San José State University
Department of Art and Art History
ARTH 70B (Sections 2 and 4), FALL 2017

Instructor: J.D. Movassat, Ph.D.
Office Location: Art Building 115
Telephone: (408) 924-4336
Email: Johanna.Movassat@sjsu.edu
Office Hours: MW 7:30-9:00 a.m. or by appointment
Class Days/Time: Section 4 MW 3:00-4:15 p.m.; Section 2 MW 4:30-5:45 p.m.
Classroom: Section 4 – ART 135; Section 2 – ART 133
GE/SJSU Studies Category: Fulfills Core GE Area C1

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. 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: scarab.

Access to Turnitin is through Canvas. You will need to be aware of this because you will submit 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 Elisabeth Thomas. She can be reached via email at Elisabeth.Thomas@sjsu.edu. Art and art history library resources are available online at libguides.sjsu.edu/Art. All of the University Library Resources can be accessed at libguides.sjsu.edu/az.php

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
Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

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.

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.
Classroom Protocol

Please do NOT get into the habit of coming late to lecture or seminar. IF you are late, PLEASE enter the room quietly and take the first seat available. IF I see you are consistently late, I may ask you to DROP the course. Treat the faculty, your fellow students and any and all guests with respect and courtesy.

Respectful behavior includes silence when others are speaking, entering the room quietly and inconspicuously, leaving the room during session 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.

TURN YOUR CELL PHONE OFF IN LECTURE AND SEMINAR!! Restrict 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.

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, or at the ML King Library on campus: http://library.sjsu.edu/student-computing-services/student-computing-services-center.

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.
Acceptable Art Museums in the Area*

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

*ALWAYS call or check online 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)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>Monday, Sept. 4</td>
<td>LABOR DAY – Campus Closed</td>
</tr>
<tr>
<td>Wednesday, Sept. 6</td>
<td>Last Day to Drop without “W”</td>
</tr>
<tr>
<td>Wednesday, Sept. 13</td>
<td>Last Day to Add</td>
</tr>
<tr>
<td>Monday, Sept. 18</td>
<td>Exam #1</td>
</tr>
<tr>
<td>Wednesday, Oct. 18</td>
<td>Exam #2</td>
</tr>
<tr>
<td>Monday, Nov. 6</td>
<td><em>Museum Paper TOPIC due (form to fill out in class)</em></td>
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<tr>
<td>Wednesday, Nov. 15</td>
<td>Exam #3</td>
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<tr>
<td>Wednesday, Nov. 22</td>
<td>Non-instructional Holiday – no class</td>
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<tr>
<td>November 23-24</td>
<td>Thanksgiving Holidays - Campus Closed</td>
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<tr>
<td>Monday, Dec. 4</td>
<td><em>Museum Paper DUE (at beginning of class!)</em></td>
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<tr>
<td>Monday, Dec. 11</td>
<td>Last day of class</td>
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| Final Examination*:  | Section 4 (MW 3:00-4:15 p.m.):  
  Wednesday, Dec. 13, 12:15-2:30 p.m.  
  19, 2:45-5:00 p.m.  
  Section 2 (MW 4:30-5:45 p.m.):  
  Tuesday, Dec. 19, 2:45-5:00 p.m. |

*YOU MUST TAKE THE EXAM ON THE DAY/TIME IN WHICH YOU ARE REGISTERED  
– NO SUBSTITUTIONS!  
NO EARLY EXAMS: START YOUR VACATION AFTER YOUR EXAMS!

**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

Adapted from the “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.

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

3 – Interesting most of the time; flows smoothly but some poor transitions. Organized but some weaknesses and minor mechanical errors.

