

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

ARTH 70B-03, Art History Survey: Renaissance to Modern, Spring 2018

Course and Contact Information

Instructor:	Josine Eikelenboom Smits, Ph.D.
Office Location:	Art 121
Telephone:	(408) 924-4582
Email:	josine.smits@sjsu.edu
Office Hours:	Tuesday 10:30-11:30AM and Thursday 1:30-2:30 PM; or by appointment
Class Days/Time:	TuThu 3-4:15PM
Classroom:	Art Building 133
GE/SJSU Studies Category:	Fulfills Core GE Area C1
Department Office:	ART 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

Faculty Web Page and MYSJSU Messaging (Optional)

Course materials such as the syllabus, major assignment handouts, supplemental images and readings etc. may be found on the Art History Course Webpage at <http://arth.sjsu.edu/home/index.php>. The user name is “arth” and the password will be revealed in class.

You are responsible for regularly checking with the messaging system through MySJSU.

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors, see: <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 a comprehensive introduction to the history of Western Art since the Renaissance. You will be introduced to the great monuments of visual culture within the context of social, economic and political history. You will learn to look at art in various media —painting, sculpture, architecture, etc.--by means of formal analysis and interpretation. A choice of textual sources and documents will engage you in the ongoing discourse about how we see and interpret works of art, and introduce you to the artist’s perspective. We will examine the changing role and status of artists in society, and trace how their creative endeavors helped to shape the identities of patrons, cities, institutions and modern nations of Europe.

GE Learning Outcomes (GELO)

Upon successful completion of this course, students will be able to:

1. Recognize aesthetic qualities and processes that characterize works of the human intellect and imagination.
2. Respond to works of art both analytically and affectively in writing and class discussions.
3. Write clearly and affectively.
4. Understand the historical and cultural contexts in which specific works of art were created.
5. Recognize the accomplishments of and issues related to women and diverse cultures as reflected in the works of art.
6. Experience significant works of art in the classroom and in exhibitions.

ARTH 70B offers you the opportunity to work toward the outcomes listed above. Their successful completion depends in large part upon your efforts.

Required Texts/Readings

Textbook

Marilyn Stokstad and Michael Cothren, *Art History*, Volume 2 (Pearson Custom Library) Plus MyArtsLab with eText -- Access Card Package, Edition 6/e, (Pearson): ISBN: 9781323761915. This textbook is available at the SJSU Bookstore.

OR, you can purchase the online version only: MyArtsLab with eText -- Access Card Package, Edition 6/e, (Pearson), at <http://www.myartslab.com/> with the course ID provided in class.

Optional but highly recommended: Sylvan Barnet. *A Short Guide to Writing About Art*. Tenth edition or older.

Other Readings

Each week you will be assigned additional readings which have been scanned and posted on the Art History Course Webpage: <http://arth.sjsu.edu/home/index.php>

See the following list as well as the course schedule below.

- Stechow, Wolfgang. *Northern Renaissance Art, 1400-1600: Sources and Documents*. Evanston: Northwestern UP, 1989. 3-8, 36-41, 85-91.
- Gilbert, Creighton. *Italian Art, 1400-1500: Sources and Documents*. Englewood Cliffs: Prentice-Hall, 1980. 12-15, 22-23, 51, 69-75.
- Klein, Robert, and Henri Zerner. *Italian Art, 1500-1600: Sources and Documents*. Evanston: Northwestern UP, 1986. 4-9, 33-35, 84-88, 129-132, 138-146.
- Harrison, Charles, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1648-1815: An Anthology of Changing Ideas*. Malden: Blackwell Publishing, 2000. 144-146, 150-159, 314-315, 412-415, 649-651, 663-664, 680-682, 1059-1063.
- Harrison, Charles, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1815-1900: An Anthology of Changing Ideas*. Malden: Blackwell Publishing, 1998. 23-30, 48-54, 136-138, 300-304, 370-372, 402-404, 546-548, 942-948.
- Harrison, Charles and Paul Wood, eds. *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. Malden: Blackwell Publishing, 2003. 33-36, 58, 89-93, 150-152, 215-217, 269-271.

Library Liaison

Aliza Elkin is the liaison librarian for Art and Art History at King Library. She can be reached via email: aliza.elkin@sjsu.edu or by telephone at [408-808-2043](tel:408-808-2043). Her office is located on the 4th floor of King Library and she welcomes students to contact her with research questions.

