

**San José State University**  
**Department of Art and Art History,**  
**ARTH 70B (Section 1), Spring 2017**

**Instructor:** J.D. Movassat, Ph.D.  
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**Office Hours:** MW 7:30-9:00 a.m. or by appointment  
**Class Days/Time:** MW 1:30-2:45 p.m.  
**Classroom:** Art Building 133  
**GE/SJSU Studies Category:** Fulfills Core GE Area C1  
**Campus Emergency Number:** 911  
Escort: 42222

***Faculty Web Page, Canvas, arth.sjsu.edu, MYSJSU Messaging***

Information on the course may be found on my faculty web page accessible through the Quick Links>Faculty Web Page links on the SJSU home page. Copies of the syllabus can be found on Canvas, arth.sjsu.edu (see below for access information), and <http://www.sjsu.edu/art/documents/greensheets/>.

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on the Canvas course website at [www.sjsu.instructure.com](http://www.sjsu.instructure.com). You are responsible for checking with this website frequently for announcements, information on your grades, etc.

All reading materials and images can be found on <http://arth.sjsu.edu>. **Access to this site USER: arth, PASSWORD: (to be announced).**

Access to Turnitin is through Canvas this semester. You will need to be aware of this because you will be submitting your term paper assignment electronically by the beginning of class on the day it is due.

You are also responsible for regularly checking with the messaging system through MySJSU for all information concerning enrollment and university issues.

***Department of Art & Art History***

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors go to the following: <http://www.sjsu.edu/art/> or the Art & Art History department office in Art 116, (408) 924-4320, art@sjsu.edu.

## **Course Description**

This course provides an introduction to the arts of the western world from the Renaissance to the Modern periods of art history. The purpose of this course is to increase your knowledge of artistic trends in the western world, and enhance your appreciation of the ways in which artistic developments reflect contemporary social, political, and religious trends within a given culture. The course will examine the interaction of analytical and creative processes in the production and perception of works of art, and the significance of the historical and cultural contexts in which the works were created and interpreted. Works of art from a variety of media expressing the diversity of cultural, religious and social conditions will be discussed including, but not limited to, works of architecture, painting, sculpture, textiles, with a special emphasis on the role of women.

## **Course Goals and Student GE Learning Objectives**

**Upon successful completion of this course, students will be able to do the following:**

- (GELO1) Recognize aesthetic qualities and processes that characterize works of the human intellect and imagination.
- (GELO2) Respond to works of art both analytically and affectively in writing and class discussions.
- (GELO3) Write clearly and affectively.
- (GELO4) Understand the historical and cultural contexts in which specific works of art were created.
- (GELO5) Recognize the accomplishments of and issues related to women and diverse cultures as reflected in the works of art.
- (GELO6) Experience significant works of art in the classroom and in exhibitions.

## **Required Texts/Readings**

### **Textbook**

Marilyn Stokstad, *Art History*, Vol. 2 *or* Portables 4 and 6, 5th Edition, Pearson/Prentice Hall (2013).  
Optional: Harvey, *Writing with Sources*, Sylvan K. Barnet, *A Short Guide to Writing About Art* (this book is useful for those of you unfamiliar with art history in general – it's available in older versions as well, and is on reserve in the library). Each week you will have assigned readings in Stokstad AND a number of articles that you will find on the website. By the second week of class you should have purchased the text and should be well into your readings (see schedule and attached list).

### **Other Readings**

See below and course website for list of additional readings.

## **Library Liaison**

Our library Liaison is Rebecca Kohn. She can be reached via email at [Rebecca.Kohn@sjsu.edu](mailto:Rebecca.Kohn@sjsu.edu) and by phone at [\(408\) 808-2007](tel:4088082007). Her office is located on the 4th floor of the King Library and she welcomes students to contact her with research questions. Art and art history library resources are available online at [libguides.sjsu.edu/Art](http://libguides.sjsu.edu/Art). All of the University Library Resources can be accessed at [libguides.sjsu.edu/az.php](http://libguides.sjsu.edu/az.php)

## **Classroom Protocol**

Each person is of intrinsic worth and is thus worthy of respect in all interactions; please keep this awareness at the forefront of your considerations as you enter and exit the classroom, and as you comport yourself in the class (and in all of your other classes as well).

Treat guests with **respect and courtesy**.

