unexcused absence. However, no more than *one* unexcused absence can be excused with extra credit.

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**Schedule:** *subject to changes announced in class and email (your My Sac State address)*

GENERAL NOTE: Lectures are usually available on the course website under “Lectures” immediately before I give them in class.

Week 1:

Jan 29: Introduction

Read: Kleiner, “Before 1300,” “Introduction,” and Chapter 14

Jan 31: Renaissance

Read: Kleiner, Chapter 15

Week 2:

Feb 5: **Syllabus Quiz** – 10 minutes - The following questions will be asked:

1) Describe the attendance, cell phone, and laptop policies

2) Describe the Comparison Papers and Final Exam Proposal assignments

Feb. 7: Library instruction (Note: For this class only, you may use a laptop anywhere in the room so you can practice the keyboard commands for accessing databases, etc.)

Read: Kleiner, Chapter 16

Week 3: O’Brien in NYC at College Arts Association conference

Feb 12 : **No Class /**

Class make-up video assignment due February 19:

NOTE: this video assignment is worth 10 quiz points and is added to and averaged into your quiz scores, so it counts as one quiz.

Watch video: *When Worlds Collide* (see link to full length video on my website homepage – the list on the left side)

Assignment: Take two pages of good notes as you watch *When Worlds Collide*. After the video, re-read your notes and write a short response paper: 1) State the video creators’ *thesis* (point of view,argument) in one to three sentences, and 2) write *three key points* made in the video that support the argument (thesis). A sentence or two for each key point is enough. We will have a brief small-group in-class discussion of the video and how it relates to this course. Be prepared to read your key points and thesis to the class.

Feb 14: Class led by graduate student Jen Grossfeld. Attendance required. In-class video: *Masters of Illusion*. Take notes and write an in-class response of two paragraphs about what you learned and how it helps you better understand the Western tradition in art. Turn in notes plus response.

Week 4:

Feb 19: **No** **Quiz**

Feb 21: **First Comparison Paper Due**

Read: Chapter 17

Week 5:

Feb 26: **Quiz**

Read : Chapter 18

Feb 28:

Week 6:

March 5: **Quiz** / Baroque

Read: Chapter 19

March 7: Baroque

Week 7:

March 12: **Quiz** / Rococo// Naturalism & Enlightenment

Read: Chapter 20

March 14: **Second Comparison Paper Due**

Week 8:

March 19: **Quiz** // Neoclassicism

March 21: Romanticism

Read: Chapter 21

**Spring Break – No class**

Week 9:

April 2: **No** **Quiz** // 19th Century Modernism

April 4:

Read Chapter 22

Week 10:

April 9: **Quiz** / 19th Century Modernism

Read: Chapter 23

April 11:

Week 11: Modernism

April 16: **Quiz**

April 18: **Third Comparison Paper Due**

Read: Chapter 24

Week 12: Modernism

April 23: **Quiz** /

April 25:

Read: Chapter 25

Week 13: 20th Century Modern Art

April 30: **Quiz**

May 2:

Week 14:

May 7: Contemporary art

Read: Chapter 26

May 9: **Forth Comparison Paper Due**

Week 15: Contemporary art

May 14: **No Quiz** (note that the quiz is on Thursday)

May 16: **Quiz** / **Final exam proposal due**. See page 4 of this syllabus for directions // Class creates a collaborative final exam from individual proposals**.** NOTE: the last quiz and the final exam proposal are not returned. As soon as I have graded them and calculated your quiz average, I will email everyone who is excused from the exam, and in another email send the entire class the final exam study guide: essay question(s) and list of artworks. If you get an email that you are excused from the final, you have the pleasure of simply deleting the study guide email.

**Final Exam**: May 21, Tuesday, 12:45-2:45

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