**Course Contract: ART-6H- 53995**

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**Tuesday/Thursday from 10:30 – 11:45 p.m.**

**MUSIC ROOM 170**

**FALL 2018**

***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, Fifteenth Edition,* Fred S. Kleiner**

*Course Description:*

Credit: 3 units

Art 6H 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 6H 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 and comprehend in class.

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

1. Demonstrate knowledge of and draw parallels between historical, cultural, and aesthetic art movements.
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 to form a coherent interpretation.
6. Express abstract ideas both verbally and in writing.

*Course Requirements:*

 Regular attendance, reliable and accurate note taking, sustained reading of text and articles posted on CANVAS, 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. To stimulate discussion, students will be randomly called upon to comment upon art movements, artists, or artworks. 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. Class participation is graded.

*Evaluation:*

Each midterm and final is worth 50 points (50%total grade.). Exams will consist of short answer identification of artworks and essay questions. Test material is taken from lectures and the required text. Assignments including responses to outside readings, quizzes, term lists, project updates, etc. are worth 50 points (17%). There will be one major research project, worth 60 points total (20%.) Additional points are given for a portfolio of writing responses (20 points) and active participation in class discussion worth 20 points (13% of total grade.) There are 300 points possible for the course.

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 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

An estimate of your grade can be found on CANVAS, only the major assignments will be posted. Keep in mind that the final grade will consist of participation points and possible extra credit, which are not displayed on the CANVAS grade report. Any time you wish an up-to-date grade report, feel free to ask me before or after class, or email me your grade request, and I can give you an immediate and exact accounting.

***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 writing assignment has been turned in, or early departures will result in receiving only ½ of the points for the assignment, as participation in class with regard to the writing assignment is a part of the total grade. 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. **Timeliness is extremely important in this class.** Lecture will start promptly at 10:30 am, right after assignments have been collected. If possible, please arrive early to prepare for lecture or potential pop-quizzes. Visitors are not allowed without prior permission from the instructor.

*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 writing responses/projects/Term List assignments, etc. Students may use the Late Paper Contract **only once**, which means that one assignment may be turned in exactly one week late, no questions asked. Be careful to reserve the late paper contract for emergencies or illness only. **No excuses** will be accepted for any subsequent late papers. The Late Paper Contract may not be used for the Research Project or the Portfolio. All assignments must be submitted in **hard copy**, whether turned in on time, or with the use of the Late Paper Contract. No submissions will be allowed via email.

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 quizzes or 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 an exam. The instructor must be notified of a serious emergency *before* the exam. There are no make-up opportunities for quizzes.

**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. **Please do not leave the classroom during lecture time.** This is highly distracting to the instructor and other students.

***Assignments:***

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

*Research Project*: Specific guidelines for the research project will be given on the day that it is assigned. The project will consist of investigational research, preparation of an abstract, and construction of a research poster highlighting an aspect of Gender Theory in Art. Prompts for this assignment will be forthcoming.

*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. No late term lists will be accepted.

*Writing Assignments* are provided on CANVAS. These must be ink-written or typed responses to prompts taken from articles posted on CANVAS. These written responses will be collected at the beginning of class, serving as a substitute for roll call. Any student that does not hand in a response AT THE BEGINNING OF CLASS will receive ½ participation points for that assignment. Part of the grade for these assignments is the class discussion of the various readings. Therefore, missing class or part of class limits the possibility of the students’ verbal participation. If a student is late and misses turning in the assignment, it is the responsibility of the tardy student to make the instructor aware of his or her late arrival, AFTER class has concluded. All responses must be turned in hard copy on the due date. No late work is accepted. All COMPLETE responses will receive full credit. Exceptional answers give the student extra credit that can be applied to their overall grade.

*Portfolio:* Students will keep all writing assignments that were submitted in response to the prompts relating to the articles posted on CANVAS. They will turn them in at the end of the semester in addition to a cover letter, which reflects upon the student’s growth in art analysis over the course of the semester.

***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 instructor and 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.** When sending the instructor an email message, place your full name in the subject line. I will try to respond to your email in 24 hours. If you have not heard back from me within a 24 hour period, there was a problem with the email communication, and you should consider phoning me as an alternative.

