

# ART 131 History of Western Art II Spring 2012

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**Office:** Roe Art Building, Office 6 (next to the Photo Lab)

**Office Hours:** T/R 11:30 a.m.-1:00 pm; 2:15-5:45 p.m.

I am available many other times throughout the week, so if you are in the Art Building, feel free to stop in. However, if you are making a special trip, it's wise to call ahead. I will try to be in during my scheduled office hours, but sometimes have to leave for other obligations. Please feel free to e-mail, phone, or meet with me if you have any questions or concerns throughout the semester. I will be happy to make an appointment to see you at a time, which is convenient to both of us.

**Location:** Littlejohn Lecture Room, Roe Art Building

**Meeting Times:** Art 131-01 TR 10:00 a.m.-11:15 a.m.  
Art 131-02 TR 6:00 p.m.- 7:15 p.m.

## **Required Text:**

Stokstad, Marilyn. *Art History: A View of the West*. Vol. Two, Fourth Ed. Upper Saddle River, NY: Pearson/Prentice Hall, 2011.

## **Suggested Text:**

Barnet, Sylvan. *A Short Guide to Writing About Art*. Various editions and publishers.

**An on-line art dictionary:** <http://www.artlex.com/>.

**WEB Sites:** Some interesting and useful WEB sites for viewing works of art:

The Louvre: <http://www.louvre.fr/llv/commun/home.jsp>

National Gallery, Washington, D.C.: <http://www.nga.gov/>

National Gallery, London: <http://www.nationalgallery.org.uk/>

The Museum of Modern Art, New York (MOMA): <http://www.moma.org/>

The Whitney Museum of American Art: <http://www.whitney.org/>

The Guggenheim Museum, New York: <http://www.guggenheim.org/>

The Metropolitan Museum of Art, New York: <http://www.metmuseum.org/collections/>

International Center of Photography: <http://www.icp.org/museum>

Museums Around the World: <http://icom.museum/vlmp/world.html>  
Art a Go Go: <http://www.artagogo.com/>  
Art History Resources on the Web: <http://witcombe.sbc.edu/ARTHLinks.html>  
The State Hermitage Museum, St. Petersburg, Russia:  
[http://www.hermitagemuseum.org/html\\_En/index.html](http://www.hermitagemuseum.org/html_En/index.html)  
Christie's Auction House: [http://www.christies.com/home\\_page/home\\_page.asp](http://www.christies.com/home_page/home_page.asp)  
Sotheby's Auction House: <http://www.sothebys.com/>  
Tate Collection, London: <http://www.tate.org.uk/home/default.htm>  
Greenville County Museum of Art: <http://www.greenvillemuseum.org/>  
Bob Jones University Museum and Gallery: <http://www.bjumg.org/>  
Denver Art Museum: <http://www.denverartmuseum.org/home>  
Los Angeles County Museum of Art: <http://www.lacma.org/>  
The J. Paul Getty Museum: <http://www.getty.edu/museum/>

**Course Description:** Art 131 is an introductory survey of the history of Western art from the Renaissance to the present.

**Course Purpose:** Art 131 is a PowerPoint- illustrated lecture course in which the student should acquire an understanding of the major periods of art in this time period; a grasp of the artists' work and processes used; an awareness of the role of art criticism; a familiarity with art history terminology and methodology; and a knowledge of the historical, religious, and social circumstances that shape the history of art. The course is intended to increase the student's enjoyment of various artistic forms.

**Course Objectives:** Students who successfully complete Art 131 with 70% accuracy or better will have demonstrated through written tests and critical writing that they have accomplished all of the following objectives:

1. The student will identify and discuss the principle concepts (historical, religious, and social conditions) which guided the development of the arts in western society from the beginning of civilization to the present.
2. The student will gain skill in analyzing and comparing artistic works.
3. The student will recognize and distinguish between various historical, artistic styles.
4. The student will apply art historical terminology and methodology appropriately.

**Course Requirements:** Students are expected to participate actively in class and complete assigned readings on schedule. Prompt and regular attendance is expected as quiz and exam questions are derived from images shown in class (some of which are not in the textbook) and from the class lectures which are not based solely on the textbook. There are no make-up quizzes. There are no make-up exams without excused absences. One written paper is also required.

There will be several quizzes and three non-cumulative exams.

