California State University San Marcos • NEW COURSE • FORM C VSAR 121

ORIGINATOR'S SECTION:

1. College:

☒ CHABSS ☐ CoBA
☐ CoEHHS ☐ CSM

Desired Term and Year of Implementation (e.g., Fall 2008):

Fall 2017

2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) ☒ Yes ☐ No

3. Course will be a variable-topics (generic) course? ☐ Yes ☒ No
("generic" is a placeholder for topics)

4. Course abbreviation and Number:* ~~AMD~~ VSAR 121

5. Title: ***(Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)***
Pre-20th Century Art History: Themes in art from Antiquity to the Enlightenment

6. Abbreviated Title for PeopleSoft:
(no more than 25 characters, including spaces)
Pre-20th Cent. Art hist.

7. Number of Units: 3

8. Catalog Description: ***(Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)***

Approaches art history thematically from ancient times to modernity. Explores the role of art in public spaces, the concepts of nature in art, as well as the intersection of art with other areas of knowledge such as math, science, and humanities. Provides preparation for upper division work in Art and Visual Culture.

9. Why is this course being proposed?

The AMD degree offers a range of cultural theory courses with an emphasis on contemporary art, media and themes of art. "Themes in art from Antiquity to the Enlightenment" provides historical perspective and serves as foundation for upper division work in the AVC option.

10. Mode of Instruction*
For definitions of the Course Classification Numbers:
http://www.csusm.edu/academic_programs/curriculumscheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	3	C2
Activity		
Lab		

11. Grading Method:*
☒ Normal (N) *(Allows Letter Grade +/-, and Credit/No Credit)*
☐ Normal Plus Report-in-Progress (NP) *(Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)*
☐ Credit/No Credit Only (C)
☐ Credit/No Credit or Report-in-Progress Only (CP)

12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.

13. Course Requires Consent for Enrollment? ☐ Yes ☒ No

☐ Faculty ☐ Credential Analyst ☐ Dean ☐ Program/Department - Director/Chair

14. Course Can be Taken for Credit More than Once? ☐ Yes ☒ No
If yes, how many times? (including first offering)

15. Is Course Crosslisted: ☐ Yes ☒ No

If yes, indicate which course and check "yes" in item #22 below.

16. Prerequisite(s): ☐ Yes ☒ No

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BY:

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

17. Corequisite(s): ☐ Yes ☒ No

18. Documentation attached:
☒ Syllabus ☐ Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*

20. How often will this course be offered once established?* every semester

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:
(Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? ☒ Yes ☐ No

If yes, please specify:
AMD Major AVC Option

see attached email.
Catalog copy is attached. 9/26/16.

22. Does this course impact other discipline(s)? ***(If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)*** ☒ Yes ☐ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

History Discipline	See attached email Signature	4-26-16 Date	✓ Support	____ Oppose
Discipline	____ Signature	____ Date	____ Support	____ Oppose

SIGNATURES : (COLLEGE LEVEL) :

Judit Hersko 1. Originator (please print or type name)	3/23/16 Date
N Kilpatrick 2. Program Director/Chair	4/26/16 Date
Rebecca Lust 3. College Curriculum Committee	4/26/16 Date
4. College Dean (or Designee)	4/26/16 Date

(UNIVERSITY LEVEL)

5. UCC Committee Chair	Date
6. Vice President for Academic Affairs (or Designee)	Date
7. President (or Designee)	Date

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

✓

Criselda Yee

From: Lucy HG Solomon
Sent: Wednesday, September 14, 2016 7:17 PM
To: Angela Baggett
Cc: Jacquelyn Kilpatrick; Martha Stoddard Holmes; Criselda Yee
Subject: Re: question about C forms VSAR 121, 251, 318, and 411

Hi all, this is the information for each course: Question # 21

VSAR 121 - yes
This course fulfills one of the required LD critical theory requirements for the Visual and Performing Arts major, Visual Arts option.

VSAR 251 - yes
This course fulfills one of the required LD critical theory requirements for the Visual and Performing Arts major, Arts and Technology option.

VSAR 411 - yes
This course will fulfill UD Studio elective requirements for the Visual and Performing Arts major, Arts and Technology option.

