



## Dropping and Adding

Add/Drop deadlines are on the webpage for the current semester's academic calendar: [https://www.sjsu.edu/provost/docs/Academic\\_Calendar-AY2021-22.pdf](https://www.sjsu.edu/provost/docs/Academic_Calendar-AY2021-22.pdf)

For SJSU's late drop and withdrawal policy: <https://www.sjsu.edu/aars/forms-resources/late-drops.php>

## Course Description: Arth 70B

Official SJSU Course Description: "Western painting, sculpture, and architecture from the Renaissance to the present. Masters of the Renaissance, Baroque, Rococo, Neo-Classic, Romantic, and Modern periods, including Da Vinci, Michelangelo, Dürer, Rembrandt, Vermeer, David, Delacroix, and Monet."

Specific to this section: Though the course will be taught chronologically, emphasis will also be placed on understanding how to look closely at and interpret works of art—how their historical context, formal features, narrative (or lack thereof) contribute to an object's meaning.

## Course Format

### Online Course

This section of Arth 70B is classified as Mode 2, meaning that is a fully online class, with synchronous course meetings—the class will meet on Zoom in real time on the designated days and times listed on page 1 above.

The professor's office hours will also be conducted via Zoom. Canvas Chat is another option. To contact the professor, students may either email directly or use the email feature on Canvas.

Students will need a robust internet connection and a computer or other adequate mobile device to participate in this class. **Students should download the Zoom app before the first day of class in order to access class meetings and then sign up for your Zoom account through one.sjsu.** Please keep your video format on during class meetings. If keeping video on presents an undue burden, please let the professor know at the start of the semester.

## Canvas, Zoom, and Other Technology

The main SJSU-licensed (free) applications that students will need for this course are **Canvas**, **Zoom**, and **G Suite**, all of which can be accessed at [one.sjsu.edu](https://one.sjsu.edu). Canvas, a learning management system, will house the syllabus, readings, assignment instructions, image sets, etc. Students can also keep track of their assignment grades on Canvas. **Students are responsible for regularly checking the Canvas Announcements section for course updates. It is recommended that students have Canvas Announcements and other site updates routed directly to their email.** For help with Canvas, see SJSU Canvas Support: <https://one.sjsu.edu/task/all/canvas-support>

## Required Texts/Readings

Required textbook: Stokstad and Cothren, *Art History*, vol. 2 (6th ed.)  
Revel (e-book) version  
publisher: Pearson  
ISBN #9780134485287

Other assigned readings for this online course are also digital and can be found either on Canvas or on the internet (links provided). See the Course Schedule portion of this syllabus for specific reading assignments.

### **Online dictionary, grammar, and writing resources**

Merriam-Webster online dictionary and thesaurus: <https://www.merriam-webster.com/>

*Writing Commons*: <https://writingcommons.org/>

*Grammar Girl: Quick and Dirty Tips*: <https://www.quickanddirtytips.com/grammar-girl>

*Purdue University Online Writing Lab ("Purdue OWL")*: [https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

\* Marjorie Munsterberg, *Writing about Art*: <https://writingaboutart.org/>

\* This site is specific to art history writing

### **Optional—FYI: Art news sources**

Trusted (mostly) online arts news sources—sign up for free for emails to your In Box:

*Hyperallergic*: <https://hyperallergic.com/newsletters/>

*Open Culture*: <https://openculture.com/>

*CAA News* (professional association for artists, curators, and art historians / no need to be a member to sign up for their newsletter):

<https://www.collegeart.org/newsletter>

*ARTnews Today Newsletter*: <https://www.artnews.com/>

*Art in America*: <https://www.artnews.com/c/art-in-america/>

*The Public Domain Review* [unexpected stories about art that's no longer under copyright]: <https://publicdomainreview.org>

*Culture Type* [art from a Black perspective]: <https://www.culturetype.com>

*Colossal* [international contemporary art & visual culture news]: <https://www.thisiscolossal.com>

\* *ArtAsiaPacific* [contemp. art & culture news from Asia-Pacific & the Middle East]: <http://artasiapacific.com>

*The New York Times* (access online edition through the SJSU library website)

*Los Angeles Times* (access online edition through the SJSU library website)

Note:

The two major newspapers above allow you to read a limited number of articles on their websites.

Accessing the newspapers through the SJSU library website gives students an unlimited amount of articles, but without the accompanying photos.

\* Caution: the *ArtAsiaPacific* website is unsecured.

Note: This list represents news sources with informative and generally well-written art news articles; it does not intend to exclude any community. If you come across good websites or blogs for art news about other specific communities, please let the professor know. Coverage of a broad range of communities can be found in *Hyperallergic*, *CAA News*, *ARTnews Today*, *Colossal*, *Open Culture*, and in the national newspapers.

### **Optional—FYI: Free out-of-print major museum exhibition catalogs to download**

The Metropolitan Museum of Art: <https://www.metmuseum.org/art/metpublications/titles-with-full-text-online>

The Getty Museum (Getty Publications Virtual Library): <https://www.getty.edu/publications/virtuallibrary/?fbclid=IwAR0vM8uhvHEpsR0rEDm9A7NjCA5KP54QA9h3fnnwmlvz1h4ojVOQOeUBPYw>

## Workload and Virtual Classroom Protocol

SJSU Academic Senate credit-hour policy S12-3:

“Success in this course is based on the expectation that students will spend, **for each unit of credit, a minimum of forty-five 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.” <https://www.sjsu.edu/senate/docs/S12-3.pdf>

What does the policy mean for the **Arth 70B workload** in practical terms?