The quizzes (approximately 15 minutes) will be administered at the start of class. It is critical that you are on time or you will miss the first images shown. The quiz will usually consist of three to five image identifications selected from works shown in class and two to five short answer and/or vocabulary questions on material discussed in class. Image discussion and unknown imagery may also appear.

Short answer/vocabulary, image identification and essay are the objective formats for the exams. Image identifications will come from works shown in lecture (both from and not in the book).

To find **many** (but not all) of the images discussed in class:

go to my website: <http://fuwesternart.weebly.com/>

and to <http://images.google.com/>

and to ARTstor.org (You have access through Furman.).

For example, you will be given an image. Then you will identify/discuss the image (title, artist/architect, period/culture, material content; for architecture you must also cite the location.). Given a vocabulary term, you will give a definition and cite a specific example.

My website or a class handout will have a list of images and vocabulary that will aid in your preparation for quizzes and exams. However, please be aware that anything that is discussed in class is fair game for testing, and will not always appear on the chapter outlines. Please print out the handouts for each chapter and bring them to class if you have problems with spelling. Do not ask me to spell titles, names, etc., for you in class. You can find proper spellings in the textbook and the handouts.

### **Example of Image Identification:**

Title: David

Artist/Architect: Michelangelo

Period/Culture: High Renaissance/Italy

### **Example of Image Identification/Discussion**

Identify the image. What is innovative of this work? What is the socio-political importance of this sculpture?

Title: David

Artist/Architect: Michelangelo

Period/Culture: High Renaissance/Italy

Michelangelo worked on this over-life size statue of David for three years before it was set up outside the Palazzo Vecchio. Unlike earlier representations, Michelangelo's David is not shown as the victor with his foot on Goliath's severed head, but as a champion of a just cause fearlessly confronting his physically stronger opponent. Placed in front of the seat of government, this provocative adolescent with his muscular torso, straining neck and defiant expression beneath knotted brows was seen by some

Florentines as symbolizing their new republic, which had expelled the Medici in 1494. This is the first nude to be carved on this colossal scale since antiquity. The effect is un-Classical as the hands and feet are over-size, muscles and veins swollen and the gangling limbs are not at rest. The figure is heroic with an extraordinary sense of pent-up energy--outwardly calm, but inwardly tense and challenging

### **Example of Vocabulary:**

Question: Define *chiaroscuro*.

Answer: The contrast of light and dark in a painting, drawing, or print. Creates spatial depth and volumetric forms through gradations in the intensity of light and shadow.

### **Example of Short Answer:**

Question: List two Northern cities that played an important role in the development of Renaissance ideas and forms in the early fifteenth century.

Answer: Bruges, Haarlem (Ghent, Brussels, Dijon, Tournai, and Arras).

**Example of Unknown:** This work of art was not shown in class discussion. Attribute the image on the screen to an artist or a stylistic grouping and period. Give the reasons for your attributions, referring to **specific works of art** that you know. **LIST YOUR RESPONSES. DO NOT WRITE IN COMPLETE SENTENCES.**

Question: The unknown art work shown is a Bernini sculpture.

Answer:

Italian Baroque sculpture, most likely by Bernini.

Has unrestrained drama, emotion, tension, sense of movement, diagonals, realistic figures.

Similar to Bernini's *David*.

## **Required Paper: Stylistic analysis of two works of art—writing a comparison**

- Read Sylvan Barnet's Chapter 3, "Writing a Comparison."
- In addition to Barnet, these two internet sources provide additional strategies to help you write your paper:

<http://www.unc.edu/depts/wcweb/handouts/arthistory.html>

<http://www.dartmouth.edu/~writing/materials/student/humanities/arthistory.shtml>

- The class will visit at least one museum. Anyone unable to attend with the class is responsible for going individually..

