## Course Contract: ART-6H-54745

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**Tuesday/Thursday from 11:00 – 12:15 am**

**ART CENTER 154, Fall 2023**

***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

Email address: [jamie.buettner@reedleycollege.edu](mailto:jamie.buettner@mccd.edu)

**Required Text*: Gardner’s Art Through the Ages: The Western Perspective, Volume II, Sixteenth 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:*

1. Express abstract ideas verbally and in writing.
2. Draw parallels between aesthetic movements and events.
3. Recognize influence of regional traditions and previous stylistic developments on topical examples.
4. Critically analyze research to form a coherent interpretation.

*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 100 points (approximately 60% of total grade.). Exams will consist of short answer identification of artworks and essay questions. Test material is taken from live lectures, assigned video lectures, and the required text. Major research projects are worth 100 points total (approximately 20% of total grade) Assignments including responses to outside readings, quizzes, term lists, project updates, etc. and participation in class warm-up assignments and subsequent discussion of warm-up topics are worth approximately 100 points (approximately 20% of total grade) There are approximately 500 points possible for the course. Point percentages subject to change depending upon possible added assignments.

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 may 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

***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 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 warm-up assignment has been turned in. **Timeliness is extremely important in this class.** Lecture will start promptly at 11:00 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 will be accepted.** The project assignments may be turned in late, for a 10% reduction in grade for each week past the due date (i.e. 10% for 1 week late, 20% for 2 weeks late, etc.) Otherwise, no assignments will be accepted past the due date.

It is the responsibility of the student to obtain any missed lecture materials from their peers**. 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.

*Behavioral Considerations*

**No texting, scrolling of cellphones,** or otherwise inattentive or distracting behavior will be tolerated. All cellphones and laptops must be silenced 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 the lecture time without notifying the instructor at the beginning of class;** this is highly disruptive to the instructor and to the other students.

Visitors are not allowed without prior permission from the instructor.

***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, composition of a 5-page research paper, and construction of a research poster. 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 consist of a minimum of a one-half to one-page response to each prompt taken from articles or videos posted on CANVAS. These written responses will submitted online; the time the responses are due will be 11:00 am, so each student will have completed the response before class meets. No late responses will be accepted. Each student may want to have a copy of the response accessible during class on the due-date, as we will be discussing your thoughts on the articles in class. Exceptional answers or discussion may 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. This includes AI sources such as ChatGPT.** 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:***

*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. Emailing through Canvas is the most effective way to contact the instructor. **It is important that you access your Reedley college email account at least twice a 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. Generally the most reliable way to email me is through CANVAS. 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.

*Equity, Diversity and Inclusion Statement*:

A goal of Reedley College is to celebrate the diverse nature of our school and community. I will do my best to present materials and activities that are respectful and celebratory of this diversity including: gender identity, sexual orientation, ability, age, socioeconomic status, residence status, ethnicity, race, nationality, religion, linguistic background, and culture. It is important that all students feel welcome, and feel respected both in and outside of this class. I will work to create a classroom atmosphere of trust and safety to meet this goal. It is critical that each of us show respect for all worldviews expressed in class whether it be by a classmate or via class materials, even and especially when we may not agree or may not feel comfortable with those views. Please let me know if something is said that is troubling or causes discomfort or offense. We should never ignore these situations and in some cases, we can use these situations as a learning experience. If you’re not comfortable talking with me directly, please feel free to email or message me through Canvas.

***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*

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

AUGUST

8 Introduction

10 Late Medieval Italy

15 Late Medieval Italy

17 Early Northern Renaissance

22 Early Northern Renaissance

24 Renaissance Quattrocento Italy

29 Renaissance Quattrocento Italy

31 **QUIZ** High Renaissance Italy

SEPTEMBER

5 High Renaissance Italy **TERMINOLOGY LIST DUE**

7 High Renaissance Italy

12High Renaissance Northern Europe/Mannerism

14High Renaissance Northern Europe

19 Review for Exam

21 EXAM

26 Baroque in Italy

28Baroque in Italy

OCTOBER

3Baroque in Italy and Spain

5 Baroque in Northern Europe

10 Baroque in Northern Europe

12 Baroque in Northern Europe **QUIZ**

17 Rococo

19 Rococo/Neoclassicism **PAPER TOPIC ZOOMS**

24 Neoclassicism

26 Neoclassicism Review **TERMINOLOGY LIST DUE**

31 **EXAM**

NOVEMBER

2Romanticism **PAPER TOPIC DUE**

7 Romanticism

9Romanticism/Realism

14Realism

16 Photography/ Impressionism

21Impressionism **PAPERS DUE**

23 **THANKSGIVING**

28Impressionism/Post-Impressionism

30Modernism, Review **TERMINOLOGY LIST**

DECEMBER

5 **POSTER PROJECTS DUE - FINAL EXAM 1:00 – 2:50**

**Important Academic Calendar Dates:**

Last day to drop a class for full refund: Aug. 18

Last day to register for class in person: Aug. 25

Last day to drop a class to avoid a “W” in person: Aug. 27

Last day to drop a class (letter grades assigned after this date): October 6

Final Exams Week: Dec. 4-8