

## ART 232 – History of Western Art II

Rhodes College, autumn 2011

Dr. Elliott H. King

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### Outline

ART 232 is a survey of Western Art from the Renaissance to the present. This course provides fundamental training in art history (including formal analysis, contemporary methodologies, and comparative and contextual study) along with an introduction to the artistic tradition of Western European art. Among the themes we will examine are: the development of naturalism in Renaissance art and its eventual abandonment in the late nineteenth century, the use of art as a form of political and/or spiritual propaganda, the continuing debt to classical ideals and styles, the effect of new technologies and materials on architecture, the development of new styles over the past century, and the changing status of the artist within Western society.

Primary emphasis during the course is on placing the art within a rich social, historical and cultural context. The textbook provides wide coverage and chronological sequence, while lectures focus on specific objects in given time periods. In addition, readings and discussions will highlight issues in interpretation. Students are expected to utilize visual, verbal, and written skills throughout the class. Required course work includes examinations, papers and research projects, in addition to daily reading, image study, and discussion.

Art 232 is the second half of a survey designed to introduce students to the history of Western art from its beginnings in the prehistoric period to the twenty-first century. Students are not expected to have had any previous experience with art history. Art 232 is a lecture course with some classroom discussion. It carries F3 and F5 credit.

The class aims to give students the knowledge and skills necessary to understand and engage with art, wherever they find it.

### Required books:

- Fred S. Kleiner. *Gardner's Art Through the Ages*, 13th edition. Belmont, CA: Wadsworth/Thomson, 2009.
- .pdf readings and hand-outs

### Recommended books:

- Sylvan Barnet, *A Short Guide to Writing About Art*, 9<sup>th</sup> edition. New York: Longman, 2008.

### Important dates:

8/31: Visual analysis due

9/5: Labor Day (no class)

9/7: Discussion 1

9/19: Exam 1

9/21: Discussion 2

9/23: No class

9/26: Research paper topic due  
 10/5: Discussion 3  
 10/14: Exam 2  
 10/14: Research paper working bibliography due  
 10/17: Fall recess  
 11/7: Exam 3  
 11/14: Discussion 4  
 11/21: Research paper due  
 11/23-25, Thanksgiving (no class)  
 12/7: Exam 4  
 12/14: Final exam (8:30am)

**Week 1**

**8/24, Wednesday – Introduction**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**8/26, Friday – Fundamentals of Visual Analysis**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Anne d'Alleva, <i>Look!</i>

**Week 2**

**8/29, Monday – Prehistory to Early Modern**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 519-534	

**8/31, Wednesday – Early Modern**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Visual Analysis			

**9/2, Friday – Tempera demo**

**Week 3**

**9/5, Monday – Labor Day (no class)**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Berger, 'Ways of Seeing'
			Gombrich, 'Art and Illusion'

**9/7, Wednesday – Discussion 1: Ways of Seeing**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 1: Students A-L post, students M-Z respond			

**9/9, Friday – Northern Europe**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner 541-578	

**Week 4**

**9/12, Monday – The High Renaissance**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 580-611	

**9/14, Wednesday – The High Renaissance**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**9/16, Friday –Review**

**Week 5**

**9/19, Monday – Exam I**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Vasari, <i>Life of Michelangelo</i>
			Salomon, <i>The Art Historical Canon: Sins of Omission</i>

**9/21, Wednesday – Discussion 2: The Art History Canon: Questioning Boundaries and Definitions**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 2: Students M-Z post, students A-L respond			

**9/23, Friday – Reading day (no class)**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**Week 6****9/26, Monday – Mannerism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Research paper topic		Kleiner, 612-648	

**9/28, Wednesday – Mannerism (cont'd)****9/30, Friday — The Baroque**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 649-673	

**Week 7****10/3, Monday – The Baroque**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
			Brilliant, <i>Portraiture</i>
			Panofsky, <i>Iconography and Iconology</i>

**10/5, Wednesday– Discussion 3: Objects and Patrons**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 3: Students A-L post, students M-Z respond			

**10/7, Friday – 17<sup>th</sup>-century Art and Audiences**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 673-690	

**Week 8****10/10, Monday– 17<sup>th</sup>-century Art and Audiences**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 691-702	

**10/12, Wednesday– Review**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**10/14, Friday– Exam II**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Research Paper working bibliography			

**Week 9**

**10/17, Monday – Fall recess (no class)**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**10/19, Wednesday– The Eighteenth Century: Rococo**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 752-766	