- First-hand contact with works of art, be they painting, sculpture or architecture, is a necessary adjunct to your study. Therefore, a paper dealing with your direct response to a genuine object is an appropriate task for this course. Writing assignments submitted late will lose one letter grade for every 24 hours (A to B, etc.)  
**The paper is due at the beginning of class APRIL 19.**
- Your assignment is to choose two works of art to study and compare. **One work of art must be from an art museum that you have seen this term.** The other work of art may come from your text or any source, including a museum, that you choose.
- Area museums like the Greenville County Museum of Art and the Bob Jones University Gallery have such works in their permanent collections or in special exhibition that will relate to the art we discuss in class. A work of art from a museum outside our immediate area is also appropriate if you will be viewing it this term, **but you must consult with me concerning your selection.**
- **The paper will be 2 to 3 pages in length;** typewritten using a 12 point font (Times New Roman or Arial) on one side of the page only; and double-spaced with one-inch margins on the top, bottom and sides of the paper.
- Avoid historical and biographical filler and dispense with quotes or paraphrases from books and articles unless pertinent. **It is your responsibility to avoid even unintentional plagiarism.** Always acknowledge sources of information and ideas, as well as direct quotations.
- If sources are used, you must credit your sources in standard footnote and/or endnote form. For proper form of paper, of bibliographic citations, and of footnotes or endnotes, see *The Chicago Manual of Style* (a copy of which is in the Reference section of the Furman Library) and/or Barnet, pp. 284-293. For guidance in citing sources from the internet, see the College Art Association (CAA) site on-line.

**Example of Endnote or Footnote:**

<sup>1</sup>Brian Dippie, *Catlin and His Contemporaries: The Politics of Patronage* (Lincoln, Nebraska.: University of Nebraska Press, 1990) 101.

\*\*\*Use full citations of your source for the first reference, abbreviated citations for subsequent notes. e.g.:

<sup>2</sup>Dippie, *Catlin and His Contemporaries* 32.

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<sup>1</sup> Brian W. Dippie, *Catlin and His Contemporaries: The Politics of Patronage* (Lincoln, Nebraska: University of Nebraska Press, 1990) 203.

<sup>2</sup> Dippie, *Catlin* 438.

## Example/Bibliography

Dippie, Brian. *Catlin and His Contemporaries: The Politics of Patronage*. Lincoln, Nebraska: University of Nebraska Press, 1990.

\*\*\*Arrange alphabetically by author (or title of work if no author is listed); they are not numbered. More than one entry by the same author is indicated by a line.

- Include a photocopy, photo or postcard of the work(s) mounted on paper (or scan the image in by computer) **if possible** and clearly labeled with captions at the end of the paper. Number the illustrations as Figure 1, 2, 3, etc. Underneath the reproduction write captions that include, **if possible**, artist, title in italics, date, medium, dimensions, and present location (see Barnet, p. 262.). If this information is not available on a wall plaque at the museum, it will not be necessary to include in your paper. Please **do not** consult museum personnel about this information and **do not** take a yardstick or ruler to the museum to take measurements, simply estimate the size.
- If you cannot find a reproduction to include with your paper, list all the sources that you consulted in order to find this image and include a caption below this information.
- After writing a draft, edit your paper for content, accuracy, logic. Does it hold up under scrutiny? Then edit for style: clarity, economy of language, avoidance of repetition and empty phrases, correct syntax, spelling, and use of words. A good way to begin editing is to read your paper aloud, perhaps to a friend. Does your audience get the point early; follow the argument; understand the method or study and the manner of organizing the material? Is your concluding paragraph conclusive without being repetitive? Does the audience seem interested? Does the language feel natural to you?  
Be prepared to edit for clarity and precision, and rewrite some sections several times. Check the final draft for proofreading errors, misspellings and misuse of words (spell-check is not enough), forgotten endnotes, misplaced pages. A sloppy result indicates careless preparation and cannot earn a top grade.
- Be aware that thinking, drafting, writing and rewriting take time. You might want to make a schedule, working backwards from the due date, in order to be sure that you are not rushed at the crucial rewriting stages.
- **The finished paper will include:**
  - **Cover page with a title, your name, course number and date**
  - **Text of your essay (3-4 pages) with footnotes or endnotes, if included, (correctly cited)**
  - **Bibliography of any books or articles consulted (correctly cited)**
  - **Reproductions at the end of the paper**
  - **Numbered pages using arabic numerals in the bottom center of the page; if you give the title on a separate page, do not number that page; the page that follows it, i.e., the text is page 1**
  - **Paper will be stapled.**

**\*\*\*\*Failure to follow the above guide to the manuscript format will result in the lost of one letter grade per formatting/style/organizational error.\*\*\*\***