VSAR 318 - yes
This course fulfills UD Studio requirements for the Visual and Performing Arts major, Arts and Technology option.
Additionally, there were minor changes that I inserted into a C2 from for VSAR 318 that perhaps could be addressed more easily by updating the C-form, at this stage. Those adjustments are
1) removing the prerequisite
2) allowing the course to be taken for credit more than once (2 times, including first offering)

Thank you!
Lucy

Lucy HG Solomon
Assistant Professor, Media Design
School of Arts, Office 335
California State University, San Marcos
t. 760.750.8565 | e. lsolomon@csusm.edu
works.imaginaryscience.org

On Sep 14, 2016, at 4:42 PM, Angela Baggett <abaggett@csusm.edu> wrote:

Lucy and Jacque,

On the C forms VSAR 121, VSAR 251, VSAR 318, and VSAR 411 that moved forward to Academic Programs, they called to inquire about question #21 which asks:

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? Yes No

If yes, please specify:

HIST approval AMD 121

Angela Baggett

From: Judit Hersko
Sent: Tuesday, April 26, 2016 8:27 AM
To: Rebecca Lush
Cc: Angela Baggett; Jacquelyn Kilpatrick
Subject: Fw: AMD P form - course needs signature from History
Attachments: AMD_121_syllabus.docx

Hello Rebecca,

I already heard from Carmen Nava with support. See message below. She discovered a missing word in the draft syllabus and I have fixed this. I am attaching the updated syllabus.

Thank you.

Judit

Judit Hersko
Professor
Associate Director
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California State University San Marcos
San Marcos, CA 92096-0001
760 750-4639
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www.judithersko.com

From: Carmen Nava
Sent: Tuesday, April 26, 2016 8:12 AM
To: Judit Hersko
Subject: Re: AMD P form - course needs signature from History

Dear Judit,
I approve this on behalf of the History Department.

A minor note that a word appears to be missing in the draft syllabus in the phrase "without any intention to challenge your personal or to cause or incite a hostile environment.''

Best regards,

Carmen Nava
Professor & Chair
Department of History

From: Judit Hersko <jhersko@csusm.edu>
Date: Monday, April 25, 2016 at 2:15 PM
To: cnava <cnava@csusm.edu>
Cc: Jacquelyn Kilpatrick <jkilpatrick@csusm.edu>, Angela Baggett <abaggett@csusm.edu>, Rebecca Lush

CSUSM School of Arts - Pre-20th Century Art History

THEMES IN ART FROM ANTIQUITY TO THE ENLIGHTENMENT

Course Description

This course explores the art and artistic practices of different peoples or nations prior to the 20th century. The artistic legacies and production of different societies is studied in historical context, including connections in development of the arts alongside cultural beliefs and rituals, religion, scientific advancement, and political development.

In particular, this class focuses on the nexus between art, technology, and social change to show how developments in technology and in social structures have historically generated both new art forms and artworks that would comment on those social and technological developments. It thus represents an interdisciplinary approach to the appreciation of art by showing how art can occur as a result of technological and social changes or as a commentary on them, and how art might even inspire such changes.

The course will look at three major historical periods to see the results of this confluence of art, technology, and cultural developments: the Ancient and Classical Worlds; the Renaissance, with a brief consideration of the medieval world that precedes it and the Baroque era to follow; and the 18th and 19th centuries, the period ranging from the Age of Enlightenment until the late Industrial Revolution, during which a combination of new ideas and new technologies would revolutionize the world (in every sense) and lay the foundation for the 20th century to come.

Class meetings will be complemented by museum visits where you will become familiar with the museum setting and its strategies of display. Students learn to use scholarly resources—books, journals, and databases—in the library and museum collections of San Diego.

Student Learning Outcomes

1. Students identify and describe art from various time periods and cultures
2. Students discriminate and describe the pre-modern contexts of art production as well as the historical themes of art in a global context
3. Students interpret various technologies and their relation to changing ideas and styles of art
4. Students evaluate a given work of art, identifying the time period, technology and technique behind said work of art
5. Students will demonstrate the expected level of basic academic research, analysis, and writing.

Methods of Instruction

1. Lectures with supporting images, videos, and discussions.
2. Independent or class field trips to museums that develop observation, critical thinking, and analysis; facilitate creative work; and add to the personal aesthetic experience of art.

Advisory:

The content of this class may sometimes conflict with your personal opinions and/or beliefs; moreover, art and artists often deal with controversial issues relating to politics, religion, sexuality, and morality. All class content will be discussed in a respectful and mature manner without any intention to challenge your personal views or to cause or incite a hostile environment.

Course Reading Materials

1. Required textbook:

Fred S. Kleiner, *Gardner's Art Through the Ages: A Concise Global History* (Wadsworth, Cengage Learning: 2011). (ISBN 978-1-111-84072-3)

You are expected to purchase the textbook that is available at the University bookstore and online.

2. Required articles, excerpts, and websites:

Articles, brief book excerpts, and online web materials (videos, websites, and interviews) for each week are posted online. Please regularly consult the class website for updates to the syllabus. It is your responsibility to bring a copy of day's readings with you to class (preferably printed copies with your notes/marks). All readings under that day on the syllabus must be completed before the class meeting.

3. Recommended readings:

The textbook is available on reserve in the library. Additional books for consultation will be placed on reserve in the library as needed. Additional bibliography for research projects will be provided upon request and is weekly listed as suggested readings.

Course Website: Cougar

The course website contains syllabus, lecture outlines or powerpoints, assignments, guidelines for papers, relevant bibliography, and links to important assignment information. Check the website regularly for announcements and resources.