Typical course activities include:

- Attending class and taking notes—don’t be a passive listener
- **HIGHLY RECOMMENDED:** Reviewing and highlighting or annotating your lecture notes at the end of every week’s lectures—this small-dose method is a more manageable way to prepare for exams
- Completing all course readings
- Coming to class prepared—doing course readings ahead of that day’s lecture
- Completing all quizzes & other exams or questionnaires relating to course content
- Carefully following the instructions for and completing all writing assignments
- Proofreading and editing writing assignments before submission

For this Mode 2-classified course, **virtual classroom protocol** will be similar to an in-person classes:

Students in this workshop should understand that they are all working toward the same goal of learning the development of the arts in the West, gaining visual literacy, learning how to think critically in order to interpret and see connections among the arts, and recognizing the importance of historical context in our understanding of the arts.

For group assignments: it is expected that each student will take full responsibility for their share of the work.

Every student in this class will be respected as an individual with distinct experiences, talents, and backgrounds. Therefore, everyone needs to understand that this class is a space of mutual respect—in student-professor interactions (respect is a two-way street) and among students themselves. Do not hesitate to reach out to the professor with questions or concerns.

Academic dishonesty (plagiarism, cheating) will not be tolerated and is also a sign of disrespect—for the professor, the course, the University, and towards yourself. See below for the policy on academic integrity. Please silence your cell phone before class.

**Students are not allowed to record the class.**

Please **do not:**

- Wear pajamas or be partially dressed
- Be in bed (sitting on top of a made bed is ok)
- Sleep during class
- Eat (beverages are ok)
- Play music in the background
- Fiddle around on other websites or devices, including your cell phone, while in class

## General Education Learning Outcomes (GELO)

From the SJSU General Education Guidelines, Area Learning Outcomes, C.1 Arts:

“Students shall be able to:

1. recognize aesthetics qualities and processes that characterize works of the human intellect and imagination
2. respond to works of art both analytically (in writing) and affectively (in writing or through other forums of personal and artistic expression); and
3. write clearly and effectively.”

## Course Learning Outcomes (CLO)

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

1. Understand the bases, both aesthetic and historical, underlying major artistic movements
2. Recognize prominent themes and iconographies, including how they relate to race and gender
3. Develop visual literacy and the ability to think and write critically about works of art
4. Understand the connection between form and meaning in the processes of analysis and interpretation of works of art
5. Gain an understanding of how the institution of the museum presents works of art

## Assignments and Grading Policy

*To understand how the graded course coursework below fulfills SJSU GELO and CLO educational goals, please refer to the list of outcomes above*

• Looking Notes Exercise [GELO 1, 2, 3; CLO 2, 3, 4]	10%
• Visual Analysis Essay #1 [GELO 1, 2, 3; CLO 1, 2, 3, 4]	15%
• Visual Analysis Essay #2 [GELO 1, 2, 3; CLO 1, 2, 3, 4]	20%
• Museum website & tour(s) review (group project) [GELO 1, 2, 3; CLO 1–5]	20%
• Quizzes (GELO 1, 2; CLO 1, 2, 3, 4)	20%
• Participation (group discussions) [GELO 2; CLO 1–4]	15%

Assigned readings, any videos (assigned or shown in class), and works of art shown in class or assigned for study outside of class are intended to provide either explanations for or examples of content that will form a basis for students’ written assignments.

## Grading Criteria

Above all, the professor will be looking for EFFORT on the part of the student—both intellectual and in the correctness of their writing. Caution! A clean, “perfect” piece of writing in which mere data takes up most of the student’s writing—as opposed to the required critical analysis—is not necessarily indicative of hard work and can often be a sign of plagiarism (copying the work of someone else and submitting it as your own, which is a serious infraction of University policy). **Documented cases of plagiarism WILL be reported to the University and become part of the student’s record.** Effort is typically demonstrated by (not an exhaustive list): following the assignment instructions, knowledge and understanding of the material, ideas expressed in writing that indicate the evolution of the student’s thought process, organized presentation, paginating, running a spell checker, proofreading.

Do not even consider cutting and pasting text from the web into the essay assignments and passing it off as your own observations. No research is required for the essays beyond keeping up with the course content.

**“A” work:** demonstrates depth of knowledge of the material, excellence of critical analysis, originality of interpretation (this means original to YOU, not originality in absolute terms), and superb execution (well organized, no writing mechanics issues, a tone that is consistent with a formal essay). Typically such work will make an especially thoughtful, well-set-out argument that is supported by analysis of artworks’ formal features and an understanding of historical and/or intellectual context.

**“B” work:** strong written work demonstrating knowledge of the material, depth of intellectual inquiry, and competence of thought but generally lacking the originality and level of ambition associated with “A” work. In addition, a “B” paper is also defined as an “A” paper that contains too many errors (grammar, spelling, correct word usage, etc.) to merit an “A.”

**“C” work:** competent papers that are nonetheless pedestrian and/or feature an unevenness of thought, argument, or execution, which prevent it from meeting the standards of a “B” paper. Such work often shows a lack of effort, a missing, confused, or poorly argued thesis, omissions, and too many writing errors.

**“D” work:** barely competent work suffering numerous flaws in thought, argument, organization, and mechanics (or execution—such as not following the assignment instructions, incompleteness, a weak, undemonstrable thesis, poor organization, too many writing errors, etc). “D” work is considerably weaker than “C” and shows a lack of understanding of the material or a rushed job.