• **General points and frequent errors:**

- The title of your paper should be “naked,” neither underlined nor italicized.
- Titles of paintings and books are in italics or underlined.
- When you first mention a work, indicate its date and present location immediately after the title. This is sometimes essential for clarity. For example, Cézanne’s *Mont Sainte-Victoire* (1904-1906, Philadelphia Museum of Art) is one of many paintings of this landmark near the artist’s home in Aix-en-Provence.
- When you first mention an artist, give his or her full name; afterwards, it is appropriate to use the last name alone. For example: “Munch” or “Matisse”; not “Mr. Warhol,” but also not “Pablo,” “Georgia” or “Vincent.”
- In quotations, periods and commas go inside quotation marks, while colons and semicolons go outside.
- Watch for the difference between ‘effect’ and ‘affect.’ Generally if it’s a verb you want ‘affect’ and ‘effect’ for a noun. Generally. If you’re not sure, look it up in the dictionary.
- Note well the difference between the contraction of ‘it is’—*it’s*—and the possessive pronoun *its*. The possessive pronoun has no apostrophe.
- Look for repeated words and terms. It may seem that ‘painting’ has no synonyms. It does. Another word that art-writers tend to overuse is ‘influence.’ Try to find a more precise word to describe what you mean.
  - Ex: Degas’s paintings were a big *influence* on José Fulano.
  - Compare to: José Fulano used Degas’s treatment of ballerinas as the basis for his studies of salsa dancers.
- Try to avoid the passive voice. This refers to the various forms of the verb ‘to be.’ You can almost always replace the phrases ‘there is/are/was/were’ with an active verb. Note differences between sentences such as:
  - Ex. Impressionist paintings were criticized by Louis Leroy.
  - Compare to: Louis Leroy criticized Impressionist paintings.
  - Ex. She had been walking down the street with him for two hours while he was talking about guitar amplifiers.
  - Compare to: She walked down the street with him for two hours while he talked about guitar amplifiers.
  - Ex. There were twenty five paintings on the table.
  - Compare to: Twenty five paintings lay in a pile on the table.
  - Compare to: He had left twenty five paintings on the table.
  - Example: Twenty five paintings were left on the table by the artist.
  - Compare to: The artist left twenty five paintings on the table.

- Note the difference between single quotation marks ( ‘ ’ ) and double ( “ ” ). Single ones denote a word or phrase itself, not what it means. Example: I wrote about the verb ‘to be.’
    - Double quotation marks denote a set off phrase for its meaning. He likes to play “good cop” to her “bad cop.”
  - ‘Feel’ and ‘believe’ mean different things. In a research paper, you generally mean ‘believe’ rather than ‘feel.’ Example: I *believe* that the artist made such ugly paintings to express his *feelings* about the ugliness of the world. Or: I *felt* a sudden pain in my head when I looked at his painting.
  - ‘Medium’ is singular. ‘Media’ is plural.
- **Please consult me if you have any questions** (format, content, analysis, description, etc.) concerning your paper. I will be happy to read a rough draft. However, the **rough draft must be turned in at least one week prior** to the due date of the paper.
  - This paper will probably take more time than you think it will. : )

### Grading and Evaluation:

|                      |     |
|----------------------|-----|
| EXAM ONE:            | 15% |
| EXAM TWO:            | 20% |
| EXAM THREE:          | 20% |
| QUIZZES:             | 20% |
| PAPER:               | 20% |
| CLASS PARTICIPATION: | 5%  |

### Grading Scale

|               |    |
|---------------|----|
| 94 - 100 % =  | A  |
| 90 - 93 % =   | A- |
| 87 - 89 % =   | B+ |
| 84 - 86 % =   | B  |
| 80 - 83 % =   | B- |
| 77 - 79 % =   | C+ |
| 74 - 76 % =   | C  |
| 70 - 73 % =   | C- |
| 67 - 69 % =   | D+ |
| 64 - 66 % =   | D  |
| 60 - 63 % =   | D- |
| 59 or below = | F  |

## **Other information:**

1. Students are expected to attend all sessions, to be on time and in the classroom for the entire class session.

Tardiness will not be tolerated. Tardiness is disruptive to the students and instructor. **For each tardy, two points will be deducted from the student's final total points.**

**The University Attendance policy is in effect in this class.** This policy states that students with fewer than 28 hours (Freshmen) whose absences exceed 15% of class meetings are removed from the course with an "F," as are students with 28 or more hours (Sophomores - Seniors) who are absent in excess of 25% of the class meetings. This policy includes all absences, including those excused by the university. A person who has more than three unexcused absences during the term will have his/her grade lowered significantly, at least one letter grade. It is the responsibility of the student to present, in a timely fashion, evidence of illness or any other providential reason for missing class.

