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# Art History II: 16th to 20th Century

ARH 230 – Wesleyan College

Syllabus

Summer 2024, July 1 - August 2

## Professor Contact Information

**Professor:** TBA

**Office Hours:** by appointment

**Contact Information:** TBA

**Text/ISBN:** *There is no textbook for this course. Weekly readings come from a variety of sources and will be uploaded to Moodle as links or PDFs. There are no materials for students to purchase before the program.*

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## Policies and Procedures

### Why Study this Material? (Course Goals.)

The objects and buildings discussed in this class are fundamental expressions of human creativity that are linked to disciplines beyond art history. The course empowers you to arrive at a more nuanced understanding of Western cultures and their intersections with the world. You will develop skills in critical analysis and interpretation through comparison and an awareness of history and iconography in art and architecture. You will also foster an appreciation of art in myriad forms, increase your sensitivity to cultural diversity, and notice how the past shapes the present.

### Course Description

This course surveys Western art and architecture from the sixteenth century (1500s) to the twentieth century (1900s). It frames the study of art history within a social context and helps you understand visual forms and interpret meaning in works of art. Topics range from the role of art and patrons in the High Renaissance and Baroque periods to Modernism in the arts in America, including media of painting, printmaking, sculpture, architecture, and photography.

### Credit Hours

3

### Prerequisites:

Satisfactory completion of college writing proficiency requirement.



## Student Learning Outcomes:

In taking this course, you will:

### *content*

- analyze art by recognizing elements of form;
- interpret artworks based upon cultural context and time periods;
- explain how art expresses diverse cultural values;
- expand your mental map of art history and your definition of art (and "Art");
- acquire new knowledge of the systems and structures that shape our understanding of art history;

### *skills*

- develop critical thinking skills through reading, study, and discussion;
- improve as writers when you write questions and responses based on assigned materials and take short essay-based exams;
- become more observant through a close study of works of art;
- choose methods to best answer questions related to the history of art and visual culture; -- learn to talk, disagree, and argue in a constructive way;

### *application*

- integrate an examination of works of art into your major area of study;
- relate works of art to intersections of race, sex, gender, and class;
- appreciate how your lived experience intersects with art every day;
- and pursue personal art interests and share them with others.

## Mode of Instruction

The instructional mode for this class is asynchronous with no designated class meeting time, week to week.

## Participation and Grading

Your grade in this course will be determined by your performance in the following categories:

| <b>Assignments</b>   | <b>Percentage</b> |
|--|-------------------|
| Quizzes(3)   | 15%               |
| Tests 1 and 2 (short essays)                                 | 50%               |
| Questions based on readings (online forum)                   | 15%               |
| Responses based on your classmates' questions (online forum) | 15%               |
| Additional assignments                                       | 5%                |
| <b>Total</b>   | <b>100%</b>       |

## Grading Scale:

The grading scale in the class will be as follows:

A=90-100%

B=80-89%



C=70-79%

D=60-69%

F=59% And Below

You may track your running point total throughout the term via our course site. Please be aware, however, that the course grade you see in the site will reflect only assignments and activities you have already completed and that your professor has graded.

### **Academic Integrity**

Wesleyan's College expects student to show integrity in all of their work. Cheating, plagiarism, unauthorized collaboration, inventing or falsifying information, turning in work for more than one class without authorization, or helping someone else are all violations of the Honor Code and are not tolerated. Any of these forms of cheating will not be tolerated and will be grounds for a grade of zero on the exam or assignment and a grade of F for the course, in addition to any penalties imposed by the Provost.

### **Late Assignment Policies**

I want to help you succeed during these challenging times. Submit assignments by the due date although a two-day grace period is acceptable without late penalty. I will not accept work after the grace period unless there has been a discussion to reasonably modify deadlines. Please contact me if a crisis occurs (illness, injury, internet difficulties, etc.) that prevents you from submitting your work in a timely fashion.

### **Attendance Policy**

Wesleyan's Attendance Policy will be upheld in this course. Refer to Wesleyan's Campus-Wide Academic Policies for more information.

Because visual language skills develop slowly over time and with practice, regular participation is essential in this course. Any time students do not participate fully in class, their grades may suffer due to missed instruction, group assignments, and/or collaborative activities.

### **Potential Changes to Course Schedule**

The following week-to-week schedule is a general plan for the course. Deviations may be necessary and will be announced in advance via announcement and/or e-mail. Students should check their course site announcements and emails at least once every twenty-four hours throughout the term to watch for updates regarding this course.