**“F” work:** work that meets any of the following criteria—(1) does not fulfill the requirements of the assignment; (2) does not even meet the criteria for “D” work; (3) does not demonstrate university-level writing (e.g., language usage, grammar, sentence structure, etc.); (4) is much too short; (5) is barely comprehensible.

**“0”:** Student does not submit the assignment at all or has plagiarized someone else’s work (copied and passed off as their own).

### Grade Scale

A	94–100%	A-	90–93%		
B+	87–89 %	B	84–86%	B-	80–83%
C+	77–79%	C	73–76%	C-	70–72
D+	67–69%	D	63–66%	D-	60–62%
F	1–59%	O			

This grade scale means that you’re better off submitting work than not at all because any additional points given for an “F” will help in the calculation of the final course grade. The exception is submitting plagiarized work, which counts as a 0.

### Extra Credit Policy

There are no extra credit options for this course.

## Submitting Assignments

Most major assignments will be submitted by uploading them to Canvas. If you are having troubles with uploading, email the assignment to the professor. Be sure to put the name of the assignment in the email's subject header.

## Late Work and Missed Class(es) Policy

Due dates for assignments can be found in the assignment instructions, in the Course Schedule portion at the end of this syllabus, and in the Assignments section of Canvas. It is the student's responsibility to be aware of due dates and to keep up with the coursework.

For missed classes, make the effort to review the material in the course readings and on Canvas in order to catch up before asking the professor for assistance.

DO NOT make plans to miss class before or after any holidays, scheduled breaks, or long weekends. Such behavior does not constitute an excused absence. Due to the amount of visual material shown and discussed in this course, a record of good attendance is important to be able to perform the in-depth visual analysis necessary for most of the essay assignments and to prepare for the unit quizzes.

## Learning and Counseling Resources

The professor is here to help with questions about the course material and assignments, but students who want additional help with their writing can schedule an online tutoring session or participate in tutor live chat with the **SJSU Writing Center**. If you tend to struggle with writing or simply want someone to review your draft before the professor sees it, this is a great resource: <https://www.sjsu.edu/writingcenter/>

Students with disabilities must register with the **Accessible Education Center** in order to receive accommodation: <https://www.sjsu.edu/aec/>

The pandemic is a particularly stressful time to be a college student. SJSU offers free **counseling services** to all registered SJSU students, including but not limited to personal counseling, clinical management, and educational counseling: <https://www.sjsu.edu/counseling/>

**Peer Connections** (<https://www.sjsu.edu/peerconnections/index.php>): Peer Connections supports students through tutoring, mentoring, supplemental instruction, learning assistants, and student success events in an inclusive, welcoming environment. It serves as a university-wide resource for the promotion of peer learning and retention. This is a good, welcoming resource if you want support with academic life and coursework generally and is more informal than the Counseling Center.

SJSU Communication Center—

Registered students having difficulties with online learning can take a 1-unit course, "COMM 80A: Succeeding in Online Classes." For more information contact Roxanne Cnudde, the Communication Center director: [roxanne.cnudde@sjsu.edu](mailto:roxanne.cnudde@sjsu.edu)

## University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, **academic integrity (plagiarism)**, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) is listed on the Syllabus Information web page (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.



## Arth 70B, sec. 2, Mode 2 (all online): Fall 2021

### Course Schedule

The Course Schedule serves as a guide to the topics, assignments, and activities that will be covered in this course. It is designed to be flexible to accommodate class needs that may arise as the semester progresses. The instructor reserves the right to make changes and substitutions and will alert students to them by in-class announcements and in writing.

*Important dates are in red.*

Videos are assigned to give students a sense of scale and space; a better look at several of the artworks, such as small details, views of ceiling art that do not reproduce well in the textbook, and surface texture; and, in some cases, more in-depth explanations of certain works than provided in the textbook.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Th 8/19	Topic: Course introduction A few “classroom” protocols; review syllabus; quick look at the course space on Canvas (if there’s time). Answer student questions.
2	Tu 8/24	Topic: An introduction to pictorial features & how they create meaning —>To prepare for today’s class: <ul style="list-style-type: none"><li>• Read textbook: “Starter Kit” and “Introduction”</li><li>• Read pdf on Canvas—&gt;Files—&gt;Writing Guides folder: “structuring art-historical arguments: interpretation vs. opinion,” in Ch. 4 of Anne D’Alleva, <i>Look! The Fundamentals of Art History</i> (2d ed., 2006)</li><li>• Optional Khan Academy Art History reading / viewing: “Methods of Art History” <a href="https://www.khanacademy.org/humanities/approaches-to-art-history/approaches-art-history">https://www.khanacademy.org/humanities/approaches-to-art-history/approaches-art-history</a><ul style="list-style-type: none"><li>- Note: The Khan Academy videos in this section are good for bringing to life the explanations of features of artworks found in the introductory chapter of the textboo</li><li>- Suggestion: Bookmark this section—it may help when you start writing your visual analysis essays</li></ul></li></ul>
2	Th 8/26	Topic 1: Answer questions on the previous lecture material (art elements & how they’re used in visual analysis) Topic 2: Transitioning from the Middle Ages to the Renaissance—14th-century art <i>Note: Sometimes the art of 14th-century referred to as the “international gothic”</i> —>To prepare for today’s class: <ul style="list-style-type: none"><li>• Textbook: Ch. 18 “Fourteenth-Century Art in Europe”</li><li>• Watch Khan Academy [shortened to KA in the rest of the syllabus] video “Ambrogio Lorenzetti, Palazzo Pubblico Frescos: Allegory and Effects of Good and Bad Government” <a href="https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/language-of-art-history-apah/v/how-one-point-linear-perspective-works">https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/language-of-art-history-apah/v/how-one-point-linear-perspective-works</a></li></ul>
3	Tu 8/31	Topic 1: Finish 14th-century Europe Topic 2: Early Northern Renaissance (15th century) —>To prepare for today’s class: <ul style="list-style-type: none"><li>• Textbook: Ch. 19 “Fifteenth-Century Art in Northern Europe”</li><li>• KA video “Workshop of Robert Campin, <i>Annunciation Triptych (Merode Altarpiece)</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/campin/v/campin-merode-altarpiece-1425-28?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/campin/v/campin-merode-altarpiece-1425-28?modal=1</a></li></ul>