2. The only acceptable excuse for missing a test is one written by a doctor or university official for the hour of the test, for illness, family emergency, or attendance at a university-sponsored event.

3. The course syllabus will be issued during the first class. The instructor has the right to adjust the syllabus as dictated by the needs of the class.

4. Students with special needs due to a disability should contact the special needs counselor in the Office of Disability Services for a detailed listing of available services. After meeting with DS, please contact me immediately.

5. You are advised to take thorough notes in class. Some material in lectures will not be in your book. You may need to search for some images on the internet, etc.

6. Be prepared to spend two hours out of class for every hour you are in class. Art 131 is very demanding. It requires considerable memorization and high-intensity, focused learning of visual and written information. If you are not prepared to spend much time studying, you are advised to drop the course now.

7. Academic integrity is essential. Any activities that constitute cheating, plagiarism, collusion, or violation of copyright laws will, at a minimum, result in a zero for the work and may result in the student being suspended or expelled. Please consult the Furman University pamphlet "Plagiarism & Academic Integrity" and the handout "Academic Integrity at Furman" so that you fully understand the standards of academic conduct.

**8. You are required to attend at least one departmental CLP per term. Guest speakers and their times of presentation will be posted by the department.**

# Calendar ART 131 History of Western Art II Spring 2012

## JANUARY

- T 10 Syllabus Handout, Chapter 17, Fourteenth-Century Art in Europe
- R 12 Chapter 17, Fourteenth-Century Art in Europe
- T 17 Chapter 18, Fifteenth-Century Art in Northern Europe
- R 19 Chapter 18, Fifteenth-Century Art in Northern Europe
- T 24 Chapter 19, Renaissance Art in Fifteenth-Century Italy
- R 26 Chapter 19, Renaissance Art in Fifteenth-Century Italy
- T 31 Chapter 20, Sixteenth-Century Art in Italy

## FEBRUARY

- R 2 Chapter 20, Sixteenth-Century Art in Italy
- T 7 Chapter 20, Sixteenth-Century Art in Italy
- R 9 Chapter 21 Sixteenth-Century Art in Northern Europe/Iberian Peninsula
- T 14 **EXAM ONE**
- R 16 Chapter 21, Sixteenth-Century Art in Northern Europe/Iberian Peninsula
- T 21 Chapter 22, Seventeenth-Century Art in Europe (Baroque Art)
- R 23 Chapter 22, Seventeenth-Century Art in Europe (Baroque Art)
- T 28 Chapter 22, Seventeenth-Century Art in Europe (Baroque Art)

## MARCH

- R 1 Chapter 29, Eighteenth- and Early Nineteenth-Century Art in Europe and North America
- T 6 **SPRING BREAK**
- R 8 **SPRING BREAK**
- T 13 Chapter 29, Eighteenth- and Early Nineteenth-Century Art in Europe and North America
- R 15 Chapter 29, Eighteenth- and Early Nineteenth-Century Art in Europe and North America
- T 20 **EXAM TWO**
- R 22 Chapter 30, Mid- to Late Nineteenth-Century Art in Europe and the United States
- T 27 Chapter 30, Mid- to Late Nineteenth-Century Art in Europe and the United States
- R 29 **NO CLASS BECAUSE OF FURMAN ENGAGED**
- F 30 **FURMAN ENGAGED**

## **APRIL**

T 3 Chapter 30, Mid- to Late Nineteenth-Century Art in Europe and the United States  
R 5 Chapter 31, Modern Art in Europe and the Americas, 1900-1950  
T 10 Chapter 31, Modern Art in Europe and the Americas, 1900-1950  
R 12 Chapter 31, Modern Art in Europe and the Americas, 1900-1950  
T 17 Chapter 21, The International Scene Since 1945  
R 19 Chapter 32, The International Scene Since 1950 **PAPER DUE**  
T 24 Chapter 32, The International Scene Since 1950  
W 25 **STUDY DAY**

### **ART 131-02 (Evening section)**

**Thursday 26 April FINAL EXAM/Exam III 6:30 p.m.**

### **ART 131-01 (Morning section)**

**Monday 30 April FINAL EXAM/Exam III 8:30 a.m.**