

CSU San Marcos

VSAR 121: Pre-20th Century Art History:

THEMES IN ART FROM ANTIQUITY TO THE ENLIGHTENMENT

Academic Hall 102, M/W 4:00-5:15 PM

Instructor:

Office hours:

Email

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 (SLO 3)
2. Students discriminate and describe the pre-modern contexts of art production as well as the historical themes of art in a global context (SLO 5)
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 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 or to cause or incite a hostile environment.

University Writing Requirement:

The All University writing requirement (2,500 words, approximately 10 pages) is fulfilled by the research paper (4-5 pages), fieldtrip reports, in class writing assignments and short essays on the exams.

Course Reading Materials

1. Required textbook:
Fred S. Kleiner, Gardner's Art Through the Ages: A Concise Global History (Wadsworth, Cengage Learning: 2017). (electronic access card)

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

- **Student Registration URL:** <https://studentdashboard.cengagebrain.com/#/course-confirmation/MTPP28CPS37C/initial-course-confirmation>
- **Follow instructions.**
- **Instructor:** Tatiana Sizonenko; **Start Date:** 08/28/2017

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

Assignments	Total Points
1) Class participation & attendance: in class discussions (each missed class activity worth 2% or 40 points)	10% (200 points)
2) Online chapter quizzes, see for due dates online, submitted online	18% (360 points)
3) Exam # 1, in class, 10/4	18% (360 points)
4) Exam # 2, in class, 11/15	18% (360 points)
5) Two papers: museum visit report, due Oct 18 , research paper, due Nov 20 , submitted online, by midnight	18% (360 points)
6) Final Exam: take home essay, due Dec 11 , submitted online, by midnight	18% (360 points)
(TOTAL)	100% (2,000 points)

Grading Guidelines

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

- **B**-range 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 200 points) (each missed class participation activity worth 2% or 40 points)**

In-class peer-led discussions and writing exercises

Weekly in-class 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 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.

- **Online quizzes (18% or 360 points)**

For each chapter that is assigned from our textbook you will find an online chapter quiz on our course's textbook site. Each of these study quizzes is worth 32 points towards your final grade. You are allowed to use your textbook and retake the quiz while answering the questions for each chapter. Once the due date for an Online Quiz passes, the Textbook chapter will no longer be available. *This means that Online Quizzes cannot be turned in late and must be submitted by midnight of the due date online for each chapter.* Make sure you "SUBMIT" your attempts, otherwise textbook website will not score your work!

- **Exam 1& 2, due 10/4 & 11/15, in class (18% each or 360 points)**

Exams include summaries of required articles, short discussions of art works, terminology definitions. No notes are allowed. Also, cell phones are not allowed during the exams. Note the exam dates in your calendar. Make up tests are offered only in cases of an extreme emergency and/or documented illness.

- **Final Exam (take home essay), due December 11, submitted online by midnight (18% total or 360 points)**

This is an open-books exam. Content includes short essays in response to posted prompts, analysis of studied texts, art works, and examples of architecture. Note the exam date in your calendar. Make up exams are offered only in cases of an extreme emergency and/or documented illness. The exam must be in Word or PDF format.

- ***Museum Visit Report, due October 18; research paper, due November 20, submitted online on Cougar (18% or 360 points total)***

The paper requires students to visit a museum on their own time, study pre-20th century artworks in person, take field notes, and submit a final report per the guidelines supplied. It is important to visit art museums to study firsthand.

For the Field Notes there are three possible grades:

Absolutely Complete – 200 points*

Partially Complete – 100 points

None or No Standard – 0 points

*Students who are late to class for these due dates will receive partial credit even if the work is absolutely complete.

List of eligible museums with pre-20th century collections:

San Diego Museum of Art

Timken Museum of Art

Getty Center

Los Angeles County Museum of Art

Norton Simon Museum, Pasadena

Legion of Honor Museum, San Francisco

Metropolitan Museum of Art

Boston Museum of Fine Arts

Isabella Gardner Museum of Art

National Gallery, Washington DC

Chicago Art Institute

The research paper (4-5 pages, double spaced) involves either a thorough analysis of a work of art from a museum collection (list of suggested museum collections is above) 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 online.

- ***Extra credit opportunity: reading responses or journals, (15% or 300 points), due December 11, online, midnight****

Assigned readings comprise of two types of texts in this class: informative and interpretive (marked with * for each week). The textbook provides an informative overview and summarizes key points of scholarly literature in an accessible format. To augment your understanding, we will also read journal articles that provide a scholarly interpretation of specific case studies connected with each of the weekly themes. Additionally, these readings will introduce you to key analytical tools and methods used by art historians to interpret art works.

During the semester, you are invited to write summaries of interpretive or scholarly articles posted weekly under required reading list and marked with *. A summary or a reading response is a short response (1 or 2 pages, double-spaced) in which you attempt to identify the thesis of each interpretive text. In other words, what is the author arguing, and how does she

support that argument? Your response should conclude with your own critical evaluation of the text: how persuasive do you find the argument, and on what grounds?

You will be asked to discuss these readings in class and/or summarize them during the exams. As your personal study tool, you are invited to write summaries of readings each week. In the end of the semester, you will have the opportunity to submit these summaries for extra credit. A minimum of 8 journal entries required to earn extra credit points. They must be submitted in Word or pdf format.

*Reading responses can't substitute any required graded class assignment but can be used to enhance your grade in class, only if all assignments have been submitted.

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 (August 28, 30)

Course Introduction. What is Art History?