Library Resources specific to art and art history are available online at:
<http://libguides.sjsu.edu/ArtDesignResources>

All of the University Library Resources can be accessed at <http://libguides.sjsu.edu/a-z>

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Examinations: There will be two midterms and one final examination. Each will account for **20%** of your final grade. They will be non-cumulative. Material covered will be from the assigned readings in the textbook and from class lectures. Each midterm as well as the final examination will include one or all of the following: slide identifications or slide comparisons (GELO1, 4), multiple choice and/or short answer questions (GELO2, 5, 6), and essay questions (GELO1-5). These exam essay questions will be posted on the Art History Course Webpage (<http://arth.sjsu.edu/home/index.php>) *at the beginning of the semester*.

Make-up exams will only be given for valid, documented medical emergencies. I must be notified before the time of the exam of your absence and documentation must be provided before a make-up will be scheduled. Cheating will result in a grade of "0".

See course schedule below for the exam dates.

Term Essays: By the end of this semester you will have written 1500 words in the exam essays and the two term essays described below. Submit by the assigned dates (Canvas Assignments online, as well as a hardcopy in class). Each of the term essays will account for **15%** of your final grade.

For **Essay #1** you will visit one of the following Museums: The Cantor Arts Center and the Anderson Collection at Stanford University (free admission, closed Tuesdays); the Fine Arts Museums of San Francisco (Legion of Honor; De Young, closed Mondays); the San Francisco Museum of Modern Art (closed Wednesdays). Make sure to check Museum closing days before you go.

Select 2 works from the museum collection which are related in a meaningful way (within the Renaissance to Modern period).

Introduce your topic with a thesis statement. Underline the thesis statement. Compare and contrast the selected works. Write your analysis and conclusions in 3 to 4 pages (not including the bibliography, if applicable; illustrations should be attached in an appendix with captions) (GELO1-6). Attach your museum ticket or other proof of attendance to the submitted essay. Submit online to Canvas Assignments as well as a hardcopy in class.

Assignment Due: Beginning of class, *March 20th*.

Essay #2 will be based on the supplementary readings posted on the art history course web page (<http://arth.sjsu.edu/home/index.php>) and will be an exercise in working with historical sources and documents. You will select 3 texts that address a common theme. You will construct a thesis statement defining this theme. Underline the thesis statement. You will analyze and interpret the 3 texts, place them in their art historical context, relate them to each other, and draw your conclusions. Minimum of 3 pages (not including quotations, bibliography and notes) (GELO3-5). Submit online to Canvas Assignments as well as a hardcopy in class.
Assignment Due: Beginning of class *May 8th*.

You must cite your sources using the Chicago Manual of Style format. See the link to Quick Chicago as well as the writing rubric below:

http://www.chicagomanualofstyle.org/tools_citationguide.html

Writing Rubric: (5-point 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”.

Format for Term Essays:

- a. **Title Page** – your name, class and section time, instructor's name and assignment description (e.g. Essay #1) AND an engaging title. (Do *not* include your name, etc. on page 1 of the body of your essay.)
- b. **Minimum of 3 (three) full pages for the body of the essays.**
- c. **Font** - 12 point Times New Roman (nothing larger).
- d. **Double spaced; one-inch margins.**
- e. **STAPLE!** Do *not* use a folder.
- f. Include an appendix with illustrations and captions.

Final Examination

The final examination will cover the third section of the course and will account for **20%** of your course grade. Material covered will be from the assigned readings in the textbook and from class lectures. The final examination will have the same format as the two midterms (see above) and will include one or all of the following: slide identifications or slide comparisons (GELO1, 4), multiple choice and/or short answer questions (GELO2, 5, 6), and essay questions (GELO1-5). The essay question for the final exam will be posted on the Art History Course Webpage (<http://arth.sjsu.edu/home/index.php>) *at the beginning of the semester.*

Grading Information

NOTE that according to University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

Medical or counseling documentation is required for making up late or missed work.

Determination of Grades

Participation: Your results on pop-quizzes and active participation in class discussions will contribute 10% of your grade.

Failure to complete the term essays, midterms and the final exam will result in a failing grade for the course.