Assessment and Grading

Exams and assignments are graded using a standard percentage score. Please save all graded work for this class, and at the end of the semester verify that your scores have been correctly recorded on Blackboard. You can calculate your grade by dividing the total points you have earned by the total points possible at any time during the semester. Plus grades are assigned for A+, B+, and C+. Minus grades are assigned for A- and B- only. Extra credit assignments will be announced and will count for 5% toward your course grade.

The following grading scale applies:
94% to 100% = A
90% and less than 94% = A-
87% and less than 90% = B+
84% and less than 87% = B
80% and less than 84% = B-
77% and less than 80% = C+
70% and less than 77% = C
60% and less than 70% = D
0% and less than 60% = F
70% and above = Credit/Pass; Less than 70% = No Credit/No Pass

Assignments	**Total Points**
1) Class participation & attendance: in class exercises & peer-led discussions (each missed class activity worth 2% or 5 points)	20% (50 points)
2) Terminology & ID quiz # 1, in class, **10/15**	10% (25 points)
3) Terminology & ID quiz # 2, in class, **11/19**	10% (25 points)
4) Written Responses or Journals (a minimum of 2,500 words), **part I due 10/22; Part II due 12/3**	40% (100 points)
5) Research paper (1,500 to 2,500 words), **due 12/8**	20% (50 points)
(TOTAL)	**100% (250 points)**

Grading Guidelines

- **A**-range indicates an exceptional grasp of the course material & thorough research. Sophisticated and nuanced writing.

- **B**-rage indicates a proficient grasp of the course material as well solid research. Well crafted written responses.

- **C**-range indicates a satisfactory command of the course material. Some problems with written assignments and responses; organization and mechanical errors in assigned course writings.

- **D** and **F** indicate that more work is needed to gain command of the course material.

Course Assignments Description

- ***Class Participation (20 % or 50 points) (each missed class participation activity worth 2% or 5 points)***

In-class writing exercises & peer-led discussions

Weekly written in-class & homework assignments will be based on the artworks, readings, and themes discussed in class on any given day. Grades are assigned on a credit/no-credit basis. Students who are present and actively participating in class discussions will receive full credit for all assignments properly submitted (name, date, class information) and will earn full points for this portion of the class grade. Therefore, missing class discussions and exercises will result in a lower grade for the semester.

Each of the students will sign up to be a discussion leader once this semester. It is goes without saying that class discussion leaders will be responsible for thoughtful questions, collegial and respectful facilitation of class discussions, and attentive listening to contributions of others in the dialogue.

- ***Quizzes 1& 2, due 10/15 & 11/19 (20% total or 50 points)***

Quizzes include slide identifications & terminology definitions. No notes are allowed. Also, cell phones are not allowed during the tests. Note the test dates in your calendar. Make up tests are offered only in cases of an extreme emergency and/or documented illness.

- ***Written Responses or Journals, part I due 10/22; part II due 12/4 (40% or 100 points)***

Assigned readings comprise of two types of texts in this class: informative and interpretive (marked with *). The textbook provides an informative overview of the class material and summarizes key points of scholarly literature in an accessible format. To augment our understanding, we will also read journal articles that provide a scholarly interpretation of specific case studies connected with weekly themes.

During the semester, you will weekly complete one written response to one of the required interpretive or scholarly articles marked with * for that week. The reading response is a short paper (1–2 pages, single spaced) in which you attempt to identify the thesis of each interpretive text and show how the argument is constructed. In other words, what is the author arguing, and how does she support that argument? What kinds of evidence are used, and how is the evidence analyzed? Your response should conclude with your own critical evaluation of the text: how persuasive do you find the argument, and on what grounds? Reading responses will be collected and evaluated twice during the semester on designated dates. In addition, you will weekly complete worksheets and/or short written exercises that will provide grounds to perform exercises in class where students present their responses in class. So, these contemplative writings and/or short writings will also need to be submitted as part of your journals together with reading responses.

- ***Research Paper due December 12/8***

The research paper (4-6 pages, double spaced) involves either a thorough analysis of a work of art from a museum collection (consider historical works of art at the San Diego Museum of Art and Timken Museum of Art) or an investigation of an art historical issue from the list of

topics approved for this class. You will need to complete art historical research that situates work(s) of art in their specific social and cultural contexts by using specific analytical tools or art historical methods you have learned thus far during this semester. Detailed instructions will be posted on Cougar.

Course Policies

1. **Late Work Policy**

Late work will not be accepted outside of extreme cases that may warrant a deadline extension (illness, family emergency, etc). Those wishing a deadline extension should see me as soon as they know that they will not be able to meet the original assigned deadline. Please notify me as soon as possible if you anticipate any problems.

