**Syllabus: ART6H – 56849**

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**Wednesdays/Fridays from 8:00 – 9:15 p.m.**

**HUM 64**

**FALL 2015**

***History of Art: Renaissance to Modern***

(This syllabus is designed as a general course guideline, and is subject to modification as per the needs of the class and instructor)

Instructor: Jamie Buettner

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Required Text*: Gardner’s Art Through the Ages: The Western Perspective, Volume II, Fourteenth Edition,* Fred S. Kleiner

*Course Description:*

Credit: 3 units

Art 6 examines the art and visual culture of Western Europe and the United States from the late Gothic period (ca. 1400 CE) to the contemporary era. We will study a wide range of visual media from various eras, including architecture, sculpture, painting, photography, and works on paper. We will investigate the intersections between works of art and the social, economic, political, religious and intellectual milieus in which they were produced to better understand the richness of artistic expression and human cultural diversity.

*Student Learning Objectives:*

Art 6 will provide students with the ability to identify, describe, and evaluate artistic traditions by examining the unique stylistic, historical, religious, social, and geographical contexts. This ability to comprehend artistic movements will allow the students to recognize development of a style of art as it evolved from earlier cultures. Students will address their personal response to works of art by reading, analyzing, interpreting and discussing what they see, recognize, and comprehend in class.

**When students have successfully completed this course they will be able to:**

1. Demonstrate knowledge of historical and cultural art styles.
2. Analyze contextual factors that influenced the creation of art during specific historical eras.
3. Identify and discuss specific visual characteristics that typify the historical era/culture of an artwork using art-specific terminology.
4. Discuss and analyze the media and techniques used to create artworks and the affect upon viewers.
5. Analyze and apply key concepts & methodology found in primary and secondary scholarly works.

*Course Requirements:*

 Regular attendance, reliable and accurate note taking, sustained reading and completion of all assignments are essential to the receipt of a passing grade in the class. In addition to lecture, there will be interactive and collaborative activities. In order to participate effectively, is important for students to come prepared for discussion and activities by doing the reading consistently.

Active participation by the students is essential to obtaining the best experience in class. In addition to regular attendance and arrival on time, it also consists of maintaining a generous, engaged attitude during lectures and class discussion. Each student will be assigned an artist about whom the student will be responsible for assisting the leading of discussion. This will involve special attention to reading the text’s coverage of that artist, and bringing comments, questions, and observations to the attention of the class during dialogue on the artist and discussion of that artist’s work.

*Evaluation:*

Each midterm and final is worth 50 points (150 total). Class warm-up activities are worth 30 points. A participation component worth 40 points includes homework assignments, discussion leading, and participation in class dialogue and activities. There will be two essays required, worth 80 points total (30 and 50 points respectively). There are 300 points possible for the course. Test material is taken from lectures and the required text.

Extra credit will be given for exceptional participation in class discussion by responding to the instructor’s queries or by asking questions in class. Extra credit will also be given to students who visit major California art galleries and museums, and submit a paper in response to original works of art.). **Extra credit *will not* be accepted from students not turning in the essays and/or absent for more than four days during the term.**

Grade Scale:

90% - 100% A

80% - 89% B

70% - 79% C

60% - 69% D

below 60% F

*Rules and Regulations:*

**Attendance**: Consistent attendance is crucial to success in this class. Therefore, absences in excess of **four** per semester may result in the student’s permanent dismissal from the class. Late arrivals and early departures will not be permitted without advance notice and permission of instructor. Late arrivals, after the warm-up writing assignment has been turned in, or early departures will result in receiving only ½ of the points for the writing assignment. Incomplete warm-up assignments will be counted as a late arrival. It is the responsibility of the tardy student to have his/her name listed on the roll sheet or it will be counted as an absence. Please notify the instructor if you entered class after the writing assignment has been turned in. Two late arrivals or early departures count as an absence.

