



Art History II: 16th to 20th Century

ARH 230 – Wesleyan College

Syllabus

Summer 2022, July 18 - August 19

Professor Contact Information

Professor: TBA

Office Hours: by appointment

Contact Information: TBA

Text/ISBN: *Marilyn Stokstad, Art History, vol. 2, paperback 6th ed. (2018)*

Policies and Procedures

Course Goals

Students will develop skills in critical analysis and interpretation through comparison and an awareness of history, culture, and iconography in art and architecture from the 16th through the 20th centuries.

Credit Hours

3

Student Learning Outcomes:

Upon completion of this course, the student will be able to:

- Analyze art by recognizing the elements of form.
- Interpret artworks based upon cultural context and time periods.
- Identify examples of art as a means of historical documentation.
- Explain how art expresses diverse cultural values.

Participation and Grading

Your grade in this course will be determined by your performance in the following categories:

Assignments	Percentage
Quizzes (3)	30%
Midterm Exam	25%
Final Exam	25%
Reflection Paper	20%



Total

100%

Grading Scale:

The grading scale in the class will be as follows:

- A=90-100%
- B=80-89%
- C=70-79%
- D=60-69%
- F=59% And Below

You may track your running point total throughout the term via our course site. Please be aware, however, that the course grade you see in the site will reflect only assignments and activities you have already completed and that your professor has graded.

Academic Integrity

Wesleyan's College expects student to show integrity in all of their work. Cheating, plagiarism, unauthorized collaboration, inventing or falsifying information, turning in work for more than one class without authorization, or helping someone else are all violations of the Honor Code and are not tolerated. Any of these forms of cheating will not be tolerated and will be grounds for a grade of zero on the exam or assignment and a grade of F for the course, in addition to any penalties imposed by the Provost.

Potential Changes to Course Schedule

The following week-to-week schedule is a general plan for the course. Deviations may be necessary and will be announced in advance via announcement and/or e-mail. Students should check their course site announcements and emails at least once every twenty-four hours throughout the term to watch for updates regarding this course.

Course Schedule

Week 1

CH. 18, Fourteenth-century Art in Europe

- Why Does Art History Matter?
- Florentine Painting: Cimabue and Giotto
- Sieneese Painting: Duccio

Suggested Reading: Stokstad, 543-63

CH. 20, Renaissance Art in Fifteenth-century Italy

- Early Renaissance: The Rise of the "Artist" in Renaissance Italy
- High Renaissance: Michelangelo, Raphael, Leonardo, and Donatello
- "masters" of the Renaissance (the Teenage Mutant Ninja Turtles!)

Suggested Reading: Stokstad, 553-83; 619-56



CH. 21, Sixteenth-century Art in Italy

- Northern Italy
- The Colorists of Venice
- Mannerism

Suggested Reading: Stokstad, 629-33; 662-79; 696-7; 759-60; 783; 792-3

Quiz 1

Week 2

CH. 19, Fifteenth-century Art in Northern Europe

- Naturalism and Detail in Northern Painting and Printmaking
- Northern Renaissance
- Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, Hieronymus Bosch

Suggested Reading: Stokstad, 575 – 580, 582 – 593

CH. 22, Sixteenth-century Art in Northern Europe and the Iberian Peninsula

- Art and Architecture of the European court
- The Spanish Armada
- Formal Court Portrait
- Myth and Allegory: Peter Paul Rubens
- Court Portraits of Spain: Velazquez
- Court Artists and Portraits of France

Suggested Reading: Stokstad, 691 – 694, 703 – 723

Quiz 2

Week 3

CH. 23, Seventeenth-century Art in Europe

- Art and the Church: The Reformation and Baroque Art
- Baroque versus Renaissance
- Caravaggio and Bernini
- Martin Luther: Protestantism
- The Dutch Golden Age and Tulip-mania
- Civic Pictures in the Dutch Republic: Rembrandt, Frans Hals
- Northern Baroque v. Southern Baroque
- Genre Painting: De Hooch, Vermeer

Suggested Reading: Stokstad, 687-92; 708-19; 735-64; 773-75; 805-6

Midterm

Week 4

CH. 30, 18th Century European and American Art

- Enlightenment Order and Rococo Splendor in the 18th Century
- The 3 R's: Revolution, Romanticism, and Realism
- Jacques-Louis David, Revolution, and Neo-Classicism



- From Neo-Classicism to Romanticism
 - Napoleonic Spain: Goya
 - England in the early 1800s: John Constable, J.M.W. Turner
 - The Rise of Realism: Gustave Courbet, Millet
- Suggested Reading: Stokstad, 951-60; Stokstad, 967-69; 972-82; 979-82; 985-1009*

CH. 31, Mid to Late Nineteenth Century Art in Europe and the United States

- The Making of a Modern World
 - Academic Art and the Paris Salon
 - Impressionism and the Art of Modern Life, Monet, Manet, Degas, Mary Cassatt, Renoir Neo-Impressionism: Seurat and Post impressionism: Van Gogh
 - Northern France: Primitivism and Symbolism: Gauguin
 - South of France: Cézanne
 - Suggested Reading: Stokstad, 1009-1076
 - Bridging High and Low: Cubism, Collage, Expressionism, Fauvism, Futurism, Dada and Avant-garde
- Suggested Reading: Stokstad, 1076-82; 1088-91*

Quiz 3

Week 5

CH. 32, Modern Art in Europe and the Americas

- International Modernism
- Suggested Reading: Stokstad, 1082-87; 1091-1118*
- Art Between the Wars in Europe
 - American Art and Abstract Expressionism
 - Art Between the Wars in the Americas
 - Postwar Art in Europe and the Americas
 - Conceptual Art and Contemporary Art
- Suggested Readings: Stokstad, 1091-1099; 1111-18; 1126-41*

Final Exam

Civility in the Academic Community

Students, faculty, and staff are expected to treat one another with respect in all interactions both during class meetings and on the Moodle course site. Rude, disruptive and/or disrespectful behaviors as determined by a faculty member interfere with other students' rights and with the professor's ability to teach. Therefore, any student exhibiting unacceptable behaviors during a class meeting or Moodle collaborative activity will be asked to leave and will be counted absent for that class period or activity. Failure to cooperate with this process will result in disciplinary action that may include withdrawal from the class or dismissal from the College. Violations will be reported to the Provost.

Disabilities Statement

Wesleyan College is committed to equal education, full participation and access to facilities for all students. Any student who requires reasonable academic accommodations, use of auxiliary aids or facility access for a class must first register with Disability Resources by contacting Jill Amos, Director of



Disability and Advocacy Services, jamos@wesleyancollege.edu or (478) 757-5219. If reasonable accommodations are established, students should request Accommodation Letters from Disability Resources then schedule an appointment to meet with the professor to determine how the accommodations will be implemented for each class as early in the semester as possible. Accommodations require advance notice to implement and will not be retroactively administered for the semester. Accommodations that decrease the integrity of a course will not be approved.

Privacy in Teaching & Learning Spaces

In order to promote an environment in which ideas may be freely expressed, the interior offices; in-person and virtual classrooms; and Moodle course sites at Wesleyan are private spaces. The unauthorized creation of photographic images, audio recordings, or video recordings of students or faculty in these spaces is considered to be disruptive behavior which may result in a student's removal from class according to the professor's discretion. The distribution of unauthorized images or recordings, or of class meeting recordings shared by a professor for instructional purposes, without the express written permission of the College is strictly prohibited and is subject to disciplinary action by the Provost of the College.