2. **Assignments Policy**

As a student in this class, you must complete ***all*** graded assignments and other requirements listed on the syllabus, including attendance at lectures, participation in discussions, assigned readings (roughly 30-60 pages per class meeting), and museum visits. All written assignments are due in class on the stated date. Please do not e-mail me your papers or put them in my mailbox; they will be considered late and will not be accepted.

3. **Attendance Policy**

Regular attendance and class participation are mandatory. Scheduled museum visits are mandatory. Please e-mail me prior to the class if you are sick or have a family emergency. A student may be dropped from class due to poor attendance when, in the judgment of the instructor, the student cannot benefit from further instruction.

Students coming late may be overlooked for attendance. It is your responsibility to check in with me at the end of the class to make sure you have been counted. If you miss more than 30 minutes, you will receive at most half-credit for attendance.

Students who attend but not prepared to participate may receive only half-credit for attendance. Conditions that count as "unprepared" include but not limited to: neglecting to bring a copy of assigned readings for the day; being unable to remember or discuss specific details of the assigned texts; and failure to present completed worksheets and/or short writing exercises.

4. **Academic Integrity**

When completing an assignment, students are expected to do original work and not reuse work from previous courses or submit someone's work. It is safer to use many citations than few. Make sure your citations are complete and accurate: I will follow up on your sources to verify facts, distinctive ideas, and all paraphrases and direct quotations.

Possible penalties for academic fraud include a grade of zero on a particular exam, paper, project, or assignment (all of which may lead to a failing grade in this class), and/or suspension from a class, program, or the university. Incidents of academic fraud will be reported to the Dean of Student Affairs. For further clarification and information on these issues, please consult your instructor or the Office of the Dean of Student Affairs at:

http://www.csusm.edu/policies/active/documents/Academic_Honesty_Policy.html

5. Paper Formatting and Citations

Written responses and research paper must be typed with double-spaced lines. Citations should be provided in the form of footnotes or endnotes in Chicago or MLA format.

6. Classroom Etiquette

In consideration of fellow classmates and to insure a thoughtful and productive learning environment, please refrain from any disruptive behavior. Cell phones must be turned off and put away before entering the classroom. Moreover, arriving late, sleeping, or eating in class; talking during lectures; leaving during class, or packing up before class has ended may be deemed disruptive and you may be asked to leave the classroom that will result in lowering your class participation points.

Being polite, attentive, and cooperative is central to maintaining a friendly learning atmosphere. Thank you for learning the names of your classmates. You are acquiring an important and helpful social skill!

7. Computer or Tablet Etiquette

Students may wish to bring laptops or tablets to take notes and consult readings while we are discussing them. However, some students abuse the Wi-Fi capabilities to check e-mail, browse the Web, play games, and in other ways amuse themselves while in lecture. Such practices are disrespectful and are distracting for others in the classroom, especially those sitting nearby. In general, be considerate of others so that I don't have to resort to a policy of prohibiting the use of electronic devices in class altogether. Inappropriate use of electronic devices will also result in reduced attendance credit.

8. Students Needing Special Accommodation

Students who need accommodation of their disabilities should contact me privately to discuss specific accommodations for which they have received authorization. If you need accommodation due to a disability, but have not registered with Student Disability Services, please do so before making an appointment to see me.

9. Communication

I like, whenever possible, to put heads together with you in person rather than by electronic means. Please don't be shy to touch base with me before or after class about any issue you may encounter while trying to keep up with class assignments.

Course Schedule

Week 1 (September 1 & 3)
Course Introduction. Prehistory and the First Civilizations. Ancient Mesopotamia and Persia, Egypt, Indian and Chinese Civilizations.
Themes: Food and Fertility in Art. Sacred and Ceremonial Spaces. Dieties and Spiritual Beings.

Required:
Kleiner, Introduction & Chapter 1, 15-45.
Laurie S. Adams, "What is Art?" in *The Methodologies of Art* (Icon Editions, HarperCollins Publishers: 1996), 1-15.

Week 2 (September 8 & 10)
Ancient Greece.
Themes: Art and the Polis. Civic and Ceremonial Spaces. Art and Societal Control.

Required:
Kleiner, Chapter 2, 47-85.
*Jay Kappraff and Ernest G. McClain, "The System of Proportions of the Parthenon: A Work of Musically Inspired Architecture," *Source: Music in Art*, Vol. 30, No. 1/2 (Spring–Fall 2005): 5-16
Watch Film: *Secrets of the Parthenon*, Nova (http://video.pbs.org/video/980040228/)
(Write a written response to posted prompts, see Cougar for guidelines)

Week 3 (September 15 & 17)
Ancient Greece (continued). Greek Pantheism, Hinduism, Buddhism, and Monotheism.
Themes: Warriors and Scenes of Battles. Body in Art. Notions of Beauty. Myth, Deities, and Spiritual Beings.