Respectful behavior includes **silence when others are speaking, entering the room quietly** and inconspicuously, leaving the room during a lecture **only as a matter of greatest urgency**, being **attentive** to the class in progress, **raising your hand** if you wish to be acknowledged, and **refraining from all other interactions (personal and electronic)** while class is going on.

This specifically includes refraining from cell phone use in any way during class (turn **OFF** your cell phone when you are in class), and engaging in the use of your computer **ONLY** for note-taking and electronic text reference. I reserve the right to **CLOSE** your laptop if I see you busy with affairs outside the class's purview.

## **Assignments and Grading Policy**

**Examinations:** There will be *three exams* (I will drop the lowest one) and *one final* examination. Material covered will be from the assigned readings in the texts, essay questions per chapter at the end of this syllabus, handouts received in class, articles on the course web site, and class lectures.

Each exam will include one or all of the following: slide identifications or slide comparisons (GELO 1, 4), multiple choice and/or short answer questions (GELO 2, 5, 6), map work and/or essay questions (see chapter questions included in this syllabus) (GELO 1-5). The final examination will include all or some of the above **AND** essays.

Class attendance is essential as not all images shown are in the text and a great deal of the material covered in lecture is **NOT** in the texts.

There will be **NO MAKEUP EXAMINATIONS**, and **NO EARLY EXAMINATIONS**, so **make plans accordingly. See schedule below for the exam dates.**

Cheating will result in a grade of zero.

**Term Writing:** By the end of this semester you will have written 1500 words in the exam essays and one term paper. The paper must be submitted by the beginning of class on the days it is due (I do **NOT** accept late papers, emailed papers, etc.). See Canvas for the Term Paper information.

**In addition** the paper **must be submitted** electronically to Turnitin (through Canvas) by the beginning of class on the day it is due. (GELO 1-6)

**Plagiarism:** Plagiarism is a **serious academic offense** with grave consequences. Please be scrupulous about documenting your sources. You are plagiarizing when **you fail to cite your sources** so that someone else's words and ideas appear to be your own. Here are three common ways people plagiarize:

- (1) **forgetting to put quotes** around words or sentences **you have copied** directly into your text from another source,;
- (2) **summarizing or paraphrasing** in your own words the work of someone else **without** citing the source even if you've changed the word order;
- (3) **borrowing facts** that are **not common knowledge** (a fact is considered common knowledge if it appears without a reference to its author in three other general texts). Remember, information taken from your textbook, class lectures, or readings **must be documented** unless you are sure it is common knowledge.

**Citations:** When you use information from your textbook, journals (from JSTOR or Art Full Text), books, labels, the wall text plaques at the museum, docents, readings, class lectures, or the website of the museum, you must document your sources.

Put quotation marks around the passage you have copied and use a *superscript* number for your citation (Chicago Manual of Style) OR include an *in-text citation* (MLA). Even if you paraphrase you **must cite!** **If you use CMS (Chicago) you must include Endnotes** at the end of your paper AND a **Bibliography**. If you are using MLA, then include a **WORKS CITED** page.

**AVOID** the following: DO NOT USE ENCYCLOPEDIAS, Wikipedia, Answers.com, About.com, ANY BLOGS, and any website that is NOT scholarly!!

### **Computer Problems?**

Viruses, hard drive crashes, disk failures, program inconsistencies, printer out of ink, printer out of paper, inability to access internet, “the dog ate my assignment,” I’ve heard them all. Get a jump/flash drive and save your paper on it. You can print it out, or work on it anywhere a computer is available. Check out the Computer Center on the second floor of the Student Union:

<http://as.sjsu.edu/ascsc/index.jsp>, if you need computer assistance.

**No email or campus mail deliveries of term essays will be accepted.** NO EMAILED papers will be accepted; no papers under the door of my office nor turned into the Art Office or the Visual Resources Library. Be forewarned: don’t rely solely on your disk copy or hard drive for your copy. Print them out to be safe.

All papers are **DUE by BEGINNING of class. NO LATE PAPERS. No excuses accepted.**  
**Don’t forget to submit your paper to CANVAS (do not submit the appendix).**

Any material not returned to you in class will be available **after** the end of the school year. If you would like me to mail your papers/essays, please leave with me a 9x12 self-addressed stamped envelope (3 stamps).