Required:

Kleiner, Introduction, 1-15.

Week 2 (September 4, 6). September 4: Holiday, no class meeting.

Ancient Greece.

Themes: Art and the Polis. Civic and Ceremonial Spaces. Art and Societal Control.

Required:

Kleiner, Chapter 2, 45-82.

*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. (excerpt).

Watch Film: *Secrets of the Parthenon*, Nova (https://www.youtube.com/watch?v=jaDTGn1_IkM)
(answer questions and bring to class for Sept 11, see Cougar for guidelines)

Week 3 (September 11)

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, 45-81.

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

Week 3 (September 13)

Ancient Rome

Themes: Art and Engineering Triumph. Power, Politics, and Glory. Pantheism and Ceremonies.

Required:

Kleiner, Chapter 3, 83-115.

*Sheldon Nodelman, "How to Read a Roman Portrait," *Art in America*, January/February (1975): 26-33. (pdf)

Week 4 (September 18, 20)

Ancient Rome (continued)

Themes: Art and Engineering Triumph. Power, Politics, and Glory. Pantheism and Ceremonies.

Required:

Kleiner, Chapter 3, 83-115.

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.

*Allan Klynne and Peter Liljenstolpe, "Where to Put Augustus?" *American Journal of Philology*, Volume 121, Number 1 (Whole Number 481), Spring 2000: 121-128.

Week 5 (September 25, 27)

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, 83-115; Chapter 4, 117-141.

*Ioli Kalavrezou, "Images of the Mother: When the Virgin Mary Became Meter Theou," *Dumbarton Oaks Papers*, Vol. 44 (1990): 165-172.

Suggested readings:

*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 2, 4)

Islamic World

Themes: Temple Complexes and Large Scale Sacred Architecture. Art, Pilgrimage, and Crusade. Symbolism in Architecture. Art and Ritual.

Required:

Kleiner, Chapter 5, 143-154.

*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

EXAM 1, OCTOBER 4, IN CLASS

Week 7 (October 9, 11)

Medieval & Romanesque Europe

Themes: Materials of Architecture and Architectural Design. Power, Politics, and Glory. Storytelling in Art. Art and Lifecycle.

Required:

Kleiner, Chapter 6, 157-184.

Week 8 (October 16, 18)

Gothic Europe

Themes: Materials of Architecture and Architectural Design. Power, Politics, and Glory. Storytelling in Art. Art and Lifecycle.

Required:

Kleiner, Chapter 7, 187-215.

Watch the Video: *Engineering the Impossible: Chartres Cathedral*

(<https://www.youtube.com/watch?v=QpaVPbBHZiw>) (answer questions, see Cougar for guidelines, due in class on October 18)

*Andrew Ladis, "The Legend of Giotto's Wit and the Arena Chapel," *The Art Bulletin*, Vol. 68, No. 4 (Dec., 1986): 581-596

MUSEUM REPORT IS DUE OCTOBER 18, submitted online, by midnight

Week 9 (October 23, 25)**The Early Renaissance in Europe**

Themes: Realism and Religion. Patronage and Classical Learning. Christianity and Classicism.

Required:

Kleiner, Chapter 8, 217-248.

*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):

*Erwin Panofsky, "Jan Van Eyck's Arnolfini Portrait," *Burlington Magazine*, Vol. 64 (1934): 117-128.

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

Week 10 (October 30, November 1)**Renaissance in Italy**

Themes: Art and Nature. Science, Illusionism, and Painting. Notions of Beauty.

Required:

Kleiner, Chapter 8, 221-255.

*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):

*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.

Week 11 (November 6, 8)**High Renaissance**

Themes: Leonardo da Vinci: Science, Poetry, and Art.

Required:

Kleiner, Chapter 9, 251-282.

*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.

Suggested (eligible for extra credit):

*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)

*Jack Greenstein, "Leonardo, Mona Lisa, and La Gioconda: Reviewing the Evidence," *Arbitus et Historae*, No. 50 (2004): 17-38.

Week 12 (November 13, 15)**High Renaissance and Mannerism (continued)**

Themes: Art and Science. Re-Establishing Papal Power through Arts: Michelangelo and Raphael in Rome. Art in Public Sphere. Body as a Subject of Scientific Study. Gender Roles and Gendered Spaces. Race and Art (Representing the Other).

Required:

Kleiner, Chapter 9, 251-282.

*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.

EXAM 2, NOVEMBER 15, in class**Week 13 (November 20, 22)****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.

Required:

Kleiner, Chapter 10, 285-310.

*Susan Dackermann ed., *Prints and the Pursuit of Visual Knowledge* (New Haven: Yale University Press, 2011), selection.

RESEARCH PAPER DUE NOVEMBER 20, submitted online, by midnight**Week 14 (November 27, 29)****Baroque Europe (continued)**

Themes: Art Celebrating Science. Informative Images. Flowers and Gardens. Marvelous Possessions. Art Academies.

Required:

Kleiner, Chapter 10, 285-310.

Week 15 (December 4, 6)**Rococo to Neoclassicism**

Themes: Art and Revolution. Greek Style and Public Art. Gendered Roles and Gendered Spaces.

Required:

Kleiner, Chapter 11, 313-328.

*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):

*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.

FINAL EXAM: Take home essay, submitted online, due December 11, by midnight

EXTRA CREDIT: journals or article summaries and other written reports, submitted online, due December 11, by midnight (pdf format or Word only!)

END OF THE SEMESTER: HAVE A NICE BREAK!!