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## **Course Schedule**

### **NOTICE:**

This syllabus sets forth a tentative schedule of class topics. However, the instructor reserves the right to modify this schedule and assignments to enhance student learning.



## Week One

*\*Quiz 1 covers content from recorded lectures from Week 1\**

*\*Focus Works List for Test 1 posted this week\**

### **Foundations of Art History**

#### (1) Topics

- "An Introduction to the Course"\*
- "What Is Art History?"
- "Foundations of the Renaissance"
- "The High Renaissance"
- "Renaissances"

#### (2) Readings/ materials to review

- E. H. Gombrich, *The Story of Art* (first published 1950), 15-37 ("Introduction: On Art and Artists")
- Katy Hessel, *The Story of Art Without Men* (2022), 9-13, 19-42 ("Introduction," "Painting Herself Into the Canon")
- Watch Hannah Gadsby, "Venus on a Clam," from *Renaissance Woman* (2015)
- Watch excerpt from Hannah Gadsby, Douglas (2020) ("I'll give you a lecture!") (posted to the Media Gallery in Moodle)

#### (3) Reading response

- Question based on Gombrich and/or Hessel (you can also bring in Gadsby)
- Responses to your classmates' questions

Assignments submitted via Moodle by Thursday and Sunday at 11 PM Beijing time

#### (4) Additional assignments due this week

- One-minute introductory audio/ video: 3 things about you
- Quiz 1 (10 questions, multiple choice)

Assignments submitted via Moodle by Sunday at 11 PM Beijing time; quiz is open for 7 days Moodle; opens at 5 AM Beijing time on Monday, closes at 11 PM Beijing time on Sunday

## Week Two

*\*Test 1 covers all content from Week 1 and Week 2\**

### **Baroque Art in Italy and Spain; Art of Empires**

Review for Test 1

#### (1) Topics



- "Prelude to Baroque Art: Mannerism"
- "Baroque Art"
- "Age of Rubens, Rembrandt, and Vermeer"
- "Art of Empires"
- "Art of the Royal Court of Benin"

(2) Readings/ materials to review

- Barbara Plankensteiner, Benin (Milan: 5 Continents Editions, 2010), 7-19, 23-30, 39-47
- Listen to the painter Mario Cavaradossi's aria from Puccini's opera Tosca, Act III, "E lucevan le stelle" (And the stars shown) (set in Rome during Napoleon's invasion of Italy in 1800)
- Watch excerpts from "Portrait of a Lady on Fire" (director Céline Sciamma, 2019) (posted to the Media Gallery in Moodle)
- Re-listen to Antonio Vivaldi's The Four Seasons - Summer in G Minor, RV. 315

(3) Reading response

- Question based on Plankensteiner
- Responses to your classmates' questions

Assignments submitted via Moodle by Thursday and Sunday 11 PM Beijing time

(4) Additional assignments due this week

- Test 1 (timed, 60 minutes; 3 short essay questions)

Testis open for 3 days Moodle; opens 5 AM Beijing time on Friday, closes 11 PM Beijing time on Sunday

### **Week Three**

*\*Quiz 2 covers content from recorded lectures from Week 3, only\**

### **Europe and America in the 1800s; Shift Your Gaze**

(1) Topics

- "Rococo and Neoclassicism"
- "Europe and America, 1800 to 1870"
- "Impressionism"
- "Post-Impressionism"
- "Shift Your Gaze"

(2) Readings/ materials to review

- bell hooks, Art on My Mind: Visual Politics (New York: The New Press, 1995), xi-xvi, 1-9 ("Art Matters" and "Art on My Mind")
- Watch Titus Kaphar, "Can art amend history?"



-- Watch/ listen to The Carters, "Ape\*\*\*\*"

(3) Reading response

- Question based on hooks (you can also bring in Kaphar and The Carters)
- Responses to your classmates' questions

Assignments submitted via Moodle by Thursday and Sunday at 11 PM Beijing time

(4) Additional assignments due this week

- Quiz 2 (10 questions, multiple choice)

Quiz is open for 7 days Moodle; opens at 5 AM Beijing time on Monday, closes at 11 PM Beijing time on Sunday

## **Week 4**

*\*Quiz 3 covers content from recorded lectures from Week 4, only\**

*\*Focus Works List for Test 2 posted this week\**

## **Varieties of Modernism**

(1) Topics

- "Cubism, Plus Some"
- "Dada and Surrealism"
- "Forms of Abstraction"
- "Abstract Expressionism"
- "Varieties of Modernism"