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

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

0 – Plagiarized papers will result in a “O”.
<table>
<thead>
<tr>
<th>Weeks</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>2-4</td>
<td>8/30, 9/6, 9/11, 13</td>
<td><strong>Fifteenth Century: Early Renaissance</strong>&lt;br&gt;Readings: Stokstad, Chapters 20 and 19; “Brunelleschi’s Peep Show;” “Jan Van Eyck,” “Robert Campin,” “Rogier van der Weyden”&lt;br&gt;<strong>Exam:</strong> #1, Monday, September 18 (may include info on syllabus)</td>
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<td>5-7</td>
<td>9/18, 20, 9/25, 27, 10/2</td>
<td><strong>Sixteenth Century: High Renaissance</strong>&lt;br&gt;Readings: Stokstad, Chapters 21 and 22: “The Stonecutter Who Shook the World,” Raphael Sanzio from Vasari’s <em>Lives of the Artists</em>, “Mannerism,” “Durer’s St. Jerome,” “Durer’s <em>A Knight, Death and the Devil</em>,” “16th C. Women Artists”&lt;br&gt;<strong>Exam:</strong> #1, Monday, September 18 (may include info on syllabus)</td>
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<td>7-8</td>
<td>10/4, 10/9, 11</td>
<td><strong>Seventeenth Century: Baroque</strong>&lt;br&gt;Readings: Stokstad, Chapter 23: “Gentlemen in Satin: Dutch Dress,” “Dutch Art Market,” “Mystery of Vermeer’s <em>Little Street</em>...”</td>
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<td>9-10</td>
<td>10/16, 18, 10/23, 25</td>
<td><strong>Eighteenth Century to Early Nineteenth Century</strong>&lt;br&gt;Readings: Stokstad, Chapter 30; “Drawings” by Rosalba (Carriera), “Royal ‘Matronage’ of Women Artists...,” “Mary Moser and Angelica Kauffmann”&lt;br&gt;<strong>Exam:</strong> #2, Wednesday, October 18</td>
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<td>11-13</td>
<td>10/30, 11/1, 11/6, 8, 11/13, 15</td>
<td><strong>Mid- to Late Nineteenth Century</strong>&lt;br&gt;Readings: Stokstad, Chapter 31; “The Orientalists,” “Van Gogh’s Japonisme Portraits”&lt;br&gt;<strong>Assignment:</strong> Topic of Museum Paper, Monday, November 6&lt;br&gt;<strong>Exam:</strong> #3, Wednesday, November 15</td>
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<td>14-17</td>
<td>11/20, 11/27, 29, 12/4, 6, 12/11</td>
<td><strong>Twentieth Century</strong>&lt;br&gt;Readings: Stokstad, Chapters 32 and 33; “Frank Lloyd Wright and the Young Le Corbusier,” “Jacob Lawrence and the Harlem Renaissance,” “Viewing (Georgia) O’Keeffe”&lt;br&gt;<strong>Assignment:</strong> Museum Paper Due, Monday, December 4 (hard copy in class; electronic on Canvas)&lt;br&gt;<strong>Last Day of Instruction, Monday, December 11</strong></td>
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<tr>
<td>17-18</td>
<td></td>
<td><strong>FINAL EXAM SCHEDULE:</strong> No MAKEUPS, NO Late/Early exams</td>
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</tbody>
</table>
Section 4 (MW 3:00-4:15 p.m.): Wednesday, Dec. 13, 12:15-2:30 p.m.
Section 2 (MW 4:30-5:45 p.m.): Tuesday, Dec. 19, 2:45-5:00 p.m.

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

**Readings**
(in order per Course Schedule – NOT alphabetical)


“Rogier van der Weyden.” [http://www.all-art.org/gothic_era/weyden1.html](http://www.all-art.org/gothic_era/weyden1.html)


https://www.royalacademy.org.uk/article/mary-moser-and-angelica-kauffman


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.”
  o 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.
  o 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 7th Street and San Carlos, Room 300B, in the new Student Wellness Center. 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.
San José State University  
Department of Art & Art History  
Art History 70B, Art History Renaissance to Modern, Section 1

Fall 2017

Instructor: Dr. Christy Junkerman
Office Location: Art 117
Telephone: 408-924-4334
Email: christy.junkerman@sjsu.edu
Office Hours: Monday 12-1; Wednesday 9:30-10:30 or by appointment
Class Days/Time: MW 10:30-11:45
Classroom: Art 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

Course Description

This course provides an introduction to the arts of the western world 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 in various media. 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

You will need to use the Course Website 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 also be posted on this website.