Required:
Kleiner, Chapter 2, 47-85.
*Amelia Arenas, "Venus di Milo," *Arion: A Journal of Humanities and the Classics*, Third Series, Vol. 9, No. 3 (Winter, 2002): 35-45.

Week 4 (September 22 & 24)
Ancient Rome
Themes: Art and Engineering Triumph. Power, Politics, and Glory. Pantheism and Ceremonies.

Required:
Kleiner, Chapter 3, 87-121.
*Allan Klynne and Peter Liljenstolpe,"Where to Put Augustus?"*American Journal of Philology*, Volume 121, Number 1 (Whole Number 481), Spring 2000: 121-128
*Sheldon Nodelman, "How to Read a Roman Portrait," *Art in America*, January/February (1975): 26-33 (pdf)

Suggested readings:
*Jane Clark Reeder , "The Statue of Augustus from Prima Porta, the Underground Complex, and the Omen of the *Gallina Alba*," *American Journal of Philology* 118.1 (1997): 89-118

Week 5 (September 29 & October 1)
Ancient Rome (continued). Early Christianity and Byzantium
Themes: Places of Worship. Necropolis, Grave Monuments, and Mausoleums. Individual and Clan. Images of Motherhood. Merging of Pagan and Christian Styles.

Required:
Kleiner, Chapter 3, 87-121; Chapter 4, 123-145.
*Ioli Kalavrezou, "Images of the Mother: When the Virgin Mary Became Meter Theou," *Dumbarton Oaks Papers*, Vol. 44 (1990): 165-172

*Anthony Cutler, "Structure and Aesthetic at Hagia Sophia in Constantinople," *The Journal of Aesthetics and Art Criticism*, Vol. 25, No. 1 (Autumn, 1966): 27-35

Week 6 (October 6 & 8)
Islamic World
Medieval & Romanesque Europe
Themes: Temple Complexes and Large Scale Sacred Architecture. Art, Pilgrimage, and Crusade. Symbolism in Architecture. Art and Ritual.

Required:
Kleiner, Chapter 5, 147-159.
Kleiner, Chapter 6, 160-188.
*M. Anwarul Islam and Zaid F. Al-hamad, "The Dome of the Rock: Origin of Its Octagonal Plan," *Palestine Exploration Quarterly*, 139, 2 (2007): 109–128

Suggested reading:
* Cynthia Robinson, "Marginal Ornament: Poetics, Mimesis, and Devotion in the Palace of the Lions," *Muqarnas*, Vol. 25, Frontiers of Islamic Art and Architecture: Essays in Celebration of Oleg Grabar's Eightieth's Birthday (2008): 185-214

Week 7 (October 13 & 15)
Medieval & Romanesque Europe (continued)
Gothic Europe
Themes: Materials of Architecture and Architectural Design. Power, Politics, and Glory. Storytelling in Art. Art and Lifecycle.

Due, October 15: Quiz 1(in class) (20 min)

Required:
Kleiner, Chapter 6, 160-188; Chapter 7, 190-219.
Watch the Video: *Engineering the Impossible: Chartres Cathedral* (https://www.youtube.com/watch?v=p8Wq7GvmOeo) (Write a response, see Cougar for guidelines)
*Andrew Ladis, "The Legend of Giotto's Wit and the Arena Chapel," *The Art Bulletin*, Vol. 68, No. 4 (Dec., 1986): 581-596

Recommended:
Giorgio Vasari, *Lives of the Artists* (Oxford University Press, 1991), "Giotto," 15-36. [primary source]

Week 8 (October 20 & 22)
The Early Renaissance in Europe
Themes: Realism and Religion. Patronage and Classical Learning. Christianity and Classicism.

Due, October 22: Journals, Part 1 (in class)

Required:
Kleiner, Chapter 8, 221-255.

*Erwin Panofsky, "Jan Van Eyck's Arnolfini Portrait," *Burlington Magazine*, Vol. 64 (1934): 117-128.
*Michael Baxandal, *Painting and Experience in Fifteenth-Century Italy* (Oxford University Press, 1988), Ch. 1 "Conditions of Trade," 1-27.

Suggested (eligible for extra credit):
*Craig Harrison, "Sexuality and Social Standing in Jan van Eyck's Arnolfini Double Portrait," *Renaissance Quarterly*, Vol. 43 (1990), 249-291.

October 31: Class meets at SDMA & Timken Museum of Art
***What is the role of museums in relation to art?* (Time TBD)**

Required:
*Carol Duncan, "The Art Museum as Ritual," in Donald Preziosi, ed., *The Art of Art History* (Oxford University Press, 2009), 424-441.
*David Carrier, "'Beauty and Art, History and Fame and Power:' On Entering the Louvre," *Museum Skepticism: A History of the Display of Art in Public Galleries* (Duke University Press, 2006), 17-38, 228-30.
Watch Film: *Art of the Louvre* (https://www.youtube.com/watch?v=FtnhN9Lgn0g)

Suggested (eligible for extra credit):
*Neil MacGregor, "To Shape the Citizens of 'that Great City, the World,'" in James Cuno, ed., *Whose Culture? The Promise of Museums and the Debate over Antiquities* (Princeton University Press, 2009), 39-54.