Week	Date	Topics, Readings, Assignments, Deadlines
3	Th 9/2	<p>Topic 1: Finish Early Northern Renaissance  Topic 2: Start Early Italian Renaissance (15th century)  —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook: Ch. 20 “Renaissance Art in Fifteenth-Century Italy” – thru p. 628</li> <li>• KA video “Linear Perspective: Brunelleschi’s Experiment” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/v/linear-perspective-brunelleschi-s-experiment?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/v/linear-perspective-brunelleschi-s-experiment?modal=1</a></li> <li>• Optional but helpful: Watch KA video for a more in-depth explanation of perspective: “How Linear One-Point Perspective Works” <a href="https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/language-of-art-history-apah/v/how-one-point-linear-perspective-works">https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/language-of-art-history-apah/v/how-one-point-linear-perspective-works</a></li> <li>• KA video “Donatello, <i>David</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-david-bronze-c-1440s?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-david-bronze-c-1440s?modal=1</a></li> <li>• KA video on early Italian Renaissance religious architecture “Brunelleschi, Santo Spirito” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/brunelleschi-s-santo-spirito-florence-1428-81?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/brunelleschi-s-santo-spirito-florence-1428-81?modal=1</a></li> <li>• KA video “Uccello, <i>The Battle of San Romano</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/paolo-uccello-battle-of-san-romano-c-1538-40?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/paolo-uccello-battle-of-san-romano-c-1538-40?modal=1</a></li> </ul>
4	Tu 9/7	<p><b>Quiz #1: 14th-Century European Art</b>  Topic: Early Italian Renaissance (15th century)—  —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook: Ch. 20 “Renaissance Art in Fifteenth-Century Italy” – from “Florentine Art in the Second Half of the Fifteenth Century” to end of chapter</li> <li>• KA video “Piero della Francesca, <i>The Baptism of Christ</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/piero-della-francesca-the-baptism-of-christ-1450s?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/piero-della-francesca-the-baptism-of-christ-1450s?modal=1</a></li> <li>• KA video on Botticelli’s <i>Birth of Venus</i> <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/botticelli-birth-of-venus?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/botticelli-birth-of-venus?modal=1</a></li> </ul>
4	Th 9/9	<p>Topic 1: <b>Go over instructions for first writing assignment (Looking Notes—14th cent. art)</b>  Topic 2: High Renaissance—16th-century Italy—focus on Rome  —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook: Ch. 21 “Sixteenth-Century Art in Italy” – introductory pages thru p. 677 (section on architecture in Rome &amp; the Vatican)</li> <li>• KA video “Ceiling of the Sistine Chapel” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-ceiling-of-the-sistine-chapel-1508-12?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-ceiling-of-the-sistine-chapel-1508-12?modal=1</a></li> <li>• KA video “Raphael, <i>La Belle Jardinière</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-italian-la-belle-jardini-re-also-madonna-and-child-with-saint-john-the-baptist-1507?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-italian-la-belle-jardini-re-also-madonna-and-child-with-saint-john-the-baptist-1507?modal=1</a></li> </ul>
5	Tu 9/14	<p>Topic: High Renaissance (16th-cent.) Italian art—Northern Italy  —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook: Ch. 21 “Sixteenth-Century Art in Italy” – pp. 665-77</li> <li>• KA video “Correggio, <i>Jupiter and Io</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/late-renaissance-venice/v/correggio-jupiter-and-io?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/late-renaissance-venice/v/correggio-jupiter-and-io?modal=1</a></li> <li>• KA video “Paolo Veronese, <i>Feast in the House of Levi</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/late-renaissance-venice/v/paolo-veronese-feast-in-the-house-of-levi-1573?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/late-renaissance-venice/v/paolo-veronese-feast-in-the-house-of-levi-1573?modal=1</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
5	Th 9/16	<p>Topic: Northern Renaissance (16th-century)—Germany, the Netherlands &amp; Antwerp (Flanders), England</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 22 “Sixteenth-Century Art in Northern Europe and the Iberian Peninsula” – introductory pages &amp; section on Germany (thru top of p. 700—stop before the discussion of Dürer’s <i>Four Apostles</i> ptg); the Netherlands (pp. 711-16 [stop at Brueghel]); English Renaissance art (pp. 720-end of chapter)</li> <li>• Optional but fascinating interactive reading/viewing on the German Renaissance artist Albrecht Dürer’s famous self-portrait on <i>The New York Times</i> website. If you haven’t visited the site at all this month, you should be able to access this as a free article: Jason Farago, “Close Read: Seeing Our Own Reflection in the Birth of the Self-Portrait,” <i>The New York Times</i>, Sept. 25, 2020 <a href="https://www.nytimes.com/interactive/2020/09/25/arts/durer-self-portrait.html?searchResultPosition=2">https://www.nytimes.com/interactive/2020/09/25/arts/durer-self-portrait.html?searchResultPosition=2</a></li> </ul>
6	Tu 9/21	<p>Topic 1: 16th-century art of the Protestant Reformation</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 22 “Sixteenth-Century Art in Northern Europe and the Iberian Peninsula” – p. 700 (at Dürer’s <i>Four Apostles</i> ptg)-702; on Brueghel (pp. 716-18)</li> <li>• KA video “Pieter Brueghel the Elder, <i>Peasant Wedding</i>” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/northern/antwerp-bruges/v/bruegel-peasant-wedding?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/northern/antwerp-bruges/v/bruegel-peasant-wedding?modal=1</a></li> </ul> <p>Topic 2: Mannerism &amp; 16th-century Counter-Reformation art</p> <ul style="list-style-type: none"> <li>• Textbook: Ch. 21 “Sixteenth-Century Art in Italy” – section on Mannerism thru p. 667 (on St. Peter’s basilica)</li> <li>• KA reading “Introduction to the Renaissance in Spain” (article covers both 15th &amp; 16th centuries) <a href="https://www.khanacademy.org/humanities/renaissance-reformation/xa6688040:spain-portugal-15th-16th-century/beginners-guide-art-spain/a/introduction-to-the-renaissance-in-spain?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/xa6688040:spain-portugal-15th-16th-century/beginners-guide-art-spain/a/introduction-to-the-renaissance-in-spain?modal=1</a></li> <li>• Textbook Ch. 22 – on the Spanish painter El Greco (pp. 709-10)</li> <li>• Read webpage on El Greco at the National Gallery of Art, Wash. DC <a href="https://www.nga.gov/collection/paintings/spanish.html">https://www.nga.gov/collection/paintings/spanish.html</a> —&gt; Click link at right for El Greco</li> <li>• KA video on the Mannerist sculpture <i>Perseus</i> “Cellini, Perseus” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/pontormo/v/benvenuto-cellini-perseus-with-the-head-of-medusa-c-1554?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/pontormo/v/benvenuto-cellini-perseus-with-the-head-of-medusa-c-1554?modal=1</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