(2) Readings/ materials to review

- Ingrid Pfeiffer, "Fantastic Women in Europe, the U.S., and Mexico," in *Fantastic Women: Surreal Worlds from Meret Oppenheim to Frida Kahlo*, edited by Ingrid Pfeiffer (Munich: Hirmer, 2020), 25-37
- Leonora Carrington, *The Milk of Dreams* (New York: The New York Review Children's Collection, 2013), 4-15, 38-41, 52-54
- Watch "Cabaret Voltaire"
- Watch Meta/ Facebook commercial, "The Tiger and the Buffalo" (November 2021)

(3) Reading response

- Question based on Pfeiffer and/ or Carrington (you can also bring in Cabaret Voltaire, Meta)
- Responses to your classmates' questions

Assignments submitted via Moodle by Thursday and Sunday at 11 PM Beijing time

(4) Additional assignments due this week



-- Quiz 3 (10 questions, multiple choice)

Quiz is open for 7 days Moodle; opens at 5 AM Beijing time on Monday, closes at 11 PM Beijing time on Sunday

## Week 5

*\*Note the unusual Friday deadlines, because the Summer Session ends on a Friday, not a Sunday\**

*\*No extensions will be granted after Friday; no 2-day grace period on assignments this week\**

*\*Test 2 covers all content from Week 3, Week 4, and Week 5\**

## **How to Make An Art**

Review for Test 2

### (1) Topics

- "Pop Art"
- "Impossible Images"
- "Performances"
- "Contemporary Art"
- "Session in Review"

### (2) Readings/ materials to review

- Linda Nochlin, "'Why Have There Been No Great Women Artists?'" in *Women Artists: The Linda Nochlin Reader* (New York: Thames & Hudson, 2015), 42-68
- Watch Joseph Beuys, "[I Like America and America Likes Me](#)" (1974)
- Watch Bruce Nauman, "[Walk with Contrapposto](#)" (1968)
- Watch Gordon Matta-Clark, "[Splitting](#)" (1974)
- Watch Martha Rosler, "[Semiotics of the Kitchen](#)" (1975)
- Watch Hennessy Youngman (Jayson Musson), ART THOUGHTZ, "How to Make An Art" (2011) (posted to the Media Gallery in Moodle)

### (3) Reading response

- Question based on Nochlin
- Responses to your classmates' questions

Assignments submitted via Moodle by Wednesday and Friday at 11 PM Beijing time

### (4) Additional assignments due this week

- Test 2 (timed, 60 minutes; 3 short essay questions)

Testis open for 3 days Moodle; opens 5 AM Beijing time on Wednesday, closes 11 PM Beijing time on Friday



### **Civility in the Academic Community**

Students, faculty, and staff are expected to treat one another with respect in all interactions both during class meetings and on the Moodle course site. Rude, disruptive and/or disrespectful behaviors as determined by a faculty member interfere with other students' rights and with the professor's ability to teach. Therefore, any student exhibiting unacceptable behaviors during a class meeting or Moodle collaborative activity will be asked to leave and will be counted absent for that class period or activity. Failure to cooperate with this process will result in disciplinary action that may include withdrawal from the class or dismissal from the College. Violations will be reported to the Provost.

### **Disabilities Statement**

Wesleyan College is committed to equal education, full participation and access to facilities for all students. Any student who requires reasonable academic accommodations, use of auxiliary aids or facility access for a class must first register with Disability Resources by contacting Jill Amos, Director of Disability and Advocacy Services, [jamos@wesleyancollege.edu](mailto:jamos@wesleyancollege.edu) or (478) 757-5219. If reasonable accommodations are established, students should request Accommodation Letters from Disability Resources then schedule an appointment to meet with the professor to determine how the accommodations will be implemented for each class as early in the semester as possible. Accommodations require advance notice to implement and will not be retroactively administered for the semester. Accommodations that decrease the integrity of a course will not be approved.

### **Privacy in Teaching & Learning Spaces**

In order to promote an environment in which ideas may be freely expressed, the interior offices; in-person and virtual classrooms; and Moodle course sites at Wesleyan are private spaces. The unauthorized creation of photographic images, audio recordings, or video recordings of students or faculty in these spaces is considered to be disruptive behavior which may result in a student's removal from class according to the professor's discretion. The distribution of unauthorized images or recordings, or of class meeting recordings shared by a professor for instructional purposes, without the express written permission of the College is strictly prohibited and is subject to disciplinary action by the Provost of the College.