**10/21, Friday– The Eighteenth Century: Neoclassicism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 766-783	

**Week 10**

**10/24, Monday– Romanticism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 784-798	

**10/26, Wednesday– Realism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 798-803	

**10/28, Friday– Impressionism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 803-850	

**Week 11**

**10/31, Monday – Halloween special: spirit photography**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**11/2, Wednesday – Post-Impressionism I**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**11/4, Friday – Review**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**Week 12****11/7, Monday – Exam III**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**11/9, Wednesday – Post-Impressionism II**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**11/11, Friday – Fauvism and Expressionism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Paper draft deadline		Kleiner, 909-917	Duncan and Wallach, <i>The Universal Survey Museum</i>
			Zuschlag, <i>On Censorship in the Visual Arts in Nazi Germany</i>

**Week 13****11/14, Monday – Discussion 4: Art in the Public Sphere**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Blog 4: Students M-Z post, students A-L respond			

**11/16, Wednesday – Cubism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 918-926	

**11/18, Friday – Futurism & De Stijl**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 926-928; 950-952	

**Week 14**

**11/21, Monday – Dada**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
Research Paper Due		Kleiner, 928-932	

**11/23-25, Thanksgiving (no class)**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**Week 15**

**11/28, Monday – Surrealism**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 943-948	

**11/30, Wednesday – Europe and America After 1945**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 965-975	

**12/2, Friday – Pop Art**

Assignments Due	Hand-outs	Read: Books	Read: .PDF
		Kleiner, 981-985	

**Week 16**

**12/5, Monday – Contemporary trends**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**12/7, Wednesday – Exam IV**

Assignments Due	Hand-outs	Read: Books	Read: .PDF

**Final Exam: Wednesday, December 14, 8:30 a.m.**

# Requirements

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## Required books:

Available in the bookstore:

- Fred S. Kleiner. *Gardner's Art Through the Ages*, 13th edition. Belmont, CA: Wadsworth/Thomson, 2009.
- .pdf readings and hand-outs

## Class Meetings:

The class meets Mondays, Wednesdays, and Fridays, 2-2:50pm, in Frajel FJC.

## Policies:

### Readings:

Please complete all required readings for each day prior to class.

### Attendance and make-up work:

Punctual attendance of class is mandatory. Repeated absences or a pattern of tardiness will result in penalization of your grade.

Unexcused absences occur when you do not notify me in a timely manner that you must miss class. Unexcused absences will normally result in penalization of your **final grade** at the rate of 1/3 of a grade per absence; more than three unexcused absences may result in a failing grade for the class. Excused absences for matters other than illness (e.g., religious observances, college-sanctioned academic or athletic travel) need to be cleared with me – in person, by phone, or by e-mail – as early as possible. In the event of illness, please do not wait until *after* class to notify me of your absence. In the case of repeated absences due to health, a doctor's note may be required for the absence to be excused.

Under usual circumstances, you cannot make up missed exams. I will drop your lowest exam grade, so if you are absent for an exam, that will be the grade that I drop. If you have a special circumstance that requires you to miss more than one exam, please see me as soon as possible to make special arrangements. If you miss an exam for health reasons, a doctor's note or other documentation may be required.

There are a few preparatory assignments that relate to your research paper (see below). These assignments are intended to help you and ensure that you are on track for a successful research paper, both in terms of content and timing. It is imperative that you work on your research paper throughout the semester so that you are not pressed for time at the end. As such, *late assignments will be penalized one letter grade per day late* (again, in case of emergency, please talk to me as soon as possible). Except in the case of extraordinary circumstances at my discretion, late research papers will not be accepted.

### Technology:

You are welcome to use laptops and other portable electronic devices to take notes during class; indeed, there will no doubt be times when looking up images, terms, etc. online will be an advantage. However, in most circumstances, you will not be permitted to use these devices during exams. Please do not conduct non-class related activities online during class time.

Please turn off your mobile phone or set it to 'silent' during class. If you must take a call or send a text message, please step out of the room to do so.

### **Academic Integrity:**

Upholding academic integrity is a very serious issue. You are expected to be familiar with the Rhodes College Honor Code, to follow it, and to work to achieve the community of trust and the atmosphere of intellectual integrity that it aims to create. Using sources without documentation – including borrowing work and ideas from fellow students without citation – is intellectual theft. Not only is this a violation of Rhodes College Academic Honor Code, but, more globally, intellectual theft encourages a distrustful academic environment that readily impairs the progression of the intellectual discourse.