*Late or Missed Work*

It is important to complete all assignments on time! **No late homework assignments or essays will be accepted.** I do understand, however, that unforeseen events sometimes occur. For this reason, we have the Late Paper Contract, located at the back of this syllabus to be used for one of the essays. Students may use the Late Paper Contract **only once**, which means that one essay or may be turned in exactly one week late, no questions asked, for a 10% grade reduction. Be careful to reserve the late paper contract for emergencies or illness only. **No excuses** will be accepted for any subsequent late papers.

It is the responsibility of the student to obtain any missed lecture materials from their peers**. Please do not email the instructor to receive any missed assignments or handouts.**

**There are no make-up tests possible in this class**. In the case of a serious *verified* emergency, the instructor may offer an essay paper (**7-10 pages with citations**) to substitute for the exam. The instructor must be notified of a serious emergency *before* the exam.

**No texting** or otherwise inattentive or distracting behavior will be tolerated. All cellphones and laptops must be turned off and kept out of sight during class. Although class participation is encouraged and “reasoned consideration of others” is expected, **talking that is unrelated to class discussion is not sanctioned**. It is impolite to the instructor and fellow students. Instructor will address disruptive behavior. Any student deemed to be inconsiderate will be asked to leave the classroom and take an absence for the day.

Visitors are not allowed without prior permission from the instructor.

*Assignments:*

Assignments will include, but are not exclusive to the following:

*Research Papers*: Specific guidelines for each of the two research papers will be given on the day that they are assigned. The first paper will be a description of a fictional work of art by an artist commissioned by the student who will take on the role of artistic patron. The second assignment will be to write a museum catalogue for a fictional exhibit by a specific artist or a fictional exhibit that explores a particular theme within a specific stylistic period.

*Terminology Lists*: The student will be given a list of terms to define, based on textbook and/or lecture definitions. Proficiency in these terms is necessary for success in the exams.

*Group Projects*: Occasionally students will be asked to prepare for group presentations. Preparation will include research to be done outside of class, in addition to in-class conferencing with other classmates in the group.

*Discussion Leader:* Each student will be assigned three artists, for whom the student will be responsible for heading up the class discussion. This will involve special attentiveness to reading the chapter in which those artists are covered, and bringing comments, questions, and observations on the artists’ works to the attention of the class dialogue on the artist that day. The student will be graded on the extent of participation in discussion, the depth of research prior to the class discussion, and the significance of the observations, questions, and commentary shared with the class. The sign-up sheet on artists to discuss will be posted on Blackboard. It is the responsibility of the students to be aware of the dates that their artists will be covered in class, and to be prepared for the dialogue on the days the artists will be discussed. The instructor will not be responsible for reminding the students of this discussion lead responsibility.

*Warm-up writing activities*: For the first ten minutes of each class period, students will prepare a written response to a prompt on the screen, which will be taken from either past lectures or the assigned readings from the text or Blackboard. Students may quietly confer with their neighbors regarding this assignment, and the written responses will be handed in at the conclusion of the ten minutes, serving as a substitute for roll call. Any student that does not hand in a response will be considered absent for the day. AFTER class has concluded, it is the responsibility of the tardy student to make the instructor aware of his or her late arrival. Incomplete responses will receive ½ point. All complete responses will receive one point. Even if responses are not completely correct, simply turning in a fully-formed response will give the student the full amount of points possible. Exceptional answers give the student extra credit that can be applied to their overall grade.

*Plagiarism and Academic Dishonesty*:

We will discuss plagiarism in class, but for now, it is important for students to be aware of how serious it is to use someone else’s ideas or words as one’s own without giving the legitimate author credit. Plagiarism can be intentional or it can be accidental, and it can encompass anything from using a borrowed sentence without a citation to buying a paper online and turning it in as one’s own. Plagiarism is cheating, and Reedley College punishes academic dishonesty severely **Any student who turns in work that is plagiarized will receive either greatly reduced points or an “F” on that assignment, which could lead to failing the course.** I want all students to be successful, so please don’t hesitate to talk to the instructor over any struggles to come up with ideas.