**Technology Note**: CANVAS 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 CANVAS site. CANVAS can be accessed 24/7 by going to the college webpage, click on the CANVAS logo.

***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 Chapter 14***
2. *Duccio* di Bouninsegna
3. *Cimabue*
4. *Giotto* di Bondone
5. *Ambrogio and Pietro Lorenzetti*
6. ***Late Medieval Early Renaissance Art – Northern Europe Chapter 15***
7. *Limbourg Brothers*
8. *Claus Sluter*
9. *Robert Campin*
10. *Hubert and Jan Van Eyck*
11. *Petrus Christus*
12. *Hugo van der Goes*
13. ***Renaissance in Quattrocento Italy Chapter 16***
14. Lorenzo *Ghiberti*
15. *Donatello*
16. *Masaccio*
17. *Fra Angelico*
18. *Fra Fillipo Lippi*
19. *Sandro Botticelli*
20. *Paulo Uccello*
21. *Pierro della Francesca*
22. *Andrea Mantegna*
23. ***Renaissance and Mannerism in Cinquecento Italy Chapter 17***
24. High Renaissance in Italy
25. *Leonardo* da Vinci
26. *Raphael* Sanzio
27. *Michelangelo* Buonarroti
28. *Giovanni Bellini*
29. *Titian*

 B. Mannerism in Italy

1. *Sofanisba Anguissola*
2. *Lavinia Fontana*
3. *Parmigianino*
4. *Tintoretto*
5. Paolo *Veronese*
6. ***High Renaissance in Northern Europe and Spain Chapter 18***
7. *Albrecht Durer*
8. *Hieronymus Bosch*
9. *Hans Holbein*
10. *Pieter Breughel the Elder*
11. *El Greco*
12. ***Baroque in Italy and Spain Chapter 19***
13. Italian Baroque
14. Gianlorenzo *Bernini*
15. Michelangelo Merisi da *Caravaggio*
16. *Artemisia Gentileschi*
17. Baroque in Spain,
18. *Jusepe de Ribera*
19. *Francisco de Zurbaran*
20. *Diego Velazquez*
21. ***Baroque in Northern Europe Chapter 20***

A. Flanders

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

B. Dutch Republic

1. *Frans Hals*
2. *Rembrandt* van Rijn
3. *Judith Leyster*
4. *Jan Steen*
5. *Jan Vermeer*
6. ***Rococo to Neoclassicism: The 18th Century Chapter 21***

A. Rococo

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

 B. Neoclassicism

1. *Angelica Kaufmann*
2. *Jacques-Louis David*
3. Jean-Auguste-Dominique *Ingres*
4. ***Romanticism, Realism, Photography Chapter 22***

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*

 B. Realism

1. *Gustave Courbet*
2. *Jean Francois Millet*
3. *Honore Daumier*
4. *Rosa Bonheur*
5. *Edouard Manet*
6. *Henry Ossawa Tanner*
7. Pre-Raphaelite Brotherhood
8. *John Everett Millais*
9. *Dante Gabriel Rosetti*
10. *William Holman Hunt*
11. Photography
12. *Julia Margaret Cameron*
13. *Timothy O’Sullivan*
14. *Eadweard Muybridge*
15. ***Impressionism, Post Impressionism, Symbolism Chapter 23***

A. Impressionism

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

 B. Post-Impressionism

1. *Georges Seurat*
2. *Vincent van Gogh*
3. *Paul Gauguin*
4. *Paul Cezanne*
5. Symbolism
6. *Edvard Munch*
7. *Gustav Klimt*
8. *Auguste Rodin*
9. ***Modernism in Europe and America Chapter 24***

A. Fauvism

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

 *B.* German Expressionism

1. *Vasily Kandinsky*
2. *Franz Marc*
3. Cubism
4. *Pablo Picasso*
5. *Georges Braque*
6. Dada
7. *Marcel Duchamp*

 E*.* Surrealism

1. *Rene Magritte*
2. *Salvador Dali*
3. ***Modernism and Post-Modernism in Europe and America Chapter 25***

