

**San José State University  
Department of Art & Art History**

**Art History 70B, Art History, Renaissance to Modern, Section 2, Spring 2018**

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<b>Office Hours:</b>	Monday 12-1; Wednesday 9:30-10:30 or by appointment
<b>Class Days/Time:</b>	MW 4:30-5:45
<b>Classroom:</b>	Art 133
<b>GE/SJSU Studies Category:</b>	Fulfills Core GE Area C1
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**Course Description**

This course provides an introduction to the art of the western world with an emphasis on painting from the Renaissance to the beginning of modern art in Europe. The course aims to increase your knowledge of artistic trends, enhance your appreciation of the ways in which artistic developments are shaped by and also shape contemporary social, political, and religious trends within a given period and increase your understanding of ways of looking at works of art. We will be attentive to changes in the function of art and the role of the artist. However, our primary concern throughout the course will be in developing an increasing awareness of the infinitely varied potential for rich and complex communication that is central to the visual arts. We will work hard on understanding how visual images work and how to analyze and write about them.

**Course Learning Outcomes:**

Upon successful completion of this course, students will have improved their ability to:

- recognize how significant works illuminate enduring human concerns
- respond to such works by writing both research-based critical analyses and personal responses (Paper 1 and 2)
- write (more) clearly and effectively (Paper 1 and 2)
- discuss characteristics and concerns typical or distinctive of art from various historical periods using a more precise and sophisticated vocabulary. (Papers, exams)
- articulate a basic understanding of ways that works of art function, and of ways that art shapes human society and is shaped by historical and cultural conditions. (Papers, exams)
- feel more at home in an art museum as a more knowledgeable and thoughtful observer of art. (Paper 2)

As in any university course, Art History 70B does not *give* you these competencies but creates an opportunity for you to work toward achieving them. The university is not a business and you are not simply buying content. You must work hard to learn and develop your skills. Let me know if you need help.

## **Required Texts/Readings**

### **Textbook**

Marilyn Stokstad and Michael Cothren, *Art History*, Vol. II, 6th Edition, Pearson/Prentice Hall (2014).

You will need to use the [Course Website](http://arth.sjsu.edu/courses/index.php) (<http://arth.sjsu.edu/courses/index.php>) often. Click on course web pages at the left of the screen and then on our course; the user name is arth and I will give you the password on the first day of class. Slide lists and images will be posted on this website.

### **Library Liaison**

Our Library Liaison is Aliza Elkin. She can be reached by email at: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@sjsu.edu)

She maintains an excellent Website: <https://libguides.sjsu.edu/Art>

## **Course Requirements and Assignments**

Written work for the course will include two short papers (45%); personal vocabulary lists with definitions you will compile as you read each chapter; several possible in-class exercises; 2 quizzes; a midterm (all of these items combined will be worth 35%) and a final exam (20%). The papers will focus on skills of visual analysis. One of them will be based on images in the book and the other will require you to travel to a regional museum, either the Cantor Center for the Visual Arts at Stanford or the Legion of Honor in San Francisco. The papers, quizzes and exams are all designed to direct your learning to the Student Learning Outcomes 1-6.

Papers must be turned in on time, but if for some reason you are unable to do so, I must receive an email from you, by the time the paper is due, saying that the paper will have to be late. If you do not notify me, I will have to deduct points--2 points for each day the paper is late.

Although I rarely offer extra credit, there are two events of interest to anyone taking art history coming up this semester. On February 22 and 23, an art history graduate student, Sarah Lysgaard, will present a recreation of a ballet in which the King of France was a dancer. On Saturday, April 21, the Art History Department will host a symposium. I will say more about each of these events as we near them.

### **Guidelines for vocabulary work:**

As you read each chapter in the textbook, I want you to locate at least 15 words per chapter that you do not know (or don't really know) that seem important to have in your vocabulary in order to fully grasp what you read. I do **not** mean foreign words—those are defined right in the text—and I **do not** mean the “art history” words that are bolded in the text and/or in the glossary and defined—we’ll be working on those together. Also, do not include proper nouns (names of people, cities, etc). What I am looking for is a personal vocabulary list of words. Keep a running list, with definitions, of course, and I will ask for them periodically. The definition should be in the same part of speech (thus if you look up a word in its adjectival form, choose the adjectival definition). If there are several definitions in the dictionary, choose the one that best seems to fit the context of what you read. If the definition includes another form of the same word—be sure to define that word, too: for

example, *penitential* means expressing penitence—be sure to define penitence, too. Again: **I will not give credit for lists that are composed of foreign words, proper nouns or words that are bolded in the text.** Please make this a **hand-written** list. Don't worry about your handwriting quality. I am quite good at reading student writing. I am convinced that handwriting gives you another means of learning (and sidesteps the temptation to cut and paste which tends to cause students to simply sidestep the whole learning process).