Any other forms of academic dishonesty such as cheating on exams will result in immediate termination of the exam and an “F” on that exam.

*Accommodations in the classroom:*

If any student has a verified physical, medical, psychological, or learning disability or feels that he or she has any disability that might impact the ability to carry out assigned course work, the student should contact the Disabled Students Programs & Services (DSP&S) ((559) 638-0332), DSP&S staff will review the student’s needs and determine the accommodations that are necessary and appropriate. All information and documentation is confidential.

*Technology:*

**Email policy:** Due to problems with junk mail & spam, students must use their official Reedley College email to contact the instructor, otherwise email may go directly to instructor’s junk email box**. It is important to access your Reedley email at least twice per week.**

**Technology Note**: BLACKBOARD will be a **required** online resource for this class. Instructor will post web links, images, term lists, assignments, copies of all handouts, and make announcements on the Blackboard site. BLACKBOARD can be accessed 24/7 by going to the college webpage, click on the Blackboard Bb logo.

 **Login & password: Your student id number**

Click on Art 6H and then click on content to see posted items. Please contact the instructor immediately if you need further instruction on how to access Blackboard.

*Course Outline:*

The following artists will be covered over the progression of this semester. Some artists will be covered in more detail than others and will be considered “spotlight” artists. The exam essay questions will be composed from those artists that are “spotlighted” during the lectures. Students must attend the lectures in order to know which of the artists are “spotlight” artists. The course schedule is subject to change due to extensive class discussions or additional unforeseen circumstances.

1. ***Late Medieval Italy***
2. *Duccio* di Bouninsegna
3. *Cimabue*
4. *Giotto* di Bondone
5. *Ambrogio and Pietro Lorenzetti*

Readings: Chapter 14, pp. 401-414,416.

1. ***Late Medieval Early Renaissance Art – Northern Europe***
2. *Limbourg Brothers*
3. *Claus Sluter*
4. *Robert Campin*
5. *Hubert and Jan Van Eyck*
6. *Petrus Christus*
7. *Hugo van der Goes*

Readings: Chapter 15, pp. 423-439.

1. ***Renaissance in Quattrocento Italy***
2. Lorenzo *Ghiberti*
3. *Donatello*
4. *Masaccio*
5. *Fra Angelico*
6. *Andrea del Castagno*
7. *Pierro della Francesca*
8. *Paulo Uccello*
9. *Sandro Botticelli*

Readings: Chapter 16, pp. 447-456, 460- 470, 477-480.

1. ***Renaissance and Mannerism in Cinquecento Italy***
2. High Renaissance in Italy
3. *Leonardo* da Vinci
4. *Raphael* Sanzio
5. *Michelangelo* Buonarroti
6. *Giovanni Bellini*
7. *Titian*

Readings: Chapter 17, pp. 486-509.

 B. Mannerism in Italy

1. *Sofanisba Anguissola*
2. *Lavinia Fontana*
3. *Parmigianino*
4. *Tintoretto*
5. Paolo *Veronese*

Readings: Chapter 17, pp. 512-526.

1. ***High Renaissance in Northern Europe and Spain***
2. *Albrecht Durer*
3. *Hieronymus Bosch*
4. *Hans Holbein*
5. *Pieter Breughel the Elder*
6. *El Greco*

Readings: Chapter 18, pp. 533-535, 537-542, 544, 546-554.

1. ***Baroque in Italy and Spain***
2. Italian Baroque
3. Gianlorenzo *Bernini*
4. Michelangelo Merisi da *Caravaggio*
5. *Artemisia Gentileschi*

Readings: Chapter 19, pp. 456-563, 566-574.

1. Baroque in Spain,
2. *Jusepe de Ribera*
3. *Francisco de Zurbaran*
4. *Diego Velazquez*

Readings: Chapter 19. 576-580.