6	Th 9/23	<p>Topic 1: <b>Go over instructions for Essay #1 - Visual Analysis</b></p> <p>Topic 2: Finish 16th century</p> <p>Topic 3: 17th-century European art—Italy, Flanders</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 23 “Seventeenth-Century Art in Europe” – introductory pages &amp; section on Italy (thru p. 741); section on Flanders (pp. 749-753)</li> <li>• Watch Khan Academy video “Bernini, Ecstasy of Saint Teresa” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/brunelleschi-s-santo-spirito-florence-1428-81?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/brunelleschi-s-santo-spirito-florence-1428-81?modal=1</a></li> <li>• KA video on a baroque church ceiling fresco in Rome “Pozzo, Glorification of Saint Ignatius, Sant’ Ignazio” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/v/pozzo-glorification-of-saint-ignatius-ceiling-fresco-in-the-nave-of-sant-ignazio-rome-1691-94?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/v/pozzo-glorification-of-saint-ignatius-ceiling-fresco-in-the-nave-of-sant-ignazio-rome-1691-94?modal=1</a></li> <li>• KA video “Rubens, The Life of Marie de’ Medici, The Disembarkation of the Queen at Marseilles” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/flanders-1/v/rubens-arrival-or-disembarkation-of-marie-de-medici-at-marseilles-1621-25?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/flanders-1/v/rubens-arrival-or-disembarkation-of-marie-de-medici-at-marseilles-1621-25?modal=1</a></li> </ul>
6	<b>Fri 9/24</b>	<b>DUE: Looking Notes assignment – upload to Canvas Assignments section</b>
7	Tu 9/28	<p>Topic 1: Finish 17th-century Italy &amp; Flanders</p> <p>Topic 2: 17th-century European art— Spain, Dutch Republic</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 23 – sections on Spain (pp. 742-48) and Holland (pp. 754-68)</li> <li>• KA video “Rembrandt, Self-Portrait” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/rembrandt-nga-self-portrait?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/rembrandt-nga-self-portrait?modal=1</a></li> </ul>
7	Th 9/30	<p><b>Quiz #2: Renaissance art (15th &amp; 16th centuries)</b></p> <p>Topic: 17th-century France</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 23 – France (pp. 769-78)</li> <li>• KA video “Poussin, Landscape with Saint John” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/france/v/nicolas-poussin-landscape-with-saint-john-on-patmos-1640?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/france/v/nicolas-poussin-landscape-with-saint-john-on-patmos-1640?modal=1</a></li> </ul>
8	Tu 10/5	<p>Topic 1: Finish 17th-century France</p> <p>Topic 2: 17th-century England</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 23 – section on England (pp. 778-end of chapter)</li> </ul> <p>Topic 3: Start 18th-century European art</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 30 “European and American Art, 1715-1840” introductory pages (pp. 921-22); section on art academies &amp; their exhibitions (pp. 942-43)</li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
8	Th 10/7	<p>Topic: 18th-century European &amp; American art—Rococo to mid-century —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 30 “European and American Art, 1715-1840”— the Rococo (pp. 922-28); British painter Hogarth (pp. 939-40); French painter Greuze (p. 950); section “Romance of Science” (pp. 941- 42); mid-century portraiture (pp. 940-41); American portraitist John Singleton Copley (pp. 921-22)</li> </ul> <p>Videos on the rococo and the decorative arts:</p> <ul style="list-style-type: none"> <li>• On the work of the 18thC. Italian stucco designer Antonio Bossi: “Stucco: The Rococo’s Secret Ingredient—part I” <a href="https://www.youtube.com/watch?v=8_dwEbF-Nil">https://www.youtube.com/watch?v=8_dwEbF-Nil</a></li> <li>• On Jean-François Oeben’s c. 1760 mechanical desk in The Getty Museum: “Unlocking an 18th-Century Mechanical Table” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/rococo/v/unlocking-18th-c-french-mechanical-table?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/rococo/v/unlocking-18th-c-french-mechanical-table?modal=1</a></li> </ul>
9	Tu 10/12	<p>Topic 1: <b>Go over instructions for final group project—Museum website &amp; tours review</b></p> <p>Topic 2: 18th-century European art—Grand Tour &amp; Neoclassicism —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 30 – “Grand Tour and Neoclassicism in Italy” (pp. 929-33); British history painting (pp. 943-45); “The Classical Revival in Architecture and Design [Britain]” (pp. 934-36); the slave trade (pp. 936-37 [Wedgwood anti-slavery medallion])</li> </ul>
9	Th 10/14	<p>Topic 1: Finish general discussion of neoclassicism —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 30 – sections on neoclassical sculpture (pp. 955-56) &amp; American neoclassical architecture (pp. 976-77)</li> </ul> <p>Topic 2: Neoclassicism and the French Revolution</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 30 – neoclassicism and the French Revolution (pp. 952-53 [David]; pp. 950-51 [Vigée-Lebrun])</li> <li>• KA video “David, The Intervention of the Sabine Women [1799]” <a href="https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/neo-classicism/v/david-the-intervention-of-the-sabine-women-1799?modal=1">https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/neo-classicism/v/david-the-intervention-of-the-sabine-women-1799?modal=1</a></li> </ul> <p>Topic 3: Romanticism (a movement, not a style!), second half of the 18thC. thru c. 1840—origins —the esthetic category of the sublime</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 30 – section “The Gothic Revival in Architecture and Design” (pp. 937-38); London’s Houses of Parliament (pp. 974-75); “Romantic Painting” (pp. 945-46); the art of Francisco Goya (pp. 956-59)</li> </ul>
9	<b>Fri 10/15</b>	<b>DUE: Essay #1 - Visual Analysis Upload to Canvas</b>
10	Tu 10/19	<p>Topic 1: Romanticism, continued —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 30 – the sublime &amp; the picturesque in Romantic landscape painting (pp. 971-74); Romanticism in history painting – Napoleonic subject (pp. 962-63); Copley’s <i>Watson and the Shark</i>, pp. 946-47) Géricault &amp; Delacroix (pp. 962-67); Ingres (p. 968-69)</li> <li>• Read, look at the hi-res image, and listen on The Met’s website: Thomas Cole, <i>View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow</i>, 1836 <a href="https://www.metmuseum.org/art/collection/search/10497">https://www.metmuseum.org/art/collection/search/10497</a></li> <li>• KA video “Delacroix, The Death of Sardanapalus” <a href="https://www.khanacademy.org/humanities/becoming-modern/romanticism">https://www.khanacademy.org/humanities/becoming-modern/romanticism</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