Library Liaison
Our Library Liaison is Elisabeth Thomas. She can be reached by email at: (elisabeth.thomas@sjsu.edu)
Website: http://libguides.sjsu.edu/collectiondevelopment/CDhumanities

Course Requirements and Assignments

Written work for the course will include two short papers (50%); personal vocabulary lists with definitions you will keep as you read each chapter; several possible in-class exercises; 2 quizzes; a midterm (all of these items combined will be worth 30%) 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.

There is no extra credit unless attendance at some event would be pertinent to our work. If so, that will be announced when the opportunity arises. 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.

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 thus in the glossary—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 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 sidestep the whole learning process).

Grading Information

Rubric for grading papers:

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

(1-10 points) Paper conveys a good, university-level understanding and analysis of the chosen work of art.

(1-10 points) Ideas are well-supported with specific references to the work of art you are discussing.

(1-10 points) Paper is well structured (intro, conclusion, good paragraphs) and has a clear thesis.

(1-10 points) Grammar and English mechanics are correct.

(1-10 points) All required parts included and paper meets professional standards: spell-checked and copy-edited (see checklist in the assignment).

Please follow the link below and read the university 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.

Classroom Protocol

The citizens of the State of California subsidize your education at a level that is higher than you probably realize. 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
If an emergency situation makes it necessary for you to make or receive a call during class time, you must inform me before class.

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.

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/

**Art History 70B/ Art History Renaissance to Modern, Fall 2017**

**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.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>August 23</td>
<td>Introduction: Familiarize yourself with the textbook and its resources. Read the introduction to the text.</td>
</tr>
<tr>
<td>2</td>
<td>August 28</td>
<td>Fourteenth-Century Art in Italy: begin reading Stokstad, Chapter 18 (pages 529-546—we will just read the Italian section)</td>
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<tr>
<td>2</td>
<td>August 30</td>
<td>Fourteenth-Century Art in Italy</td>
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<tr>
<td>3</td>
<td>Sept. 4</td>
<td>Labor Day—Campus Closed</td>
</tr>
<tr>
<td>3</td>
<td>Sept. 6</td>
<td>Fifteenth-Century Art in Northern Europe: begin reading Stokstad, Chapter 19 (pages 562-593)</td>
</tr>
<tr>
<td>4</td>
<td>Sept. 11</td>
<td>Fifteenth-Century Art in Northern Europe</td>
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<td>4</td>
<td>Sept. 13</td>
<td>Fifteenth-Century Art in Northern Europe</td>
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<td>5</td>
<td>Sept. 18</td>
<td>First paper due in class</td>
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<tr>
<td>5</td>
<td>Sept. 20</td>
<td>Renaissance Art in Fifteenth-Century Italy: begin reading Stokstad, Chapter 20 (pages 594-631)</td>
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<tr>
<td>6</td>
<td>Sept. 25</td>
<td>Renaissance Art in Fifteenth-Century Italy</td>
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| 6    | Sept. 27   | Slide and Vocabulary Quiz  
The Classical Tradition in Western Art |
<p>| 7    | October 2  | Sixteenth-Century Art in Italy: begin reading Stokstad, Chapter 21 |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Notes</th>
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<tr>
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<td>October 4</td>
<td>Sixteenth-Century Art in Italy</td>
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<td>8</td>
<td>October 9</td>
<td>Sixteenth-Century Art in Northern Europe and the Iberian Peninsula: begin reading Stokstad, Chapter 22</td>
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<td>8</td>
<td>October 11</td>
<td><strong>Mid-term Exam</strong></td>
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<td>9</td>
<td>October 16</td>
<td>Sixteenth-Century Art in Northern Europe and the Iberian Peninsula</td>
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<td>9</td>
<td>October 18</td>
<td>Seventeenth-Century Art in Europe: begin reading Stokstad, Chapter 23</td>
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<td>10</td>
<td>October 23</td>
<td>Seventeenth-Century Art in Europe</td>
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<td>10</td>
<td>October 25</td>
<td>Still Life Painting and Landscape Painting</td>
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<td>October 30</td>
<td>Art of the Americas</td>
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<td>11</td>
<td>Nov. 1</td>
<td><strong>Quiz 2</strong></td>
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<td>Eighteenth- and Early Nineteenth-Century Art in Europe and North America: begin reading Stokstad, Chapter 30 (pages 904-961)</td>
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<td>12</td>
<td>Nov. 6</td>
<td>Eighteenth- and Early Nineteenth-Century Art in Europe and North America</td>
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<td>12</td>
<td>Nov. 8</td>
<td>Eighteenth- and Early Nineteenth-Century Art in Europe and North America</td>
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<td>13</td>
<td>Nov. 13</td>
<td>Mid- to Late 19th Century Art in Europe and the United States (begin reading Stokstad, Chapter 31)</td>
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<td>13</td>
<td>Nov. 15</td>
<td>Mid- to Late 19th Century Art in Europe and the United States</td>
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<td>14</td>
<td>Nov. 20</td>
<td>Mid- to Late 19th Century Art in Europe and the United States</td>
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<td>14</td>
<td>Nov. 22</td>
<td><strong>No-Class Today (Non-instructional Day)</strong></td>
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<tr>
<td>15</td>
<td>Nov. 27</td>
<td>The Beginnings of Modern Art</td>
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<tr>
<td>15</td>
<td>Nov. 29</td>
<td>The Beginnings of Modern Art</td>
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<tr>
<td>16</td>
<td>Dec. 4</td>
<td><strong>Museum Paper Due in Class</strong></td>
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<td>The Beginnings of Modern Art</td>
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<tr>
<td>Final Exam*</td>
<td><strong>1215-1430 in our classroom</strong></td>
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</tbody>
</table>
San José State University  
Department of Art and Art History  
ARTH 70B (Section 1) SPRING 2018