1. ***Baroque in Northern Europe***

A. Flanders

1. *Peter Paul Rubens*
2. *Anthony Van Dyck*

Readings: Chapter 20, pp. 583-589.

B. Dutch Republic

1. *Frans Hals*
2. *Rembrandt* van Rijn
3. *Judith Leyster*
4. *Rachel Ruysch*
5. *Jan Steen*
6. *Jan Vermeer*

Readings: Chapter 20, pp. 590-601.

1. ***Rococo to Neoclassicism: The 18th Century***

A. Rococo

1. *Antoine Watteau*
2. *Jean Fragonard*
3. *Francois Boucher*

Readings: Chapter 21, pp. 615-616, 620-622.

 B. Neoclassicism

1. *Angelica Kaufmann*
2. *Jacques-Louis David*
3. Jean-Auguste-Dominique *Ingres*

Readings: Chapter 21, pp. 634-636, Chapter 22, 645-646, 648-649.

1. ***Romanticism, Realism, Photography***

A. Romanticism

1. Francisco *Goya*
2. Theodore *Gericault*
3. Eugene *Delacroix*
4. *Caspar David Friedrich*
5. *John Constable*
6. Joseph Mallord William *(JMW) Turner*
7. *Thomas Cole*
8. *Albert Bierstadt*

Readings: Chapter 22, pp. 642, 650-662.

 B. Realism

1. *Gustave Courbet*
2. *Jean Francois Millet*
3. *Honore Daumier*
4. *Rosa Bonheur*
5. *Edouard Manet*
6. *Henry Ossawa Tanner*

Readings: Chapter 22, pp. 663-673

1. Pre-Raphaelite Brotherhood
2. *John Everett Millais*
3. *Dante Gabriel Rosetti*
4. *William Holman Hunt*

Readings: Chapter 22, 674-675.

1. Photography
2. *Julia Margaret Cameron*
3. *Timothy O’Sullivan*
4. *Eadweard Muybridge*

Readings: Chapter 22, 679-684.

1. ***Impressionism, Post Impressionism, Symbolism***

A. Impressionism

1. *Claude Monet*
2. *Berthe Morisot*
3. *Pierre-Auguste Renoir*
4. *Edgar Degas*
5. *Mary Cassatt*

Readings: Chapter 23, 686-697.

 B. Post-Impressionism

1. *Henri Toulouse Lautrec*
2. *Georges Seurat*
3. *Vincent van Gogh*
4. *Paul Gauguin*
5. *Paul Cezanne*

Readings: Chapter 23, 699-706.

1. Symbolism
2. *Edvard Munch*
3. *Gustav Klimt*
4. *Auguste Rodin*

Readings: Chapter 23: 707-714.

1. ***Modernism in Europe and America***

A. Fauvism

1. *Henri Matisse*
2. *Andre Derain*

Readings: 723-727.

 *B.* German Expressionism

1. *Vasily Kandinsky*
2. *Franz Marc*

Readings: Chapter 24, 729-730.

1. Cubism
2. *Pablo Picasso*
3. *Georges Braque*

Readings: Chapter 24, 732-739.

1. Dada
2. *Marcel Duchamp*

Readings: Chapter 24, pp. 744-745

 *E.* Surrealism

1. *Rene Magritte*
2. *Salvador Dali*

Readings: Chapter 24, pp. 765-766.

F. North American Modernists

1. *Georgia O’Keeffe*
2. *Diego Rivera*
3. *Frida Kahlo*
4. *Jacob Lawrence*
5. *Grant Wood*

Readings: Chapter 24, pp. 756, 775-781.