Week 9 (October 27 & 29)
Renaissance in Italy
Themes: Art and Nature. Science, Illusionism, and Painting. Notions of Beauty.

Required:
Kleiner, Chapter 8, 221-255.
*Sarah Blake McHam, "Donatello's Bronze 'David' and 'Judith' as Metaphors of Medici Rule in Florence," *The Art Bulletin*, Vol. 83, No. 1 (Mar., 2001): 32-47.
*Lilian Zirpolo, "Botticelli's Primavera: A Lesson for the Bride," in *The Expanding Discourse: Feminism and Art History*, ed. Norma Braude and Mary Garrard (New York: Icon Editions, 1992), 101-109.

Suggested (eligible for extra credit):
*Charles Dempsey, *The Portrayal of Love: Botticelli's Primavera and Humanist Culture at the Time of Lorenzo the Magnificent* (Princeton: Princeton UP, 1992), Intro., 3-19.
*Edgar Wind, *Pagan Mysteries in the Renaissance* (London: Faber and Faber, 1958, repr. 1969), Ch. 1, 1-25.

Week 10 (November 3 & 5)
High Renaissance and Mannerism
Themes: Leonardo da Vinci: Science, Poetry, and Art. Re-Establishing Papal Power through Arts: Michelangelo and Raphael in Rome. Art in Public Sphere.

Required:
Kleiner, Chapter 9, 257-291
*Ernst Gombrich "Leonardo's Method for Working out Compositions," in *Norm and Form: Studies in the Art of the Renaissance* (London: Phaidon, 1966), 58-63.
*Alexander Nagel, "Leonardo and Sfumato," *Res,* No. 24 (1993): 7-20.
Watch Film about Michelangelo: Carol Reed, *The Agony and the Ecstasy* (1965) (write a response, see Cougar for guidelines)

Suggested (eligible for extra credit):
Giorgio Vasari, *Lives of the Artists* (Oxford University Press, 1991), "Leonardo," 284-298. [primary source]
*Jack Greenstein, "Leonardo, Mona Lisa, and La Gioconda: Reviewing the Evidence," *Arbitus et Historae*, No. 50 (2004): 17-38.
*Irving Lavin, "David's Sling and Michelangelo's Bow: A Sign of Freedom," in Lavin, *Past-Present: Essays on Historicism in Art from Donatello to Picasso* (Berkeley: U Cal Press, 1993), 28-61, 268-74. (excerpt).
*Leo Steinberg, "Metaphors of Love and Birth in Michelangelo's Pietas," in *Studies in Erotic Art*, ed. Theodore Bowie and Cornelia V. Christenson (New York, 1970), 231-285.

Week 11 (November 10)
High Renaissance and Mannerism (continued)
Themes: Art and Science. Body as a Subject of Scientific Study. Individual and Family Clan. Class Activities and Artistic Styles. Gender Roles and Gendered Spaces. Race and Art (Representing the Other).

Required:
Kleiner, Chapter 9, 257-291
*Rona Goffen, "Titian's Sacred and Profane Love and Marriage," in *The Expanding Discourse: Feminism and Art History*, ed. Norman Braude and Mary D. Garrard (New York: icon Editions, 1992), 111-125.

Suggested (eligible for extra credit):
*David Rosand, "Giorgione, Venice, and the Pastoral Vision," in *Places of Delight: The Pastoral Landscape* (Washington, D.C., 1988), 21-81.
*Rona Goffen, *Titian's Women* (New Haven: Yale University Press, 1997), selection.
*Rona Goffen, "Sex, Space, and Social History," in Rona Goffen, *Titian's Venus of Urbino* (Cambridge; New York: Cambridge University Press, 1997) (selection).
*Jozef Grabski, "'Victoria Amoris:' Titian's 'Venus of Urbino.' A Commemorative Allegory of Marital Love," *Artibus et Historiae* 20:40 (1999): 9–33.

Week 12 (November 17 & 19)
Baroque Europe
Themes: Art and Counter-Reformation. Church as a Work of Art. Art and Spectacle. Collecting, Travel, and Colonialism. Examples of Art from Africa, the Americas, and the Far East.

Due, October 19: Quiz 2(in class) 20 min.

Required:
Kleiner, Chapter 10, 293-321.
*Joseph Leo Koerner, *The Reformation of the Image* (Chicago: University of Chicago Press, 2004), selection.
*Susan Dackermann ed., *Prints and the Pursuit of Visual Knowledge* (New Haven: Yale University Press, 2011), selection.