## Grading Information

### Rubric for grading papers:

Papers will be assigned number grades based on the following criteria:

- (1-20 points) Paper conveys a good, university-level understanding and analysis of the chosen work of art.
- (1-20 points) Ideas are well supported with specific references to the work of art you are discussing.
- (1-20 points) Paper is well structured (intro, conclusion, good paragraphs) and has a clear thesis.
- (1-20 points) Grammar and English mechanics are correct.
- (1-10 points) Paper is well aimed to a general reader--this reader is not your teacher, but an intelligent, interested person who doesn't know as much about art history as you do.
- (1-10 points) All required parts of the assignment are included.  
Paper meets professional standards: spell-checked and copy-edited (**use the checklist** that you will find on the handout on the course website titled "Tips for Writing Effective Short Papers" after you have read the whole handout).

Please follow the link to university policies below and read the policy on Academic Integrity and know that I will not tolerate plagiarized papers. The assignments do not require research, but **if** you choose to do some research, you must be careful to avoid using any sentences or phrases from your sources and you must include a **bibliography** of any sources you cite, including museum wall texts. I am quite practiced at analyzing student writing and will accept no plagiarism. **A paper that contains any plagiarized passages will be given 0 points.**

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](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

## Classroom Protocol

The citizens of the State of California subsidize your education at a level that is higher than you probably realize, almost 50%. You owe it not only to yourself, but also to them to attend **every** class and make the most of it. I shouldn't have to put in writing that you are expected to be on time with your cell phone turned off and put away. That is simply mature behavior expected of any college student. If an emergency situation makes it necessary for you to make or receive a call during class time, you must inform me *before* class. Otherwise do not accept calls during class—almost anything can wait.

Laptops present a new set of issues in the classroom. I would advise you not to use yours in class--they can be distracting to you, and those shiny, lighted, moving screens are a big distraction and visual annoyance to other students. If you must use a laptop for note-taking, I ask that you let me know and email your notes to me, so I can see that you are indeed using the machine for that purpose. This is a new requirement on my part because the use of screens seems increasingly to distract students.

## Art History 70B/Art History, Renaissance to Modern, Spring, 2018, Course Schedule

Subject to change as necessary. Any significant changes (that is, changes in due dates) will be announced in class and by email, but exams will always be based on where we actually are in class and not on the ideal progress of the schedule. This is a vast sweep of history and we are likely to get behind the schedule. Reading Assignments are based on the Sixth Edition of Stokstad—if you have a different edition just follow the chapter titles and not the numbers.

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 24	Introduction: Familiarize yourself with the textbook and its resources. Read the introduction to the text.
2	January 29	Fourteenth-Century Art in Italy (begin reading Stokstad, Chapter 18, pages 542-562--we will just read the Italian section)
2	January 31	Fourteenth-Century Art in Italy
3	February 5	Fifteenth-Century Art in Northern Europe (begin reading Stokstad, Chapter 19)
3	February 7	Fifteenth-Century Art in Northern Europe
4	February 12	Fifteenth-Century Art in Northern Europe
4	February 14	<b>First paper due in class</b> Renaissance Art in Fifteenth-Century Italy (begin reading Stokstad, Chapter 20)
5	February 19	Renaissance Art in Fifteenth-Century Italy
5	February 21	Renaissance Art in Fifteenth-Century Italy <b>February 22<sup>nd</sup> and 23<sup>rd</sup>: Extra Credit Option Performance on Campus “The Sun King Dances”</b>
6	February 26	Sixteenth-Century Art in Italy (begin reading Stokstad, Chapter 21)
6	February 28	Sixteenth-Century Art in Italy
7	March 5	Sixteenth-Century Art in Italy
7	March 7	<b>First Quiz</b> Sixteenth-Century Art in Northern Europe and the Iberian Peninsula (begin reading Stokstad, Chapter 22)
8	March 12	Sixteenth-Century Art in Northern Europe and the Iberian Peninsula
8	March 14	Seventeenth-Century Art in Europe (begin reading Stokstad, Chapter 23)
9	March 19	Seventeenth-Century Art in Europe
9	March 21	<b>Mid-term Exam</b>  <b>March 26-30: Spring Break</b>

10	April 2	Seventeenth-Century Art in Europe
10	April 4	Still Life Painting and Landscape Painting
11	April 9	Art of the Americas: (read Stokstad, Chapter 27, pages 851-857)
11	April 11	Eighteenth- and Early Nineteenth-Century Art in Europe and North America (begin reading Stokstad, Chapter 30)
12	April 16	Eighteenth- and Early Nineteenth-Century Art in Europe and North America
12	April 18	Eighteenth- and Early Nineteenth-Century Art in Europe and North America <b>Saturday, April 21: Art History Symposium (Extra Credit Option)</b>
13	April 23	Mid- to Late 19 <sup>th</sup> Century Art in Europe and the United States (begin reading Stokstad, Chapter 31)
13	April 25	<b>Quiz 2</b> Mid- to Late 19 <sup>th</sup> Century Art in Europe and the United States
14	April 30	Mid- to Late 19 <sup>th</sup> Century Art in Europe and the United States
14	May 2	The Beginnings of Modern Art (begin reading Stokstad, Chapter 32)
15	May 7	<b>Museum Paper Due in Class</b> The Beginnings of Modern Art
15	May 9	The Beginnings of Modern Art
16	May 14	Conclusions
Final Exam	Wednesday May 16	<b>2:45-5:00 in our classroom</b>