Instructor: J.D. Movassat, Ph.D.
Office Location: Art Building 115
Telephone: (408) 924-4336
Email: Johanna.Movassat@sjsu.edu
Office Hours: MW 7:30-9:00 a.m. or by appointment
Class Days/Time: MW 1:30-2:45
Classroom: ART 133
GE/SJSU Studies Category: Fulfills Core GE Area C1

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. 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: Titian.

Access to Turnitin is through Canvas. You will need to be aware of this because you will submit 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**


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 Aliza Elkins. She can be reached via email at Aliza.Elkins@sjsu.edu. Art and art history library resources are available online at libguides.sjsu.edu/Art. All of the University Library Resources can be accessed at libguides.sjsu.edu/az.php

**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, using your cell phone during an exam, looking at others’ papers, etc., 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.). The term paper does NOT require any research – so do NOT use research – see me for further details. 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)

**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.

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**From the University guidelines:**

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.
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, or at the ML King Library on campus: http://library.sjsu.edu/student-computing-services/student-computing-services-center.

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.

### Acceptable Art Museums in the Area*

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

- Monday, Feb. 5: Last Day to Drop without “W”
- Monday, Feb. 12: Last Day to Add
- Monday, Feb. 19: Exam #1
- Monday, March 19: Exam #2
- Spring Break: March 26-30
- Monday, April 2: Museum Paper TOPIC due (form to fill out in class)
- Monday, April 23: Exam #3
- Monday, May 7: Museum Paper DUE (at beginning of class!)
- Monday, May 14: Last day of class

**Tuesday, May 22 (12:15 – 2:30 p.m.)** Final Exam!! (Cannot be taken earlier or later!)

### 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

Adapted from the “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.

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

3 – Interesting most of the time; flows smoothly but some poor transitions. Organized but some weaknesses and minor mechanical errors.

