Course Description
This course is an introduction to the history of Western art from the Renaissance to the present. Organized more or less chronologically, the course focuses on the art of Europe and North America. Students will study architecture, sculpture, painting, printmaking, and other media, and will analyze canonical works by artists such as Michelangelo, Bernini, Rembrandt, David, Manet, Picasso, and Pollock. The course aims to give students the tools to describe the forms of works of art as well as to analyze works in relation to social, religious, political, economic, and cultural issues affecting their production and reception. Topics we will explore include: artists’ techniques and materials, patronage and exhibition, artistic tradition and innovation, women artists and the representation of gender roles, and European artists’ appropriation of global art forms. Furthermore, the course will address various methodological approaches to art history.

Class meetings will consist of lectures illustrated by PowerPoint presentations, as well as discussions. These will be supplemented by a special, required fieldtrip to the Museum of Fine Arts, Houston, during our regular class time on Wednesday, April 1.
The goals of the course are:
1) to learn to recognize and identify well-known works of art produced in Europe and North America from the fourteenth to the twentieth century;
2) to learn to describe and evaluate the formal characteristics of works of art using specialized vocabulary;
3) to learn to analyze and interpret works of art in their historical contexts;
4) to gain familiarity with research tools in art history;
5) and to develop skills of critical reading and oral and written communication, particularly the ability to write an essay that advances an original argument.

**Online Resources**
The Blackboard website will be an essential component of the course:
https://blackboard.stthom.edu/

I will use Blackboard to make accessible readings, PowerPoints, and other course documents. If you have any difficulty finding these resources on the site, please let me know right away. In addition, I will use your UST e-mail address to contact you outside of class time. Therefore, I ask that you check it regularly.

**Evaluation**

<table>
<thead>
<tr>
<th>Work required</th>
<th>Date</th>
<th>Percentage of final grade</th>
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</thead>
<tbody>
<tr>
<td>Reading responses (3)</td>
<td>throughout the term</td>
<td>10%</td>
</tr>
<tr>
<td></td>
<td>(see schedule below)</td>
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<tr>
<td>Essay 1</td>
<td>February 18</td>
<td>10%</td>
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<tr>
<td>Midterm Exam</td>
<td>March 4</td>
<td>20%</td>
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<tr>
<td>Essay 2</td>
<td>April 8</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
<td>May 11</td>
<td>30%</td>
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<tr>
<td>Participation</td>
<td>throughout the term</td>
<td>10%</td>
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**Course Requirements**
The textbook for the course is:


It is available for purchase at the campus bookstore. Note that you only need volume 2. The textbook provides a chronological narrative and illustrates many of the works we will study. Further required readings, chosen to stimulate class discussion, will be posted on Blackboard. All but one are primary sources that offer direct insight into the production and reception of works of art.

Reading responses (1 ½ pages) are due three times during the semester. The class before a reading response is due, I will ask specific questions for you to answer in relation to the readings. Your response must be typed, double-spaced, and printed: I do not accept e-mailed work. Since the point of the responses is to prepare for class discussions, they must be done on time.
Note: Regardless of whether a reading response is assigned, students are expected to read all required readings by the due date and to come to class ready to discuss them. Please print out or photocopy all required readings apart from the textbook and bring them to class with you.

The midterm exam will consist of slide identifications with short-answer questions, a vocabulary section, and comparative essays.

The final exam will be composed of slide identifications with short-answer questions, comparative essays, and a comprehensive essay. Questions for the comprehensive essay will be distributed beforehand.

Two essays will be assigned: they will require students to visit and examine art objects and buildings in Houston. Although the assignments emphasize visual analysis, in order to develop your thesis and interpret the works you will need to do some research. Students enrolled at the 3000 level will write longer essays.

The fieldtrip to the Museum of Fine Arts, Houston is scheduled during class time. It is required, because the examination of original art objects is fundamental to the teaching of art history.

**Course Policies**

**Attendance:** Students are expected to attend every class meeting. The only acceptable reasons for missing class are: religious observance, illness, family emergency, and co-curricular activities such as intercollegiate athletics. In the case of absence for religious reasons, please let me know in advance. In the case of a medical or family emergency, provide a note from a doctor or counselor. In the case of co-curricular activities, a coach or other leader must submit an excused absence form. Students who miss more than one class without permission will have their participation grade lowered by one point (out of ten) for each absence. Students who arrive late will likewise have their participation grade lowered.