*You must always cite information that is not considered common knowledge*, regardless of whether you quote directly from a source or paraphrase. No matter how much you rewrite the original source, downloading a paper from the internet (or any other form of cutting and pasting) is plagiarism if the material is not cited. Most of the recent cases before the Honor Council have involved plagiarism. According to the *Rhodes College Student Handbook*, 'ignorance is not an excuse for these violations' ([www.rhodes.edu/images/content/CampusLife/Honor\\_Constitution.pdf](http://www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf)). If you are unclear about plagiarism, please consult the link referenced and see me before you turn in your work. Plagiarized work receives a grade of '0'.

### **ADA Questions:**

If you have a documented disability and require accommodations for this course, please speak with me as soon as possible so that your learning needs will be appropriately met. If you have not already done so, you must meet with the Office of Disability Services to discuss your situation and obtain appropriate paperwork.

### **Grading:**

You will receive one grade for the course based on the following criteria: Three of four quizzes (25%), final exam (25%), research paper (20%), reading response blog (10%), preparatory assignments for the research paper (10%), and a brief visual analysis paper (10%)

Each of these is assessed on the following criteria:

#### **Quizzes/Exams (25%)**

Quizzes will consist of such things as image identifications (single and comparison), factual questions, and/or short answer questions. For image identifications, you should be able to identify a work's artist, title, and year of execution within a certain time-span, in addition to any other pertinent information.

Please note that quizzes cannot be made up except in extraordinary circumstances (at my discretion). However, *I will drop the lowest of your four quiz grades*. If you are satisfied with your first three quiz grades, you are not required to sit for a fourth quiz.

#### **Final exam (25%)**

The final exam is designed to test your depth of knowledge on issues related to western art history and confirm that you are able to apply the knowledge you have learned throughout the course. You will receive more information about the final exam towards the end of semester. The final exam is cumulative.

#### **Research paper (20%)**

You must propose a topic on or by September 26. An abstract and working bibliography is due October 12. The bibliography should indicate that you have spent a significant amount of time researching source material.

I do not require you to submit a full draft of your paper though you are welcome to submit writing to me for suggestions, and I encourage you to meet with me outside class about your progress. You are more likely to do well on your research paper if you meet with me to discuss your ideas. As I will need sufficient time to

read papers and respond so that you may integrate suggestions into your final draft, rough drafts must be submitted to me no later than November 11. You are not required to submit a rough draft.

NOTE: Give yourself twice as much time as you think you need for research and writing.

Papers must:

- be 5-6 pages of text (not counting cover page, bibliography, etc.)
- have 1.5 spacing except block quotations
- be written in 11 pt font
- have 1" margins
- include proper footnotes (see below)
- include page numbers
- include images. Note: Images should be included at the end of the paper (black and white or color are equally acceptable). Please caption the images – e.g., Salvador Dalí, *The Lugubrious Game*, 1929. Oil and collage on cardboard. Private collection.
- Include a bibliography.

For citations, use quotation marks and footnotes for all information that is not general knowledge, including information that you paraphrase. Please use the following format as a guide for footnoting:

1. Rudolf Kuenzli, "Surrealism and Misogyny", in Mary Ann Caws, Rudolf Kuenzli, and Gwen Raaberg (eds.), *Surrealism and Women* (Cambridge: MIT Press, 1991), 17-26.
2. Jean Clair, "Surrealism and the Demoralization of the West", [http://watch.windsofchange.net/themes\\_39.htm](http://watch.windsofchange.net/themes_39.htm) (accessed 9 December 2008). Originally published in French as "Le surréalisme et la démoralisation de l'Occident", *Le Monde* (Paris), 21 November 2001.

Except in the case of extraordinary circumstances at my discretion, late research papers will not be accepted.

#### **Class discussions (10%):**

Since we will be tackling some large issues in this class, discussion is very important. Throughout the course we will be discussing readings on 'discussion days' facilitated by a blog posted on our Moodle page. You must post a question or response, as appropriate, for each discussion day; failing to do so will result in a '0' for that day and will impact your grade substantially.

Please remember that participation is not only important for your grade but is also a key part of our class. Come to class ready to contribute, argue, critique, compare ideas, disagree with each other, etc. *Be an engaged audience for your peers!*

#### **Research preparation (10%)**

The "research preparation" grade is intended to ensure you are on track with writing your research paper. If you submit the required materials to me on time and attend your meeting(s) with me, you will get full credit. Conversely, late assignments will be penalized at the rate of one letter grade per day late.