Suggested (eligible for extra credit):
*Eloise Quinones Keber, "Collecting Cultures: A Mexican Manuscript in the Vatican Library" (pdf)
*Stephen Greenblatt, *Marvelous Possessions. The Wonder of the New World* (Chicago: Chicago University Press, 1991), (Introduction & Chapter 4 "Kidnapping Language").

Week 13 (November 24)
Baroque Europe (continued)
Themes: Art Celebrating Science. Informative Images. Flowers and Gardens. Marvelous Possessions. Art Academies.

Required:
Kleiner, Chapter 10, 293-321.
*Norman Bryson, "The Legible Body: Lebrun," *Word and Image: French Painting of the Ancient Regime* (Cambridge University Press, 1981), 29-57

Suggested (eligible for extra credit):
*Norman Bryson, "Chardin and the Text of Still Life," *Critical Inquiry* (Winter 1989): 227-252

Week 14 (December 1 & 3)
Rococo to Neoclassicism
Themes: Art and Revolution. Greek Style and Public Art. Gendered Roles and Gendered Spaces.

Due, December 3: Journals, Part II (in class)

Required:
Kleiner, Chapter 11, 323-339.
*Norman Bryson, "Géricault and Masculinity," in *Images Visual and Culture Interpretations*, ed., Norman Bryson, Michael Ann Holly, and Keith Maxey (Wesleyan University Press, Hanover and London: 1994), 229-259.
*Thomas E. Crow, "David and the Salon," in *Painters and Public Life in Eighteenth-Century Paris* (Yale University Press, London and New Haven: 1989), 211-254 (selections)

Suggested (eligible for extra credit):

Joseph Leo Koerner, *Caspar David Friedrich and the Subject of Landscape* (Reaktion Books, 1990), 158-244

Week 15 (December 8 & 10)
Romanticism, Realism, and Photography
Themes: Technological Advances. New Materials and Designs. The Science of Perception and Senses. West Contemplating East. Orientalism, Chinoiserie, and Japonism.

Due, December 8: Course Paper (in class)

Required:
Kleiner, Chapter 12, 341-385.
*Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility" (1939), in Donald Preziosi, ed., *The Art of Art History* (Oxford University Press, 2009), 435-442.

Suggested (eligible for extra credit):
*Linda Nochlin, "The Imaginary Orient," in Linda Nochlin, *The Politics of Vision* (Harper & Row, Publishers, New York: 1989), 33-59
*Timothy Mitchell, "Orientalism and the Exhibitionary Order," in Donald Preziosi, ed., *The Art of Art History* (Oxford University Press, 2009), 409-423.

BACHELOR OF ARTS IN VISUAL AND PERFORMING ARTS: THEATRE OPTION

(55-57 units)

Theatre Arts Preparation for the Major

(15 units)

Critical/theoretical/cultural courses: 6

TA 120

TA 222

DNCE 101

Critical/theoretical/cultural courses other than direct equivalents of TA 120 and DNCE 101 taken at other institutions, such as theatre history, may be applied toward this requirement.

Studio Courses 9

TA 101

TA 102

DNCE 201

TA 205

TA 103

Performance or design courses other than direct equivalents of those listed above taken at other institutions may be applied toward this requirement.

Upper Division Theatre Arts

(41-42 units)

Cross-disciplinary Studio Work

Choose one of the following: 1-3

DNCE 311

DNCE 390

MUSC 394

THEATRE COURSEWORK

(39 units)

Critical/Theoretical/Cultural (select four courses from) 12

TA 325
TA 328
TA 401
TA 320/320S
TA 323
TA 324
TA 410
TA 421

Studio Work in Theatre Arts (select four courses from) 12

TA 300
TA 301
TA 302
TA 304
TA 305
TA 307
TA 310
TA 311
TA 401
TA 402
TA 480/480S

Theatre Production

TA 489 15-16

Either take TA 489A and/or TA 489B for a total of 16 units 16

or

Take TA 489A and/or TA 489B for a total of 12 units, and take 498C for a capstone experience in the senior year 15

BACHELOR OF ARTS IN VISUAL AND PERFORMING ARTS: VISUAL ARTS OPTION

(57 units)

Visual Arts Preparation for the Major

(18 units)

Critical/theoretical/cultural courses including: 9

- One pre-20th century art history course (VSAR 121)
- One contemporary or global art history course (VPA 101, VPA 180, VSAR 122)
- One visual arts survey course (VSAR 120)

Studio courses: 9

VSAR 110

VSAR 130

VSAR 131

Upper-Division Visual Arts

(39 units)

Units

Visual and Performing Arts Interdisciplinary Core

VPA 302 3

Cross-disciplinary Studio Work Choose two of the three options below, for a total of six units: 6

Three units of any upper-division studio work in Dance

Three units of any upper-division studio work in Music

Three units of any upper-division studio work in Theatre

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VISUAL ARTS COURSEWORK
(30 units)