10	Th 10/21	<p>Topic: Realism</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 “Mid- to Late Nineteenth-Century Art in Europe and the United States” – pp. 980-81; section “French Academic Architecture and Art” (pp. 981-85)</li> <li>• Textbook Ch. 30 – French artist Honoré Daumier (pp. 969-70)</li> <li>• Textbook Ch. 31 – “Realism and the Avant-Garde” (pp. 989-92) &amp; Russian example (p. 996); Naturalism (pp. 992-93 [Europe], p. 982 [Orientalism], pp. 996-99 [USA])</li> <li>• KA video “Courbet, <i>A Burial at Ornans</i>, 1849-50” <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/v/courbet-a-burial-at-ornans?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/v/courbet-a-burial-at-ornans?modal=1</a></li> <li>• KA video “Heroes of Modern Surgery: Eakins’ Dr. Gross and Dr. Agnew” <a href="https://www.khanacademy.org/humanities/art-americas/us-art-19c/realism-us/v/eakins-gross-agnew?modal=1">https://www.khanacademy.org/humanities/art-americas/us-art-19c/realism-us/v/eakins-gross-agnew?modal=1</a></li> </ul>
10	Fri 10/22	<b>Quiz #3: 17th-century art (take home)</b>
11	Tu 10/26	<p>Topic 1: <b>Go over instructions for Essay #2 - Visual Analysis</b></p> <p>Topic 2: Manet</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – On Edouard Manet (pp. 993-96)</li> <li>• Read pdf on Canvas—&gt;Files—&gt; John Berger, <i>Ways of Seeing</i>, ch. 3 on the female body in Western art</li> <li>• KA video “Manet, <i>A Bar at the Folies Bergère</i>” <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/v/manet-a-bar-at-the-folies-bergre?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/v/manet-a-bar-at-the-folies-bergre?modal=1</a></li> </ul>
11	Th 10/28	<p>Topic 1: Resistance to academic norms in 19th-century Britain—the Pre-Raphaelite Brotherhood</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – on the Pre-Raphaelites &amp; the Arts and Crafts Movement in Britain (pp. 1000-1002)</li> <li>• Online essay on the Tate Britain museum website: “Were the Pre-Raphaelites Britain’s First Modern Artists?” <a href="https://www.tate.org.uk/art/art-terms/p/pre-raphaelite/were-pre-raphaelites-britains-first-modern-artists">https://www.tate.org.uk/art/art-terms/p/pre-raphaelite/were-pre-raphaelites-britains-first-modern-artists</a></li> <li>• KA video “John Everett Millais, <i>Ophelia</i>” <a href="https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture/pre-raphaelites/v/sir-john-everett-millais-ophelia-1851-52?modal=1">https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture/pre-raphaelites/v/sir-john-everett-millais-ophelia-1851-52?modal=1</a></li> </ul> <p>Topic 2: Start Impressionism—landscapes, cityscapes, light</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – pp. 1003-1007</li> <li>• KA video on Monet’s ptg <i>Gare Saint-Lazare</i>: <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/v/monet-gare-saint-lazare?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/v/monet-gare-saint-lazare?modal=1</a></li> </ul>
12	Tu 11/2	<p><b>Quiz #4: Neoclassicism &amp; Romanticism</b></p> <p>Topic: Impressionism—Modern life—Degas—Caillebotte—Cassatt—Morisot</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – pp. 1007-1010</li> <li>• KA video on Caillebotte’s ptg <i>Paris Street, Rainy Day</i>: <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/v/gustave-caillebotte-paris-street-rainy-day-1877?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/v/gustave-caillebotte-paris-street-rainy-day-1877?modal=1</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
12	Th 11/4	<p>Topic: Post-Impressionism—Neo-Impressionism (aka Pointillism)—van Gogh—Gauguin —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – pp. 1011-1014</li> <li>• KA video on Seurat’s <i>A Sunday Afternoon on the Island of La Grande Jatte</i>: <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/v/georges-seurat-a-sunday-on-la-grande-jatte-1884-1884-86?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/v/georges-seurat-a-sunday-on-la-grande-jatte-1884-1884-86?modal=1</a></li> <li>• KA video on van Gogh’s ptg <i>The Bedroom</i>: <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/v/vincent-van-gogh-the-bedroom-1889?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/v/vincent-van-gogh-the-bedroom-1889?modal=1</a></li> </ul>
13	Tu 11/9	<p>Topic 1: Post-Impressionism—Cézanne—Rodin &amp; Camille Claudel —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – Cézanne (pp. 1027-end of chapter), Rodin &amp; Claudel (pp. 1017-18)</li> <li>• KA video on Rodin’s sculpture <i>The Gates of Hell</i>: <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/avant-garde-sculpture/v/rodin-the-gates-of-hell-1880-1917?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/avant-garde-sculpture/v/rodin-the-gates-of-hell-1880-1917?modal=1</a> <b>NOTE: You can visit a full-scale bronze version in the Rodin Sculpture Garden next to Stanford’s art museum</b></li> <li>• Read KA article: “Cézanne, <i>Still Life with Plaster Cupid</i>” <a href="https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/a/czanne-still-life-with-plaster-cupid?modal=1">https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/a/czanne-still-life-with-plaster-cupid?modal=1</a></li> </ul> <p>Topic 2: Post-Impressionism—Toulouse-Lautrec— Art Nouveau</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – pp. 1018-21</li> <li>• KA video on Hector Guimard’s Art Nouveau entrances to Paris metro stations: <a href="https://www.khanacademy.org/humanities/becoming-modern/symbolism-artnouveau/art-nouveau-france/v/hector-guimard-cit-entrance-paris-m-tropolitain-c-1900?modal=1">https://www.khanacademy.org/humanities/becoming-modern/symbolism-artnouveau/art-nouveau-france/v/hector-guimard-cit-entrance-paris-m-tropolitain-c-1900?modal=1</a></li> </ul> <p>Topic 3: late 19th-century ad posters</p> <ul style="list-style-type: none"> <li>• Read pdf on Canvas—&gt;Files—Readings folder—&gt; Bradford R. Collins, “The Poster as Art”</li> </ul>
13	Th 11/11	<b>VETERANS DAY – no class</b>
14	Tu 11/16	<p><b>Quiz #5: Realism &amp; Impressionism</b></p> <p>Topic 1: Post-Impressionism—Gauguin —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – pp. 1011–14 (this section also contains the van Gogh reading you already did)</li> </ul> <p>Topic 2: Post-Impressionism—Symbolists</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 31 – pp. 1015-16</li> <li>• <i>Heilbrunn Timeline of Art History</i> essay “Symbolism” <a href="https://www.metmuseum.org/toah/hd/symb/hd_symb.htm">https://www.metmuseum.org/toah/hd/symb/hd_symb.htm</a></li> <li>• KA video on Franz von Stuck’s ptg <i>The Sin</i>: <a href="https://www.khanacademy.org/humanities/becoming-modern/symbolism-artnouveau/symbolism-art-nouveau-germany/v/franz-von-stuck-the-sin-1893?modal=1">https://www.khanacademy.org/humanities/becoming-modern/symbolism-artnouveau/symbolism-art-nouveau-germany/v/franz-von-stuck-the-sin-1893?modal=1</a></li> </ul>