 A. Abstract Expressionism

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

**Important Dates**

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| August 13  | (M)  | Start of Fall 2018 semester  |
| August 13 - October 12  | (M-F)  | Short-term classes, first nine weeks  |
| August 24  | (F)  | Last day to drop a Fall 2018 full-term class for full refund  |
| August 31  | (F)  | Last day to register for a Fall 2018 full-term class in person  |
| August 31  | (F)  | Last day to drop a Fall 2018 full-term class to avoid a “W” in person  |
| September 2  | (SU)  | Last day to drop a Fall 2018 full-term class to avoid a “W” on WebAdvisor  |
| September 3  | (M)  | Labor Day Holiday (no classes held, campus closed)  |
| September 14  | (F)  | Last day to change a Fall 2018 class to/from Pass/No-Pass grading basis  |
| October 12  | (F)  | Last Day to drop a full-term class (letter grades assigned after this date)  |
| October 15 - December 14  | (M-F)  | Short-Term classes, second nine weeks  |
| November 12  | (M)  | Veterans Day observed (no classes held, campus open)  |
| November 22-23  | (Th-F)  | Thanksgiving holiday (no classes held, campus closed)  |
| December 10-14  | (M-F)  | Fall 2018 final exams week  |
| December 14  | (F)  | End of Fall 2018 semester  |

***ART 6H COURSE SCHEDULE: Tentative – May be modified as course progresses***

AUGUST

14 Introduction

16 Late Medieval Italy **INTRODUCTION TO FEMINIST CRITICISM**

21 Late Medieval Italy/Early Northern Renaissance ***MERODE ALTARPIECE* ARTICLE**

23 Early Northern Renaissance *Ghent Altarpiece website:* **http://closertovaneyck.kikirpa.be/#home**

28 Renaissance Quattrocento Italy **DONATELLO ARTICLE: *DAVID***

30 Renaissance Quattrocento Italy **DONATELLO ARTICLE: *MARY MAGDALEN***

SEPTEMBER

4 **QUIZ** and High Renaissance Italy

6 High Renaissance Italy **Michelangelo Article (No written response due)**

11 High Renaissance Italy

13 High Renaissance Italy/Mannerism **TITIAN ARTICLE**

18 High Renaissance Northern Europe ***Garden of Earthly Delights website:* https://tuinderlusten-jheronimusbosch.ntr.nl/en**

20 CLASS CANCELLED: KING TUT FIELD TRIP

25Review for Exam **TERMINOLOGY LIST DUE**

28 EXAM

OCTOBER

[Files](https://scccd.instructure.com/courses/27316/files)

 2Baroque in Italy **PROJECT TOPIC DUE**

 4Baroque in Italy **EMBRACING JESUS ARTICLE**

 9Baroque in Italy and Spain

16 Field Trip to LACMA **(Substitute assignment if unable to attend)**

18 Baroque in Northern Europe **PROJECT ABSTRACTS DUE**

23 Baroque in Northern Europe

25 Rococo **ROCOCO ARTICLE: Swinging Women**

30 Rococo/Neoclassicism

NOVEMBER

1 Neoclassicism **NOCHLIN ARTICLE: *WHY HAVE THERE BEEN NO GREAT FEMALE ARTISTS?***

6Neoclassicism Review **TERMINOLOGY LIST DUE**

8 **EXAM**

13 Romanticism

15Romanticism **ARTICLES: PRE-RAPHAELITE WOMEN**

20 Realism, Photography **POSTER PROJECTS DUE**

22 THANKSGIVING HOLIDAY

27 Impressionism **IMPRESSIONISM ARTICLE: MARY CASSATT**

29 Impressionism/Post-Impressionism **GAUGUIN ARTICLE:** https://www.artsy.net/article/artsy-editorial-art-divided-gauguins-legacy

DECEMBER

4 **PORTFOLIOS DUE** Modernism

6 Modernism, Review **TERMINOLOGY LIST**

11 **FINAL EXAM 10:00 – 11:50**

**Late Paper Contract**

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

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

