

Survey of Renaissance to Modern Art
(78484) MTWThF 2:30 – 4
ART 1.120

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Description: This course provides a broad survey of key monuments in the history of art from the Renaissance to Modern periods. Painting, sculpture and architecture will be examined as primary sources that convey specific cultural information in a variety of ways. Analysis of the formal properties of these monuments will be emphasized, as well as primary source texts from the cultures in which these works were created and contemporary scholarly articles.

Objectives-- This course aims to teach students how to:

1. Understand the meaning and contexts of western art from the Renaissance through World War 2.
2. Conduct a formal analysis of an artwork and to be in command of applicable art historical vocabulary.
3. Form arguments about a monument and use details gleaned from formal analysis and primary source texts to support that argument.
4. Communicate ideas about art clearly aloud and in writing.
5. Analyze primary source documents and scholarly articles.

Required Texts and Readings: The course Reader is required, and contains class readings, a copy of the syllabus, and useful information about paper writing and avoiding plagiarism. It is available at Speedway Printing in the Dobie Center, at the intersection of Guadalupe and 21st Street. Unless otherwise noted in the syllabus or in class, all readings listed are in the Reader.

Optional Text: *Janson's History of Art: The Western Tradition* provides basic information about most of the artworks we will discuss in this class. It is on reserve in the Fine Arts Library (in the Doty Fine Arts building), and available for purchase from most on-line retailers.

Assignments: This course requires one 3-5 page analytical paper and two exams. In addition, reading comprehension will be tested through pop quizzes. These quizzes are designed to test whether a student has completed the reading and been able to grasp the main points; they should not be a source of stress for students who complete the readings. Finally, I will frequently assign "One Minute Papers." These papers are used to gauge attendance and comprehension. Pop quizzes, one minute papers, journals, short homework assignments and class participation are considered together to determine your participation grade.

Critical Reading Responses are required for most of the scholarly articles you will read in this class. These assignments consist of three parts: 1. Identification and paraphrase of the thesis, 2. Evidence from the article that supports the author's hypothesis, and 3. a critical assessment of the article—i.e. did the author prove her/his point?

Exams may consist of all or some of the following components: slide identification, short answer questions, objective questions (such as fill in the blank or the identification of particular components of an image), and an essay. For slide identifications, short answers and essays, you are required to know the artist's name, title, medium and movement.

Grade Breakdown:

- Exam One: 25%
- Exam Two: 35 %
- Paper: 25 %
- Participation and Homework: 15 %

Grade Determination:

Depending on the class size, your assignments will be either exclusively graded by me or equally distributed between a grader and me. If the class has a grader, the grader and I will alternate which student's assignments we mark to ensure that no one is graded by a single person. I will review all grades before they are recorded, and any questions about your grades should be directed to me.

My grade requirements are outlined below. These requirements are subject to slight alterations at my discretion. +/- grades will be assigned according to the system in effect since the fall of 2009.

A: An "A" assignment is exceptionally good. It not only fulfills but surpasses the requirements and expectations of a given assignment. An "A" paper demonstrates thorough analysis and critique of the artwork, as well as an organized and complete support of the paper's thesis statement through formal analysis. It is well written and organized. Paragraphs have topic sentences and smooth transitions. The introductory paragraph contains the thesis statement and introduces the topic of the paper. The concluding paragraph not only brings together the points made earlier in the paper, but it also uses those ideas to derive a larger conclusion. An "A" exam answers the questions and essays thoroughly, and also mentions connections to other materials and topics covered in class. It demonstrates that the student has read the assignments and can convincingly relate those readings to artworks.

B: A "B" is good and completes the requirements of the assignment. A "B" paper has a clear introduction, thesis statement and conclusion. The body of the paper is well organized, and each paragraph supports the argument posited in the thesis. The concluding paragraph brings together the points made in the paper. Questions on a "B"

level exam are fully answered but do not make the larger-order connections seen in an “A” exam. They also demonstrate knowledge and comprehension of the readings.

C: A “C” does not fulfill some requirements of an assignment. Generally, a “C” paper lacks a clear, provable thesis statement and (as a result) is poorly organized. A “C” exam answers most sections of an essay or short answer question, but omits key points.

D: A “D” fails to complete *many* of the requirements of an assignment and to answer all sections of an essay question. A “D” demonstrates a lack of understanding of some basic ideas presented in lecture and completion of only some readings.

F: An “F” fails to complete *most* of the requirements of an assignment. An “F” exam demonstrates a failure to understand basic points from lectures and discussions, as well as a failure to complete the readings. ***Any student caught cheating on a test or who plagiarizes any section of a paper may receive an “F” on that assignment and be subject to disciplinary action.***

Late Assignments: An assignment grade will be lowered by a third of a letter grade for every day it is late. Assignments are due on the date on which they appear in the syllabus.

Policy on Scholastic Dishonesty: Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information please visit the Student Judicial Services Web site: <http://deanofstudents.utexas.edu/sjs>.