You must submit a topic for your research paper on September 26. This does not need to be much more than a sentence or two. I will meet with you to discuss your idea. *Meeting with me is part of this preparation grade and is required.*

An abstract consisting of about 200 to 400 words along with a working bibliography is due on October 12. I will meet with you to discuss your idea. *Meeting with me is part of this preparation grade and is required.*

I will do my best to work with your schedule and arrange a convenient meeting time, however it is your responsibility to meet with me about your research paper. *Failing to arrange a meeting with me or not attending a meeting without prior notice to reschedule will result in "0"-credit for research preparation.*

I do not require you to submit a full draft of your paper to fulfill the requirements of “research preparation”, though you are welcome to submit writing to me for suggestions, and I encourage you to meet with me outside class about your progress. To reiterate, as I will need sufficient time to read papers and respond so that you may integrate suggestions into your final draft, rough drafts must be submitted to me no later than November 11.

### **Visual Analysis Paper (10%)**

Your first writing assignment in this class is to produce a two-page visual analysis of one work of art.

As the art historian Sylvan Barnet notes, visual analysis is not the same thing as description: Whereas a description answers the question, ‘What does x look like?’, a visual analysis answers the somewhat awkward question, ‘How does x look?’. To answer this question, you will have to resort to some description, but keep in mind that you must subordinate this to your analysis, which helps explain how and to what end your subject looks the way it does. Think of your essay as an argument that you wish to win. *To do this you must advance a thesis and defend it.*

Because this assignment deals with questions of composition, you will need to pay attention to visual form. This includes line, colour, value, shape, texture, and handling of materials. Depending on your subject, you may need to address only some of these terms. You will find that careful attention to the art object will take time, and that you will see more the longer you look. If it helps, turn a reproduction of your subject upside down, or trace over it on tracing paper or clear plastic. Even sketching a copy of the work will help you move beyond description into analysis.

Keep in mind that this is not a research paper. All of your attention should be on the composition of the work because this is your primary evidence. As such, you should have no citations: **YOU MAY NOT USE BOOKS, ARTICLES, OR ANY ONLINE SOURCES IN THE WRITING OF THIS PAPER.**

When you turn in your paper, please append a good colour image of the work.

### **General class participation**

Class participation is based on individual performance in class discussions and other contributions, including arranging auxiliary meetings with me outside class, if applicable. Although there is no set participation grade, I will take participation into account during final grading, especially for those whose final letter grade is on the “borderline”.

Remember, quiet students often make the most important contributions.

### **Grading standard:**

**A range:** Excellent. "A" work is truly exceptional. It achieves a very high degree of originality and insight and shows intellectual sophistication and mastery of the course material. "A" papers take into account required readings and may include additional materials as well. They are technically perfect and written with elegance and style.

Lower "A" range work demonstrates that the student is capable of independent, creative, and critical thought, can synthesize their knowledge well, and can produce a finely wrought product. This level of work contains significant insights and ideas deriving from the student's own research and understanding of the course materials. In addition to the "B" qualities listed below, an "A-" paper is also very well written.

**B range:** Very good. "B" work indicates the student demonstrates sound knowledge of all the facts and information given concerning the object or issue in question. "B" projects will show the student thinking clearly and with rigor about issues and ideas. The student also has the ability to articulate his or her knowledge in the form of a clearly written essay.

Upper and lower ends of this range will indicate, for the former, a higher degree of performance, or, for the latter, a corresponding loss of clarity, insight, sophistication, and/or writing ability.

**C range:** Adequate. "C" work demonstrates the student's basic understanding of the material, with some mistakes or gaps in knowledge of relatively minor import. There may be flaws in written ability or expression (e.g. lack of coherence and organization, spelling and word choice issues, and inability to clearly express ideas or opinions) which detract from the student's ability to demonstrate his or her knowledge.

**D range:** Poor. "D" work displays meager comprehension of the basic course material and major gaps and flaws in the amount and quality of the student's knowledge. "D" papers and exams have serious flaws in factual information or written expression.

**F:** Failure. Failing work shows no knowledge or that the student cannot pull together the few things he or she does know into any synthetic understanding of the material of the class. "F" work will have serious flaws in writing, grammar, spelling, and structure.

#### How you can reach me:

Remember that I am here to help you. *Please* ask for help anytime! It's a cliché but it's true: **The only bad question is the one you don't ask!**

I will be in my office during specified office hours (TBA), so come see me, make an appointment with me, or e-mail me at [kinge@rhodes.edu](mailto:kinge@rhodes.edu) if you feel lost or have any questions at all about the course. You may also call me any time at XXX.XXX.XXXX (personal mobile).