### **Class Participation:**

Part of your grade will be based **on your participation in class**, class discussions, and class group work (i.e. web site readings, questions/in-class discussions). (GELO 1) I will take note of those people who do and do not participate.

Participation requires doing the assignment, being ready to discuss the assignment with your fellow students in-group work, and presenting your findings to the class. **Hint:** If I **can’t** match your name with your face by the end of the semester, then you won’t get a class participation grade.

**Extra Credit:** I will give you the chance to earn some extra credit this semester. But DO NOT rely on this extra credit to pull up your grade. It can only help a little bit!

### **Get to Know Me**

My office hours are for you. Make sure you get to know me during the semester. I’m here to help you and sometimes I can, with a bit of advice, make your studying more successful.

## Acceptable Art Museums in the Area\*

<b>Stanford Art Museum (Cantor Museum) (free)</b> Palo Alto, CA	<b>San Jose Museum of Art</b> San Jose, CA
<b>Museum of Textiles and Quilts</b> San Jose, CA	<b>De Young Museum</b> San Francisco, CA
<b>Legion of Honor</b> San Francisco, CA	<b>Museum of Modern Art</b> San Francisco, CA
<b>Triton Museum</b> Santa Clara, CA	

**\*ALWAYS call or check on line before you go to a museum to find out what is on exhibit and when the museum is open! Most museums are closed on Mondays. Most museums have one free day each month and they are open late at least one night each week. Reduced student admission is available as are membership passes. CHECK BEFORE YOU GO!**

### **IMPORTANT DATES TO REMEMBER (note Add/Drop days)**

Tuesday, Feb. 7	Last Day to Drop without “W”
Tuesday, Feb. 14	Last Day to Add
<b>Wednesday, Feb. 22</b>	<b>Exam #1</b>
<b>Wed., March 22</b>	<b>Exam #2</b>
<b>March 27-31</b>	<b>Spring Break Holidays (campus closed)</b>
<b>Wed., April 5</b>	<b>Museum Paper TOPIC due (form to fill out in class)</b>
<b>Wednesday, April 26</b>	<b>Exam #3</b>
<b>Monday, May 8</b>	<b>Museum Paper DUE (at beginning of class!)</b>
<b>Wednesday, May 16</b>	Last day of class
<b>Final Examination:</b>	<b>Friday, May 24, 12:15-2:30 p.m.</b>

### **GRADING**

The grade for this course is first dependent on whether or not *all aspects* of the course have been completed. **Incomplete course work will result in a failing grade (in other words, you MUST submit a term paper).** The final grade is based on the **two of the three** exams (20% each - I will drop your lowest exam), Museum Paper (30%), Class Participation (5%), and the Final Examination (25%); extra credit (+1.5%). The following is the grade scale for the final course grade based on **percentages**: 95-100%, A; 90-94, A-; 86-89, B+; 83-85, B; 79-82, B-; 75-78, C+; 72-74, C; 68-71, C-; 65-67, D+; 62-64, D; 59-61, D-; below 58, F.

### **The new University policy on a grade of “Incomplete”:**

The days when you could miss some major assignments during the semester, and work out a deal to get an incomplete and finish them later, are at an end. In “days of olde,” it was not uncommon for students to arrange to finish work long after the semester ended by taking an “Incomplete” instead of a letter grade. The University is cracking down on this practice. It is no longer possible to do this without a formal petition to the Dean’s office in which I explain that the missing work was *my* fault. It is, of course, *never* my fault. So, know this from the beginning: you must complete and submit all work on schedule. Anything missing will be counted as a “0” and there will be **no** opportunity to submit it after the due date.

You should know what the assignments are and when they are due. Everything is listed on this syllabus. The website has all the handouts and readings. The semester ends when the semester ends. The numbers, in the end, cannot be changed with negotiations or tears. Be warned in advance.

## ***Writing Rubrics***

### **Five Point Scoring Rubric for Writing (as suggested by GE Assessment)**

**5** – Outstanding response with superior supporting examples or evidence; unusual insights, creative and original analysis, reasoning, and explanation; superior mastery of content; goes well beyond minimum required for the assignments. Excellent use of sources and citations.

**4** – Interesting throughout, flows smoothly, good transitions. Well-organized for topic. Good use of mechanics and sentence structure. Good use of sources and citations.

**3** – Interesting most of the time; flows smoothly but some poor transitions. Organized but some weaknesses and minor mechanical errors. Weak use of sources and some lack of proper citation.