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259 or via <http://www.utexas.edu/diversity/ddce/ssd/>

Schedule of Lectures, Readings and Assignments

Week One: 3 June – 4 June

Thursday 3 June

Introduction to the Class and Renaissance Art

Friday 4 June

Leonardo da Vinci

READ: Leonardo da Vinci’s letter to the Duke of Milan

Week Two: 7 June – 11 June

Monday 7 June

Michelangelo and Neoplatonism

READ: Blunt, Anthony. 1983 “Michelangelo’s Views on Art” In *Readings in Art History*. Ed. Harold Spencer. New York: Charles Scribner’s Sons, pp. 103-124.
David and Goliath, *The Holy Bible*.

Tuesday 8 June

Renaissance Women

READ: Zirpolo, Lilian. 1992. “Botticelli’s Primavera: A Lesson for the Bride”. In *The Expanding Discourse Feminism and Art History*. Eds. Norma Broude and Mary D. Garrard. Boulder: Westview Press, pp. 101 – 109.
DUE: Critical Reading Response

Wednesday 9 June

Northern Renaissance

READ: Hayum, Andrée 1977. “The Meaning and Function of the Isenheim Altarpiece: The Hospital Context Revisited.” *The Art Bulletin*. Vol. 59, No. 4, pp. 501 – 517.
DUE: Critical Reading Response

Thursday 10 June

Printmaking and Dürer

Friday 11 June

Italian Baroque: Caravaggio and Bernini

READ: Wöfflin, Heinrich 1983. “Distinctions between the Renaissance and Baroque.” In *Readings in Art History*. Ed. Harold Spencer. New York: Charles Scribner’s Sons, pp. 181 -186.

Week Three: 14 June – 19 June

Monday 14 June

Italian and Spanish Baroque: Gentileschi and Velasquez

READ: Cohen, Elizabeth S. 2000. “The Trials of Artemisia Gentileschi: A

Rape as History.” *Sixteenth Century Journal*. Vol. 31, No. 1, pp. 47-75.

DUE: Critical Reading Response

Tuesday 15 June

Northern Baroque: Rembrandt, Vermeer and Rubens

Wednesday 16 June

Rococo

READ: Posner, Donald 1982. “The Swinging Women of Watteau and Fragonard.” *Art Bulletin*. Vol. 64, No. 1, pp. 75-88.

DUE: Critical Reading Response

Thursday 17 June

The American Republic: Images of Native Americans in the Capitol

READ: Fryd, Vivien Green 1999. “Imaging the Indians in the United States Capitol During the Early Republic.” In *Native Americans and the Early Republic*. Eds. Frederick E. Hoxie, Ronald Hoffman, and Peter J. Albert. Charlottesville, VA: University of Virginia Press.

DUE: Critical Reading Response

Friday 18 June:

EXAM ONE

Week Four: 21 June – 25 June

Monday 21 June

Neoclassicism

Tuesday 22 June

Romanticism

READ: Walker, Andrew 1994. From Private Sermon to Public Masterpiece: J. M. W. Turner's "The Slave Ship" in Boston, 1876-1899. *Journal of the Museum of Fine Arts, Boston*. Vol. 6, pp. 4-13.

Wednesday 23 June

Realism

READ: Saslow, James M. 1992. "Disagreeably Hidden: Construction and Constriction of the Lesbian Body in Rosa Bonheur's *Horse Fair*." In *The Expanding Discourse Feminism and Art History*. Eds. Norma Broude and Mary D. Garrard. Boulder: Westview Press, pp. 187 – 206.

DUE: Critical Reading Response

Thursday 24 June

Manet and Impressionism

Friday 25 June

Impressionism and Post Impressionism

DUE: **FORMAL ESSAY**

Week Five: 28 June – 2 July

Monday 28 June

Fauvism and Cubism

Tuesday 29 June

Cubism

READ: *The Times* articles about Guernica.

Wednesday 30 June

German Expressionism

Thursday 1 July

Nazi Germany and Degenerate Art

READ: Goggin, Mary-Margaret 1991. "'Decent' vs. 'Degenerate' Art: The National Socialist Case." *Art Journal*. Vol. 50, No. 4, pp. 84 – 92.

Friday 2 July

No Class

Week Six: 5 July – 8 July

Monday 5 July

Dada and Surrealism

Tuesday 6 July

Recovering from War: Mondrian, Le Corbusier and Joseph Beuys

READ: Suquet, Annie 1995. "Archaic Thought and Ritual in the Work of Joseph Beuys." *RES: Anthropology and Aesthetics*. No. 28, pp. 148 – 162.

Wednesday 7 July

Recovering from War: Joseph Beuys and a discussion of *The Rape of Europa*

WATCH: *The Rape of Europa*, available on Netflix and will be placed on reserve in a TBD location.

DUE: One page journal response addressing the question, How does war affect art and art history?

Thursday 8 July

EXAM TWO