Course Grade Breakdown:

Midterm #1	20%
Midterm #2	20%
Final Exam	20%
Term Essay #1	15%
Term Essay #2	15%
Participation	10%

Final grades will be determined by your percentage score as follows:

A+: 97% - 100%	A : 93% - 96.9%	A- : 90% - 92.9%
B+: 87% - 89.9%	B : 83% - 86.9%	B- : 80% - 82.9%
C+: 77% - 79.9%	C : 73% - 76.9%	C- : 70% - 72.9%
D+: 67% - 69.9%	D : 63% - 66.9%	D- : 60% - 62.9%
F : ≤ 59.9%		

An extra credit slide identification option will be offered toward the end of the semester. It may add 10% to your final grade.

Classroom Protocol

Please arrive on time. If you do arrive late, take your seat quietly. Do not pack up early. **Turn off your cell phone.** You may use your laptop in the two front rows, but only for taking notes. You may be asked to submit your notes for verification at any time. Abide by the student conduct code.

Your attendance and active participation in class is critical to your success as a student. Much is covered during lectures that you will not find in the texts. Therefore, if you miss a class due to illness, make sure you obtain the notes from your fellow students. Catching up is *your* responsibility.

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

ARTH 70B-03/Renaissance to Modern, Spring 2018, Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 25	Course Introduction Fourteenth-Century in Italy. Stokstad Starter Kit, Introduction (see email attachment and Course Web Page), and Chapter 18.
2	January 30-February 1	Continued. Fifteenth-Century in Northern Europe: Early Renaissance. Stokstad Chapter 19, and the section on Hieronymus Bosch in Chapter 22 (711-713). Stechow 3-8 (Van Eyck).
3	February 6-8	Continued. Fifteenth Century in Italy: Early Renaissance. Stokstad Chapter 20. Gilbert 12-15 (Mantegna), 22-23 (Subsidy for the Education of Artists), 51, 69-75 (Alberti on Painting, Book 3).
4	February 13-15	Continued.
5	February 20-22	Sixteenth Century in Italy: High Renaissance. Stokstad Chapter 21. Klein 4-9 (Comparative Merits of the Arts, Leonardo on the Paragone), 33-35 (Classical Taste: Michelangelo on Flemish Art), 84-88 (Vasari, Raphael's Development), 129-132 (The Investigation of Veronese), 138-146 (Cellini Casting the Perseus).
6	February 27-March 1	MIDTERM #1- February 27th. Sixteenth Century in Northern Europe and Spain: High Renaissance.

		Stokstad Chapter 22. Stechow 36-41 (Pieter Breughel), 85-91 (Dürer).
7	March 6-8	Continued.
8	March 13-15	Seventeenth Century: Baroque. Stokstad Chapter 23. Harrison, <i>1648-1815</i> , 144-146 (Rubens), 150-159 (Bernini).
9	March 20-22	Continued. <i>Assignment Due: TERM ESSAY #1 (Museum project). Beginning of class March 20th.</i>
10	March 27-29	SPRING BREAK No class
11	April 3-5	Eighteenth Century: Rococo and Neo-classicism. Stokstad Chapter 30. Harrison, <i>1648-1815</i> , 314-315 (Rosalba Carriera), 412-415 (Marivaux), 649-651 (Benjamin West), 663-664 (Reviews Kauffmann), 680-682 (Goya).
12	April 10-12	MIDTERM #2-April 10th. Early Nineteenth Century: Romanticism. Harrison, <i>1648-1815</i> , 1059-1063 (Constable). Harrison, <i>1815-1900</i> , 23-30 (Gericault, Delacroix), 48-54 (Friedrich).
13	April 17-19	Continued. Nineteenth Century. Stokstad Chapter 31. Harrison, <i>1815-1900</i> , 136-138 (Cole), 300-304 (Baudelaire), 370-372 (Courbet), 402-404 (Courbet), 546-548 (Monet), 942-948 (Van Gogh).
14	April 24-26	Continued.

15	May 1-3	Twentieth Century. Stokstad Chapters 32 and 33. Harrison <i>1900-2000</i> , 33-36 (Cézanne), 58 (de Chirico), 89-93 (Kandinsky), 150-152 (Boccioni), 215-217 (Picasso), 269-271 (Gropius, Beckmann).	
16	May 8-10	Continued. <i>Assignment Due: TERM ESSAY #2 (Analysis of Sources and Documents).</i> Beginning of class May 8th. May 10th: Last Day of Class. Extra Credit Slide Identification Session	
Final Exam	May 18 Final Exam	FINAL EXAM-Friday May 18th, 2:45-4PM, in ART 133.	

***All information is subject to change based on the progression of the course and the Instructor's discretion. You will be notified by email of any changes.**