**2** – Interest lowered by lapses in focus. Flow is interrupted by many poor transitions. Organization weak, strays from topic. Some serious mechanical errors. Lack of use of sources.

**1** – No clear focus; jerky and rambling. Poorly organized. Many mechanical errors and weak sentence structure. No sources.

**0** – Plagiarized papers will result in a “0”.

**ARTH 70B SPRING 2016, Course Schedule\***

<b>Weeks</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1-2	1/30 2/1	<b><i>Introduction, Proto-Renaissance</i></b> Review of Classical and Medieval Art <u>Readings:</u> Stokstad, “Use Notes,” “Starter Kit,” “Introduction”, Chapter 20; Cennino Cennini, “Craftsman’s Handbook,” “Brunelleschi’s Peep Show”
3-4	2/6, 8 2/13, 15	<b><i>Fifteenth Century: Early Renaissance</i></b> <u>Readings:</u> Stokstad, Chapters 18 and 19; “Brunelleschi’s Peep Show,” “Jan Van Eyck,” “Robert Campin,” “Rogier van der Weyden”
5-7	2/20, 22 2/27, 3/1 3/6	<b><i>Sixteenth Century: High Renaissance</i></b> <u>Readings:</u> Stokstad, Chapters 21 and 22: “Palladio’s Vicenza” Raphael Sanzio from Vasari’s <i>Lives of the Artists</i> , “Mannerism,” “Durer’s St. Jerome,” “Durer’s <i>A Knight, Death and the Devil</i> ,” “16 <sup>th</sup> C. Women Artists” <u>Exam: #1</u> , Wednesday, February 22 (may include info on syllabus)
7-8	3/8 3/13, 15	<b><i>Seventeenth Century: Baroque</i></b> <u>Readings:</u> Stokstad, Chapter 23: “Gentlemen in Satin: Dutch Dress,” “Dutch Art Market,” “Mystery of Vermeer’s <i>Little Street...</i> ”
9-10	3/20, 22 4/3, 5	<b><i>Eighteenth Century to Early Nineteenth Century</i></b> <u>Readings:</u> Stokstad, Chapter 30; “Drawings” by Rosalba (Carriera), “Royal ‘Matronage’ of Women Artists...,” “Mary Moser and Angelica Kauffmann” <u>Exam: #2</u> , Wednesday, March 22 <u>Assignment: Topic of Museum Paper, Wed., April 5</u> <b><i>SPRING BREAK: MARCH 27-31</i></b>
11-13	4/10, 12 4/17, 19 4/24	<b><i>Mid- to Late Nineteenth Century</i></b> <u>Readings:</u> Stokstad, Chapter 31; “The Orientalists,” “Van Gogh’s Japonisme Portraits”
13-16	4/26 5/1, 3 5/8, 10 5/15	<b><i>Twentieth Century</i></b> <u>Readings:</u> Stokstad, Chapters 32 and 33; “Frank Lloyd Wright and the Young Le Corbusier,” “Jacob Lawrence and the Harlem Renaissance,” “Viewing (Georgia) O’Keeffe” <u>Exam: #3</u> , Wednesday, April 26 <u>Assignment: Museum Paper Due, Monday, May 8 (hard copy in class; electronic on Canvas)</u> <b><i>**Last Day of Instruction, Monday, May 15**</i></b>
16-17		<b>FINAL EXAM SCHEDULE: No MAKEUPS, NO Late/Early exams</b> <b><i>Wednesday, May 24, 12:15-2:30 p.m.</i></b>

\*The above schedule is tentative and may change as we progress through the course.

**Readings**  
(in order per course schedule – NOT alphabetical)

Munsterberg, Marjorie. *Writing About Art*. New York: City College of New York, 2009. Appendix III.