Week	Date	Topics, Readings, Assignments, Deadlines
14	Th 11/18	<p>Topic: Early 20th-century Expressionism—Fauves—Primitivism/Cubism—Die Brücke—Blaue Reiter</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 32 – pp. 1031-45</li> <li>• Heilbrunn <i>Timeline of Art History</i> essay “Fauvism” <a href="https://www.metmuseum.org/toah/hd/fauv/hd_fauv.htm">https://www.metmuseum.org/toah/hd/fauv/hd_fauv.htm</a></li> <li>• KA video “Kandinsky, <i>Improvisation 29 (Second Version)</i>, 1912” <a href="https://www.khanacademy.org/humanities/art-1010/early-abstraction/expressionism1/v/kandinsky-improv28?modal=1">https://www.khanacademy.org/humanities/art-1010/early-abstraction/expressionism1/v/kandinsky-improv28?modal=1</a></li> <li>• KA essay “Kirchner, <i>Self-Portrait as a Soldier</i>” <a href="https://www.khanacademy.org/humanities/art-1010/early-abstraction/expressionism1/a/kirchner-self-portrait-as-a-soldier?modal=1">https://www.khanacademy.org/humanities/art-1010/early-abstraction/expressionism1/a/kirchner-self-portrait-as-a-soldier?modal=1</a></li> <li>• Heilbrunn <i>Timeline of Art History</i> essay “Cubism” <a href="https://www.metmuseum.org/toah/hd/cube/hd_cube.htm">https://www.metmuseum.org/toah/hd/cube/hd_cube.htm</a></li> </ul>
15	Tu 11/23	<p><b>DUE (by 11:30 pm PST): Essay #2 - Visual Analysis</b></p> <p>Topic 1: Early 20th century abstract art—&gt;Orphism—Purism—Italian Futurism—Russian Suprematism—American abstract art Artists’ responses to the Russian Revolution and to World War I</p> <p>—&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Textbook Ch 32 – pp. 1045-50; American (pp. 1054-58)</li> <li>• KA video “A New World after the Russian Revolution: Malevich, <i>Suprematist Composition, White on White</i>” <a href="https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/russian-avant-garde/v/malevich-white-on-white?modal=1">https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/russian-avant-garde/v/malevich-white-on-white?modal=1</a></li> </ul> <p>Topic 2: Early 20th century—&gt;Dadaism</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 32 – pp. 1050-54</li> <li>• KA video “Max Ernst, <i>Two Children Are Threatened by a Nightingale</i>” <a href="https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/v/max-ernst-two-children-are-threatened-by-a-nightingale?modal=1">https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/v/max-ernst-two-children-are-threatened-by-a-nightingale?modal=1</a></li> </ul>
15	Th 11/25	<b>THANKSGIVING – no class</b>
16	Tu 11/30	<p>Topic: Art between World War I &amp; WWII</p> <p>—&gt;To prepare for today’s class:</p> <ol style="list-style-type: none"> <li>1) De Stijl, the Bauhaus: Textbook Ch. 32 — pp. 1067-71</li> <li>2) Surrealism: <ul style="list-style-type: none"> <li>• Ch. 32 pp. 1072-75</li> <li>• Heilbrunn <i>Timeline of Art History</i> essay “Surrealism” <a href="https://www.metmuseum.org/toah/hd/surr/hd_surr.htm">https://www.metmuseum.org/toah/hd/surr/hd_surr.htm</a></li> <li>• KA video “Dalí, <i>Metamorphosis of Narcissus</i>” <a href="https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/v/dal-metamorphosis-of-narcissus-1937?modal=1">https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/v/dal-metamorphosis-of-narcissus-1937?modal=1</a></li> <li>• Picasso’s <i>Guernica</i>, Ch. 32 pp. 1076-78</li> </ul> </li> <li>3) USA: <ul style="list-style-type: none"> <li>• Harlem Renaissance—American Regionalism &amp; Social Realism (Edward Hopper): Ch. 32 pp. 1078-81</li> <li>• KA video “Jacob Lawrence, <i>The Migration Series</i> (short version)” <a href="https://www.khanacademy.org/humanities/art-1010/american-art-to-wwii/harlem-renaissance/v/lawrence-migration-series?modal=1">https://www.khanacademy.org/humanities/art-1010/american-art-to-wwii/harlem-renaissance/v/lawrence-migration-series?modal=1</a></li> </ul> </li> </ol>