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

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

0 – Plagiarized papers will result in a “O”.
<table>
<thead>
<tr>
<th>Weeks</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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</thead>
</table>
| 1-2   | 1/24, 1/29 | **Introduction, Proto-Renaissance**  
Review of Classical and Medieval Art  
| 2-4   | 1/31, 2/5, 7, 2/12, 14 | **Fifteenth Century: Early Renaissance**  
Readings: Stokstad, Chapters 20 and 19; “Brunelleschi’s Peep Show,” “Jan Van Eyck,” “Robert Campin,” “Rogier van der Weyden” |
| 5-7   | 2/19, 21, 2/26, 28, 3/5 | **Sixteenth Century: High Renaissance**  
**Exam: #1**, Monday, February 19 (may include info on syllabus) |
| 7-8   | 3/7, 3/12, 14 | **Seventeenth Century: Baroque**  
Readings: Stokstad, Chapter 23: “Gentlemen in Satin: Dutch Dress,” “Dutch Art Market,” “Mystery of Vermeer’s Little Street…” |
| 9-11  | 3/19, 21, 4/2, 4 | **Eighteenth Century to Early Nineteenth Century**  
Readings: Stokstad, Chapter 30; “Drawings” by Rosalba (Carriera), “Royal ‘Matronage’ of Women Artists…,” “Mary Moser and Angelica Kauffmann”  
**Exam: #2**, Monday, March 19  
**SPRING BREAK – MARCH 26-30**  
**Assignment: Topic of Museum Paper, Monday, April 2** |
| 12-14 | 4/9, 11, 4/16, 18, 4/23 | **Mid- to Late Nineteenth Century**  
Readings: Stokstad, Chapter 31; “The Orientalists,” “Van Gogh’s Japonisme Portraits”  
**Exam: #3**, Monday, April 23 |
| 14-17 | 4/25, 4/30, 5/2, 5/7, 9, 5/14 | **Twentieth Century**  
Readings: Stokstad, Chapters 32 and 33; “Frank Lloyd Wright and the Young Le Corbusier,” “Jacob Lawrence and the Harlem Renaissance,” “Viewing (Georgia) O’Keeffe”  
**Assignment: Museum Paper Due, Monday, May 7**  
(hard copy in class; electronic on Canvas)  
**Last Day of Instruction, Monday, May 14** |
| 18    |            | **FINAL EXAM SCHEDULE:** No MAKEUPS, NO Late/Early exams  
**TUESDAY, MAY 22, 12:15-2:30 p.m.**  
*The above schedule is tentative and may change* |
Readings
(in order per Course Schedule – NOT alphabetical)


“Rogier van der Weyden.” http://www.all-art.org/gothic_era/weyden1.html


https://www.royalacademy.org.uk/article/mary-moser-and-angelica-kauffman


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 7th Street and San Carlos, Room 300B, in the new Student Wellness Center. 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.
San José State University
Department of Art & Art History
Art History 70B, Art History, Renaissance to Modern, Section 2, Spring 2018

Instructor: Dr. Christy Junkerman
Office Location: Art 117
Telephone: 408-924-4334
Email: christy.junkerman@sjsu.edu
Office Hours: Monday 12-1; Wednesday 9:30-10:30 or by appointment
Class Days/Time: MW 4:30-5:45
Classroom: Art 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

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**


You will need to use the Course Website (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