**Food:** Please do not eat in class.

**Laptops and Cellphones:** Please turn off and put away your laptops and phones.

**Late Work:** Assignments are due at the beginning of class on the specified date. Reading responses will not be accepted late. If you fail to submit a response on time, your grade for the work will be zero. Essays submitted later on the day they are due will be considered one day late. A student will lose a grade step for each day an essay is late. (An example of a grade step is the difference between a B and a B-.)

**Academic Integrity:** The UST Student Handbook states that “every offense against academic honesty seriously undermines the teaching-learning process for which the University exists”. In keeping with this view, students are expected to be honest when taking their exams, to cite sources in their essays, and to submit their own work. Students may not submit work for one course that has already been used for another course. Cheating, plagiarizing, or any other form of academic dishonesty will lead either to a mark of zero for the work in question or to the grade of ‘F” for the course, and to a formal University procedure.
You must cite all sources used, whether published or online. If you are unsure about what to cite or how to cite it, please see me during my office hours. You can also find links to citation style guides on the Doherty Library Research Guide webpage: http://campusguides.stthom.edu/cat.php?cid=866.

Disability Services: Students with a suspected or documented disability may be eligible to receive academic accommodations. Faculty must be notified that exam accommodations have been approved well before the exam. For more information, see the Disability Services FAQ on the UST website or contact the Coordinator, Tiffany Devereux. She may be reached by e-mail at deveret@stthom.edu or by phone at 713-525-2169 or 6953.

** Schedule of Classes and Assignments (Subject to Revision) **

1. **January 12.** Introduction. Explanation of course requirements and goals.

   Reading
   Stokstad, “Use Notes,” “Starter Kit”, and “Introduction.”

* No class January 19: Martin Luther King Jr. Day.*

3. **January 21.** The Italian Renaissance 1: Fourteenth-Century Painting, with a Focus on Giotto
   Reading

4. **January 26.** Art of Northern Europe 1: Fifteenth-Century Painting, with a Focus on the Master of Flémalle and Jan van Eyck
   Reading

5. **January 28.** The Italian Renaissance 2: Architecture, with a Focus on Brunelleschi and Bramante
   Reading

6. **February 2.** The Italian Renaissance 3: Fifteenth-Century Painting and Sculpture, with a Focus on Donatello, Masaccio, Perugino, and Botticelli
   Reading

7. **February 4.** The Italian Renaissance 4: Sixteenth-Century Painting and Sculpture, with a Focus on Raphael and Michelangelo

**Reading**
Stokstad. Chap. 21, “Sixteenth-Century Art in Italy.”

8. **February 9.** Art of Northern Europe 2: Sixteenth-Century Painting, with a Focus on Dürer and Bruegel

**Reading**

*Reading Response 1 Due*

9. **February 11.** Baroque Art and Architecture in Italy and Spain: Caravaggio, Bernini, and Velázquez

**Reading**

10. **February 16.** Art of Northern Europe 3: Seventeenth-Century Painting, with a Focus on Rubens and Rembrandt

**Reading**

11. **February 18.** Baroque Art and Architecture in France: Classical Landscape Painting and Versailles

*ESSAY 1 DUE*

**Reading**

12. **February 23.** Rococo Painting and Decoration in France: Watteau and Fragonard

**Reading**

13. **February 25.** The Grand Tour and the Origins of the Modern Museum

**Reading**
14. March 2. MIDTERM EXAM REVIEW

15. March 4. MIDTERM EXAM.

*No class March 9 and 11: SPRING BREAK.*

Reading

17. March 18. Romanticism and the Invention of Photography: Daguerre and Fox Talbot
Reading

18. March 23. Realism and the Avant-Garde: Courbet and Manet
Reading

Reading

*Reading Response 2 Due*

Reading


22. April 6. Art in France at the Fin-de-Siècle: Gauguin, Symbolism, and Rodin
Reading

*ESSAY 2 DUE*

Reading


Reading

25. April 15. Futurism, Dada, and Surrealism

Reading

*Reading Response 3 Due*


Reading

27. April 22. Post-War Art in Europe and America 1: Abstract Expressionism

Reading

28. April 27. Post-War Art in Europe and America 2: Pop Art, Minimalism, and Postmodernism

Reading
Stokstad. Chap. 33, “The International Scene since 1950.”

29. April 29. FINAL EXAM REVIEW

* The exam will be scheduled at 3:00 pm, Monday, May 11, 2015.*