Week	Date	Topics, Readings, Assignments, Deadlines
16	Th 12/2	<p>&lt; LAST DAY OF INSTRUCTION &gt;</p> <p>Topic 1: Social Realism, cont'd—murals</p> <p>—&gt;To prepare for today's class:</p> <p>1) Diego Rivera:</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 32 – p. 1084</li> <li>• KA video “Diego Rivera, <i>Man, Controller of the Universe</i>” <a href="https://www.khanacademy.org/humanities/art-1010/latin-america-modernism/mexican/v/diego-rivera-man-universe">https://www.khanacademy.org/humanities/art-1010/latin-america-modernism/mexican/v/diego-rivera-man-universe</a></li> </ul> <p>2) US Depression-era murals (Works Project Administration project):</p> <ul style="list-style-type: none"> <li>• San Francisco's Coit Tower murals: <a href="https://livingnewdeal.org/locations/coit-tower-san-francisco-ca/">https://livingnewdeal.org/locations/coit-tower-san-francisco-ca/</a> Several artists worked on the Coit Tower murals—see, especially, Arnautoff's <i>City Life</i>, those by Zakheim, and the Scheuer and Daum mural of a newspaper office</li> </ul> <p>Topic 2: Abstract Expressionism</p> <ul style="list-style-type: none"> <li>• Textbook Ch. 32 – pp. 1088-end of chapter</li> </ul>
16	Sun 12/5	<b>DUE: Group project—Museum website &amp; tour(s) review</b>
17	Tu 12/7	OPTIONAL MEETING—Bring questions for review
17 Final Exam	Th 12/9 9:45am– noon	<p><b>Last unit quiz: Post-Impressionism – Art between the Wars</b></p> <p>—&gt; covers thru Dec 2 Topic 1 material</p>