Cennini, Cennino D'Andrea. *The Craftsman's Handbook. The Italian "Il Libro dell' Arte."* Translated by Daniel V. Thompson, Jr. New York: Dover, 1933. <http://www.noteaccess.com/Texts/Cennini/3.htm>

Calter, Paul. "Brunelleschi's Peep Show and the Origins of Perspective." Dartmouth College, 1998. <http://www.dartmouth.edu/~matc/math5.geometry/unit11/unit11.html>

"Jan Van Eyck," WebMuseum, Paris. 2002. <http://www.ibiblio.org/wm/paint/auth/eyck/>

"Robert Campin: The Merode Altarpiece." [http://employees.oneonta.edu/farberas/arth/arth214\\_folder/campin.html](http://employees.oneonta.edu/farberas/arth/arth214_folder/campin.html)

"Rogier van der Weyden." [http://www.all-art.org/gothic\\_era/weyden1.html](http://www.all-art.org/gothic_era/weyden1.html)

"Giorgio Vasari's Lives of the Artists: Raphael Sanzio Painter and Architect." Translated by Gaston C. Devere (1915) and retranslated by Adrienne DeAngelis. 2008. <http://www.efn.org/~acd/vite/VasariRaphaelS.html>

Glancey, Jonathan. "The Stonecutter Who Shook the World." *The Guardian* (4 January 2009). <https://www.theguardian.com/artanddesign/2009/jan/05/architect-andrea-palladio>

Heilbrunn Timeline of Art History. "Mannerism." Metropolitan Museum. 2010. [http://www.metmuseum.org/toah/hd/zino/hd\\_zino.htm](http://www.metmuseum.org/toah/hd/zino/hd_zino.htm)

Royal Collection Trust. "Albrecht Durer: *A Knight, Death and the Devil* (1513)." 2016. <https://www.royalcollection.org.uk/collection/800104/a-knight-death-and-the-devil>

Parshall, Peter W. "Albrecht Durer's St. Jerome in His Study: A Philological Reference," *The Art Bulletin* 53 (Sept. 1971): 303-305.

King, Catherine. "Looking a Sight: Sixteenth-Century Portraits of Women Artists." *Zeitschrift fur Kunstgeschichte* 58 (1995): 381-406.

Kettering, Alison McNeil. "Gentlemen in Satin: Masculine Ideals in Later Seventeenth-Century Dutch Portraiture." *Art Journal* 56/2 (Summer 1997): 41-47.

Walker, Peter. "Mystery of Vermeer's *Little Street, Delft* Revealed." *The Guardian* (23 November 2015). <https://www.theguardian.com/artanddesign/2015/nov/23/vermeer-little-street-in-delft-mystery-revealed>

Janson, Jonathan. "A Brief Overview of the Dutch Art Market in the Seventeenth Century." EssentialVermeer.Com. 2009. [http://www.essentialvermeer.com/dutch-painters/dutch\\_art/ecnmcs\\_dtchart.html](http://www.essentialvermeer.com/dutch-painters/dutch_art/ecnmcs_dtchart.html)

- Russell, Francis. "Drawings by Rosalba." *The Burlington Magazine* 139/1128 (March 1997): 196-198.
- Strobel, Heidi A. "Royal 'Matronage' of Women Artists in the Late-Eighteenth Century." *Woman's Art Journal* 26/2 (Autumn 2005-Winter 2006): 3-9.
- Bluett, Amy. "Mary Moser and Angelica Kauffmann: the RA's Founding Women." *The Royal Academy of Arts* (2 March 2015).  
<https://www.royalacademy.org.uk/article/mary-moser-and-angelica-kauffman>
- Baddeley, Oriana. "The Orientalists: Delacroix to Matisse." *Oxford Art Journal* 7 (1984): 69-71.
- Kodera, Tsukasa. "Japan as Primitivistic Utopia: Van Gogh's Japonisme Portraits." *Simiolus: Netherlands Quarterly for the History of Art* 14/3 (1984): 189-208.
- Lisle, Laurie. "Viewing O'Keeffe." *Journal of the Southwest* 30/2 (Summer 1988): 254-258.
- Wheat, Ellen Harkins. "Jacob Lawrence and the Legacy of Harlem." *Archives of American Art Journal* 26/1 (1986): 18-25.
- Turner, Paul Venable. "Frank Lloyd Wright and the Young Le Corbusier." *The Journal of the Society of Architectural Historians* 42/4 (Dec. 1983): 350-359.

## **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>. Some of the information from that website is below:

### **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - The instructor of this green sheet will only allow audio recordings within class and only through prior verbal permission. No video recording of the lecture is allowed without prior written permission.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. **You may not publicly share or upload instructor generated material for this course** such as exam questions, lecture notes, or homework solutions without instructor consent.”

### **SJSU Peer Connections**

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](#) at <http://peerconnections.sjsu.edu> for more information.

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at <http://www.sjsu.edu/counseling>.