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 at [http://www.sjsu.edu/gup/syllabusinfo/](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.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>January 24</td>
<td>Introduction: Familiarize yourself with the textbook and its resources. Read the introduction to the text.</td>
</tr>
<tr>
<td>2</td>
<td>January 29</td>
<td>Fourteenth-Century Art in Italy (begin reading Stokstad, Chapter 18, pages 542-562—we will just read the Italian section)</td>
</tr>
<tr>
<td>2</td>
<td>January 31</td>
<td>Fourteenth-Century Art in Italy</td>
</tr>
<tr>
<td>3</td>
<td>February 5</td>
<td>Fifteenth-Century Art in Northern Europe (begin reading Stokstad, Chapter 19)</td>
</tr>
<tr>
<td>3</td>
<td>February 7</td>
<td>Fifteenth-Century Art in Northern Europe</td>
</tr>
<tr>
<td>4</td>
<td>February 12</td>
<td>Fifteenth-Century Art in Northern Europe</td>
</tr>
<tr>
<td>4</td>
<td>February 14</td>
<td>First paper due in class Renaissance Art in Fifteenth-Century Italy (begin reading Stokstad, Chapter 20)</td>
</tr>
<tr>
<td>5</td>
<td>February 19</td>
<td>Renaissance Art in Fifteenth-Century Italy</td>
</tr>
<tr>
<td>5</td>
<td>February 21</td>
<td>Renaissance Art in Fifteenth-Century Italy</td>
</tr>
<tr>
<td>6</td>
<td>February 26</td>
<td>Sixteenth-Century Art in Italy (begin reading Stokstad, Chapter 21)</td>
</tr>
<tr>
<td>6</td>
<td>February 28</td>
<td>Sixteenth-Century Art in Italy</td>
</tr>
<tr>
<td>7</td>
<td>March 5</td>
<td>Sixteenth-Century Art in Italy</td>
</tr>
<tr>
<td>7</td>
<td>March 7</td>
<td>First Quiz Sixteenth-Century Art in Northern Europe and the Iberian Peninsula (begin reading Stokstad, Chapter 22)</td>
</tr>
<tr>
<td>8</td>
<td>March 12</td>
<td>Sixteenth-Century Art in Northern Europe and the Iberian Peninsula</td>
</tr>
<tr>
<td>8</td>
<td>March 14</td>
<td>Seventeenth-Century Art in Europe (begin reading Stokstad, Chapter 23)</td>
</tr>
<tr>
<td>9</td>
<td>March 19</td>
<td>Seventeenth-Century Art in Europe</td>
</tr>
<tr>
<td>9</td>
<td>March 21</td>
<td>Mid-term Exam</td>
</tr>
</tbody>
</table>

March 26-30: Spring Break
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 2</td>
<td>Seventeenth-Century Art in Europe</td>
</tr>
<tr>
<td>April 4</td>
<td>Still Life Painting and Landscape Painting</td>
</tr>
<tr>
<td>April 9</td>
<td>Art of the Americas: (read Stokstad, Chapter 27, pages 851-857)</td>
</tr>
<tr>
<td>April 11</td>
<td>Eighteenth- and Early Nineteenth-Century Art in Europe and North America (begin reading Stokstad, Chapter 30)</td>
</tr>
<tr>
<td>April 16</td>
<td>Eighteenth- and Early Nineteenth-Century Art in Europe and North America</td>
</tr>
<tr>
<td>April 18</td>
<td>Eighteenth- and Early Nineteenth-Century Art in Europe and North America</td>
</tr>
<tr>
<td>April 21:</td>
<td>Saturday, April 21: Art History Symposium (Extra Credit Option)</td>
</tr>
<tr>
<td>April 23</td>
<td>Mid- to Late 19th Century Art in Europe and the United States (begin reading Stokstad, Chapter 31)</td>
</tr>
<tr>
<td>April 25</td>
<td>Quiz 2</td>
</tr>
<tr>
<td>May 2</td>
<td>The Beginnings of Modern Art (begin reading Stokstad, Chapter 32)</td>
</tr>
<tr>
<td>May 7</td>
<td>Museum Paper Due in Class</td>
</tr>
<tr>
<td>May 9</td>
<td>The Beginnings of Modern Art</td>
</tr>
<tr>
<td>May 14</td>
<td>Conclusions</td>
</tr>
<tr>
<td>Wednesday May 16</td>
<td>2:45-5:00 in our classroom</td>
</tr>
</tbody>
</table>
San José State University
Department of Art & Art History
ARTH 70B-03, Art History Survey: Renaissance to Modern, Fall 2017

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 12:00-1:15PM
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.
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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.