VSAR 302	3

Critical/Theoretical/Cultural (select two)	6
DNCE 322	VSAR 326
DNCE 324	VSAR 327
VPA 320	VSAR 328
VPA 380	VSAR 333
VSAR 307	VSAR 405
VSAR 320	VSAR 420
VSAR 322	VSAR 422
VSAR 323	VSAR 423
VSAR 330	VSAR 460

Studio Work in the Visual Arts (select four)	12
VPA 402	VSAR 309
VPA 425	VSAR 310
VSAR 301	VSAR 311
VSAR 312	VSAR 331
VSAR 303	VSAR 404
VSAR 304	VSAR 406
VSAR 305	VSAR 440
VSAR 306	VSAR 480
VSAR 308	

Visual and Performing Arts Electives	9

MINOR IN ART HISTORY

Office:
Arts Building, Third Floor

Telephone:
(760) 750-4137

Director, School of Arts:
Jacquelyn Kilpatrick, Ph.D.

Faculty:
David Avalos, M.F.A.
Judit Hersko, M.F.A.
Andrea Liss, Ph.D.
Kristin Moss, Ph.D.

Program Offered:

• Minor in Art History

The Minor in Art History offers students a program of integrated study in modern and contemporary art history, visual culture and cultural theory. Students will become versed in approaches to art history and visual culture through perspectives that focus on the contributions of peoples whose art has not received the recognition and critical study that it deserves.

Students will be introduced to the study of art history and visual culture through engaged viewing and critical study of visual art in class and outside of the classroom: in museums, artists' studios and within the landscape and the everyday world (site-specific environmental artwork, and artists' billboards, as examples.

The Art History Minor expands the traditional notion of art and allows students to approach art actively as a form of social, political and personal expression, and as a catalyst for rethinking the traditions of art history itself.

Requirements

The Art History Minor consists of twenty-one (21) units of credit. All courses submitted for the minor must be completed with a grade of C or better. Courses submitted for the minor may also be used to fulfill General Education requirements. At least twelve (12) units of course-work submitted for the minor must be completed at CSUSM. Visual and Performing Arts (VPA) majors may pursue this minor if nine (9) units are mutually exclusive, i.e., not double-counted for the major and minor.

		Units
Four courses from the following:		12
VSAR 120	VSAR 328	
VSAR 122	VSAR 330	
VSAR 123	VSAR 333	
VSAR 307	VSAR 361	
VSAR 320	VSAR 405	
VSAR 322	VSAR 422	
VSAR 323	VSAR 423	
VSAR 326	VSAR 460	
VSAR 327		
Two studio art courses from the following:		6
VSAR 110	VSAR 303	
VSAR 130	VSAR 308	
VSAR 131	VSAR 309	
VSAR 301	VSAR 406	
VSAR 302		
One course in Dance, Music, or Theater Arts (studio or critical theory):		3
Total Units		***21***

MINOR IN VISUAL AND PERFORMING ARTS

The Minor in Visual and Performing Arts offers the student the opportunity to pursue studies in music, theatre, visual arts, dance, art history, or any combination of the above. With the help of an advisor, students create a discipline-specific or multidisciplinary minor by choosing courses from two areas: Critical/Theoretical Courses and Studio Courses. All courses submitted for the minor must be completed with a grade of C or better. Independent Studies, research, or internships cannot be counted toward the minor.

Introductory Critical/Theoretical 3

One of the following:

VPA 311
VSAR 120

VSAR 121

Required Studio Course (select one; others may be used for Studio Work requirement)

One of the following: 3

MUSC 210
VSAR 302
VSAR 303
TA 489

Critical/Theoretical 6

Two of the following:

DNCE 321
MUSC 320
MUSC 322
MUSC 323
MUSC 324
MUSC 422
MUSC 423
MUSC 424
MUSC 425
MUSC 426
MUSC 427
TA 320
TA 323
TA 326
TA 327
TA 328
TA 410
TA 421
VPA 320
VSAR 320
VSAR 322
VSAR 323
VSAR 326
VSAR 422
VSAR 423
TA 325

Studio Work 2-6*

At least two of the following:

DNCE 201
DNCE 301
DNCE 311
DNCE 320
DNCE 324
DNCE 390
DNCE 392
MUSC 210
MUSC 310
MUSC 321
MUSC 390
MUSC 391
MUSC 392
MUSC 394
MUSC 395
MUSC 396
MUSC 402
MUSC 480
TA 300
TA 401
TA 301
TA 480
VPA 181
VPA 381
VSAR 301
VSAR 302
VSAR 303
VSAR 304
VSAR 404
VSAR 440
VSAR 480

Total Units ***14-18***

**The same studio course may not be repeated for credit toward the minor. Any course taken as the required studio course may not be counted toward the six (6) units of studio work requirement.*