1. ***Modernism and Post-Modernism in Europe and America***

 A. Abstract Expressionism

1. *Jackson Pollock*
2. *Mark Rothko*

Readings: Chapter 25: 790-794

***COURSE SCHEDULE (Tentative – May be modified as course progresses)***

AUGUST

19 Introduction

21 Late Medieval Italy WSJ ARTICLE

26 Late Medieval Italy/Early Northern Renaissance MERODE ALTARPIECE ARTICLE

28 Early Northern Renaissance

SEPTEMBER

2 Renaissance Quattrocento Italy DONATELLO ARTICLES- YOUR CHOICE

4 Renaissance Quattrocento Italy

9 **QUIZ** and High Renaissance Italy

11 High Renaissance Italy MICHELANGELO ARTICLE

16 High Renaissance Italy/Mannerism

18 High Renaissance Northern Europe

23 Review **FIRST PAPER SOURCES DUE IN BIBLIOGRPHY FORM**

25 **EXAM**

30 Baroque in Italy and Spain EMBRACING JESUS ARTICLE

OCTOBER

2 Baroque in Italy and Spain

7 Baroque in Northern Europe **FIRST PAPER DUE**

9Baroque in Northern Europe **QUIZ**

14 Rococo

OCTOBER CONTINUED

16 Rococo to Neoclassicism ROCOCO ARTICLE

21 Neoclassicism

23 Review

28 **EXAM**

NOVEMBER

4 Romanticism

6 Romanticism **PAPER TOPIC DUE**

11 VETERAN’S DAY HOLIDAY

13Realism, Photography

18 Realism, Photography **PAPER IMAGES DUE**

20 Impressionism IMPRESSIONISM PRIMARY SOURCE

25 Impressionism/Post-Impressionism **BIBLIOGRAPHY DUE**

27 THANKSGIVING HOLIDAY

DECEMBER

2 Post-Impressionism, Symbolism **QUIZ**

4 Modernism **SECOND PAPER DUE**

7 Modernism

9 ModernismROTHKO REVIEW

11 Review

16 **FINAL EXAM**

**IMPORTANT DEADLINES**:

*Last Day to Add class:*  Sept 4

*Last Drop Date for no entry on transcript*: Sept 4 (In Person), Sept 7. (On Web Advisor)

*Last chance to drop with* “W” : Oct 16

GRADING CHARTS FOR ESSAYS

 **50-Pt. Essay GENERAL GUIDELINES**

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| A | 45-50 | Excellent structure & thesis statement. Meets all length and source requirements. Thesis is clearly set out at beginning and the body of the essay fully supports the thesis. Only 2-3 spelling or grammatical mistakes. Presents original ideas/argument clearly and in an interesting manner. Fully considers the visual evidence in discussing the art objects.Goes beyond the basic requirements of the paper in terms of level of thought and writing.  |
| B | 40-44 | Good solid paper. Meets all length and source requirements. Thesis present but needs to be stated in a stronger, clearer manner and/or more complex manner. Very few spelling and grammatical mistakes. Paragraphs follow in sequence and present one key idea per paragraph. Has good introduction and conclusion, but structure of essay needs some refining.  |
| C | 35-39 | Completed all requirements for the assignment, but does not have a strong thesis statement. Does not go much beyond mere description of the visual objects. Some spelling & grammar mistakes. Needs work on the structure of the paper and shaping paragraphs. May use quotations too frequently rather than paraphrasing in own words. |
| D | 30-34 | Attempted assignment but has major problems in terms of structure, grammar & argument. No thesis statement presented. Paper is shorter than required with excessive margins or large fonts. Sloppily written. Relies far too much on quotations/ideas from other authors rather than stating own ideas. |
| F | Below 30 | Sentences and ideas plagiarized. Paper too short. Excessive spelling and grammar mistakes. Does not follow the assignment guidelines. |

**Late Paper Contract**

I, \_\_\_\_\_\_\_\_­­­\_\_\_\_\_\_\_\_\_\_\_, will be using this Late Paper Contract as my one-time opportunity to turn in a paper no more than a week after the due date listed on the course calendar for a 10% reduction in points. By signing this, I indicate that I understand my instructor’s late work policy. I will turn in my paper **in class,** no later than one week past the original due date.

Student Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Instructor Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