ARTH70B 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


*OR*, you can purchase the online version only: MyArtsLab with eText -- Access Card Package, Edition 6/e, (Pearson), at [http://www.myartslab.com/](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](http://arth.sjsu.edu/home/index.php)

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


Library Liaison

Elisabeth Thomas is the liaison librarian for Art and Art History at King Library. She can be reached via e-mail: Elisabeth.Thomas@sjsu.edu or by telephone at 408-808-2193. 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 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, October 17th.

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 December 5th.

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.
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 “O”.

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:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm #1</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm #2</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Term Essay #1</td>
<td>15%</td>
</tr>
<tr>
<td>Term Essay #2</td>
<td>15%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
</tbody>
</table>

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/”
Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
</table>
| 1    | August 24   | **Course Introduction**  
        | Fourteenth-Century in Italy.  
        | Stokstad Starter Kit, Introduction (see email attachment and Course Web Page), and Chapter 18 |
| 2    | August 29-31| **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    | September 5-7| **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 Pa) |
| 4    | September 12-14| **Continued.** |
| 5    | September 19-21| **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: Raphael’s Development), 129-132 (The Investigation of Veronese), 138-146 (Cellini Casting the) |
| 6    | September 26-28| **MIDTERM #1-September 26th.**  
        | **Sixteenth Century in Northern Europe and Spain: High Renaissance.**  
        | Stokstad Chapter 22.  
        | Stechow 36-41 (Pieter Breughel), 85-91 (Dürer). |
| 7    | October 3-5  | **Continued.** |
| 8    | October 10-12| **Seventeenth Century: Baroque.**  
        | Stokstad Chapter 23.  
<pre><code>    | Harrison, *1648-1815*, 144-146 (Rubens), 150-159 (Bernini). |
</code></pre>
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>October 17-19</td>
<td>Continued.</td>
<td><em>Assignment Due: TERM ESSAY #1 (Museum project). Beginning of class October 17th.</em></td>
</tr>
</tbody>
</table>
| 10   | October 24-26 | Eighteenth Century: Rococo and Neo-classicism. | Stokstad Chapter 30.  
Harrison, *1648-1815*, 314-315 (Rosalba Carriera), 412-415 (Marivaux), 649-651 (Benjamin West) (Goya). |
| 11   | October 31-November 2 | MIDTERM #2-October 31st. | Early Nineteenth Century: Romanticism.  
| 12   | November 7-9 | Continued.                             | Nineteenth Century.  
Stokstad Chapter 31.  
Harrison, *1815-1900*, 136-138 (Cole), 300-304 (Baudelaire), 370-372 (Courbet), 402-404 (Courbet, Gogh). |
| 13   | November 14-16 | Continued.                     |                                                                 |
| 14   | November 21-23 | Continued.                     | *November 23rd, Thanksgiving. No class.* |
| 15   | November 28-30 | Twentieth Century.                          | Stokstad Chapters 32 and 33.  
Harrison *1900-2000*, 33-36 (Cézanne), 58 (de Chirico), 89-93 (Kandinsky), 150-152 (Boccioni), 215-217 (Picasso), 269-271 (Gropius, Beckmann). |
<p>| 16   | December 5-7 | Continued.                             | <em>Assignment Due: TERM ESSAY #2 (Analysis of Sources and Documents). Beginning of class December 7th: Last Day of Class. Extra Credit Slide Identification Session</em>* |</p>
<table>
<thead>
<tr>
<th>Final Exam</th>
<th>December 13 Final Exam</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FINAL EXAM-Wednesday December 13th, 9:45-11AM, in ART 133.</td>
</tr>
</tbody>
</table>

*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.*
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 3:00-4:15PM
Classroom: Art Building 133
GE/SJSU Studies Category: Fulfills Core GE Area C1

Department Advising

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Textbook


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

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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.


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 “O”.

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:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm #1</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm #2</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Term Essay #1</td>
<td>15%</td>
</tr>
<tr>
<td>Term Essay #2</td>
<td>15%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
</tbody>
</table>

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/).
## ARTH70B-03/Renaissance to Modern, Spring 2018

### Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>January 25</td>
<td><strong>Course Introduction</strong>&lt;br&gt;Fourteenth-Century in Italy.</td>
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<tr>
<td></td>
<td></td>
<td>Stokstad Starter Kit, Introduction (see email attachment and Course Web Page), and Chapter 18.</td>
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<tr>
<td>2</td>
<td>January 30-February 1</td>
<td><strong>Continued.</strong>&lt;br&gt;Fifteenth-Century in Northern Europe: Early Renaissance.</td>
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<td></td>
<td>Stokstad Chapter 19, and the section on Hieronymus Bosch in Chapter 22 (711-713). Stechow 3-8 (Van Eyck).</td>
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<td>3</td>
<td>February 6-8</td>
<td><strong>Continued.</strong>&lt;br&gt;Fifteenth Century in Italy: Early Renaissance.</td>
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<td>Stokstad Chapter 20.&lt;br&gt;Gilbert 12-15 (Mantegna), 22-23 (Subsidy for the Education of Artists), 51, 69-75 (Alberti on Pa)</td>
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<tr>
<td>4</td>
<td>February 13-15</td>
<td><strong>Continued.</strong></td>
</tr>
<tr>
<td>5</td>
<td>February 20-22</td>
<td><strong>Sixteenth Century in Italy: High Renaissance.</strong></td>
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<td>Stokstad Chapter 21.&lt;br&gt;Klein 4-9 (Comparative Merits of the Arts, Leonardo on the Paragone), 33-35 (Classical Taste: Michelangelo’s Development), 129-132 (The Investigation of Veronese), 138-146 (Cellini Casting the Equestrian Monument)</td>
</tr>
<tr>
<td>6</td>
<td>February 27-March 1</td>
<td><strong>MIDTERM #1- February 27th.</strong></td>
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<tr>
<td></td>
<td></td>
<td><strong>Sixteenth Century in Northern Europe and Spain: High Renaissance.</strong></td>
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<td>Stokstad Chapter 22.&lt;br&gt;Stechow 36-41 (Pieter Breughel), 85-91 (Dürer).</td>
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<tr>
<td>7</td>
<td>March 6-8</td>
<td><strong>Continued.</strong></td>
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<tr>
<td>8</td>
<td>March 13-15</td>
<td><strong>Seventeenth Century: Baroque.</strong></td>
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<tr>
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<td></td>
<td>Stokstad Chapter 23.</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
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</tbody>
</table>
| 9 March 20-22 | Continued.  
*Assignment Due:* TERM ESSAY #1 (Museum project). Beginning of class March 20th. |
| 10 March 27-29 | SPRING BREAK  
No class |
| 11 April 3-5 | Eighteenth Century: Rococo and Neo-classicism.  
Stokstad Chapter 30.  
Harrison, *1648-1815*, 314-315 (Rosalba Carriera), 412-415 (Marivaux), 649-651 (Benjamin We... (Goya). |
| 12 April 10-12 | MIDTERM #2-April 10th.  
Early Nineteenth Century: Romanticism.  
Harrison, *1648-1815*, 1059-1063 (Constable). Harrison, *1815-1900*, 23-30 (Gericault, Delacroi... |
| 13 April 17-19 | Continued.  
Nineteenth Century.  
Stokstad Chapter 31.  
Harrison, *1815-1900*, 136-138 (Cole), 300-304 (Baudelaire), 370-372 (Courbet), 402-404 (Cour... (Gogh). |
| 14 April 24-26 | Continued. |
| 15 May 1-3 | Twentieth Century.  
Stokstad Chapters 32 and 33.  
Harrison *1900-2000*, 33-36 (Cézanne), 58 (de Chirico), 89-93 (Kandinsky), 150-152 (Boccioni), 215-217 (Picasso), 269-271 (Gropius, Beckmann). |
<p>| 16 May 8-10 | Continued. |</p>
<table>
<thead>
<tr>
<th>Assignment Due: TERM ESSAY #2 (Analysis of Sources and Documents). Beginning of class May 10th: Last Day of Class. Extra Credit Slide Identification Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Exam</td>
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</tbody>
</table>

*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.*