History of Art II- ONLINE
Syllabus: Summer I, 2020

Course Title: History of Art II.
Course prefix and number: ARTH 1306-001; CRN 32490

This 100% online course, as a continuation of ARTH 1305, is designed to expose the student to major works of western art over a broad span of history from c. 1300 to the twentieth century. Our interests will turn to the artist, the creator of the work; style, the characteristics of a work peculiar to its time, culture, place, and creator; technique, or how the work was made; as well as iconography, or the study of meaning, symbolism and messages carried in a work of art. We will look at the visual arts – painting, sculpture, and architecture – in many different contexts: religious, political, economic and social. The course demonstrates how the production of art and architecture is linked to governmental, religious, and philosophical systems (the social and cultural world) and climate and geography (the natural world).
ARTH 1306 is a core class and can be used to fulfill the Creative Arts component of your Core Curriculum requirements. All courses used to satisfy the core curriculum must be completed with a grade of "C" or better.
ARTH 1306 is a required course for the art history major and minor.

Required Text:
Gardner's Art Through the Ages: The Western Perspective (Fifteenth Edition), Vol. II by Fred S.Kleiner. DIGITAL EDITION- Available at the UTEP Bookstore

Instructor Information:
Instructor: Anne Perry
Virtual Office Hours: MW 11:30-1:00 To join me in my virtual office, click on Virtual Office Hours in the Blackboard course menu. When you join the Virtual Office Hours session provide your proper name as it appears on your id and the number 1306. You will need to enable your microphone and webcam (see the icons at the bottom of the page) after you have joined the session.
Email: Use Blackboard email or aperry@utep.edu

Technical Requirements:
All course content is delivered via the Internet through the Blackboard learning management system (LMS). Ensure your UTEP e-mail account is working and that you have access to the Web and a stable web browser. Mozilla Firefox and Google Chrome are the most supported browsers for Blackboard; other browsers may cause complications with the LMS. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

Make sure you have the following:

- UTEP email account
- Access to a PC or Mac computer with a strong, stable internet connection (the UTEP Library is open M-Sat, 9-6 and has computers on the 2nd floor. Face mask use and social distancing will be enforced)
- Firefox and Chrome browsers
- Microsoft Word (for written assignments) and Powerpoint (for viewing lectures)

If you encounter technical difficulties beyond your scope of troubleshooting, please contact the Help Desk as they are trained specifically in assisting with technological needs of students.

For technology support: TS.UTEP.EDU | or call 915-747-4357 (HELP)

Blackboard Learn

Please make sure you can access your Art History II Blackboard link from the my.utep.edu page (click on the orange button and sign in). Knowledge of Blackboard is a requirement for this class. All course work will be completed through Blackboard. Powerpoint lectures, exams, announcements, instructional videos, web links to art sites, the class schedule, assignment links as well as grades will be posted there. You must have access to a strong internet connection either at home or school (the UTEP library computer lab on the 2nd floor is open). **A strong Internet connection is especially important when taking exams.**
For more information about remote learning go to:
https://www.utep.edu/technologysupport/learningremotely.html or the Blackboard for Students site at:
https://www.utep.edu/technologysupport/ServiceCatalog/BB_Students.html
NOTE: Technical glitches (such as your browser shutting down before the allotted time for an exam has expired) do occur; Blackboard is far from perfect. If your browser closes, reopen it immediately and reenter the exam. If something odd happens---maybe Blackboard will not let you begin an exam and says you have taken it, but you haven't---email your instructor. I will most likely get back to you right away.

Modules- Navigating Your Course

Course content is delivered in modules. We have three modules, which correspond to major units of study for specific time periods and art styles and movements. All of the material that you will need to read or view, including Powerpoint lectures, list of the specific works you are required to know for each module, PDFs, online articles, videos, etc., will be available and accessible in each module, as will Discussion Board forums and the writing assignment. Whenever you open our course in Blackboard you will always land on the Course Content page with the modules at your fingertips. Each module is arranged by day and date and lists all tasks that you should complete each day. Exams and quizzes will be available on specific days between 7am and 11:59 pm, and you will access them in the module on those specific days. You should complete all of the tasks in the order listed before you move on to the next day, with the exception of the discussion board forums and the written assignment. Discussion board forums will be introduced on specific days, but all discussion board forum postings will not be due for at least a couple of days. When you are ready to post your reaction to a prompted

topic (or forum) access the Discussion Board link <u>on the day it was assigned</u> to post your contribution to the discussion. The same is true for the written assignment: you will see the assignment on a specific day and submit your paper in the same assignment on its due date.

NOTE: Each module begins with a link to a list of works that you are required to know for that module. You must be able to identify each work listed by artist's name (in bold face), title of the work, and style or movement, as well as location, if underlined. Learn all terms. You must be able to answer very specific questions about each work based upon lecture content, videos and assigned reading in your text.

Course Learning Outcomes
Upon successful completion of this course students will be able to:
1. use artistic terminology and concepts as they apply to works of art.
2. evaluate the role of the artist and the role of art within societal and historical contexts.
3. categorically distinguish works of art within a historical or stylistic framework.
4. describe, analyze, and compare works of art through written responses.

Course Prerequisites: There are no prerequisites for this course.

Course Requirements

EXAMS: There will be three exams given in this course, one at the end of each learning module. All exams will include questions that require the student to refer to an image or pair of images, as well as questions that do not refer to visuals. Tests may include image identifications (by artist, title of the work and style or movement), multiple choice, true/false, fill in the blank or matching type questions about lecture content. Dates for these exams appear in the following course calendar. The third module exam for this course will be given during our scheduled final exam day, Monday, July 6th. **All exams will available between 7am and 11:59pm on their specific dates only. All exams are closed book; you may not use any study material while you take exams.**

DISCUSSION BOARD: There will be four forums posted on the class Discussion Board. The first forum or topic, by way of introduction, requires each of you to post a short entry with a bit of information about yourself (if you are okay with sharing). In addition, please tell me why you have chosen to take ARTH 1306 online this summer. Finally, each of you should click on this link:
https://blogs.getty.edu/iris/how-to-use-google-art-transfer-to-make-your-photos-into-works-of-art/ to learn how to use Google Art Transfer to make a photograph or yourself or your pet or your room in the style of a famous painting that you will include with your blog post. I created a still image of my cat, Sofia, in the manner of Van Gogh's *Irises,* and she looks stunning! You can also make a GIF of both the normal and transformed portraits.
NOTE: The discussion board forums give us an opportunity to exchange ideas and opinions and to learn from each other. It is everyone's responsibility to make appropriate contributions to each forum whether posting a response or replying to a classmate's response. Any kind of harsh, aggressive, sarcastic or otherwise inappropriate language will result in a reprimand or a referral to the Office of Student Conduct and Conflict Resolution if the behavior is repeated.

WRITTEN ASSIGNMENT: Students will engage the work: *Christ with Symbols of the Passion,* by Lavinia Fontana, executed in1576. Then each student will write a 3-page paper in which they consider the work as an example of Mannerist style through comparison to the Rosso Fiorentino image, *Dead Christ with Angels.* Students will be required to discuss the two works based upon Mannerist criteria, such as contextual and spatial ambiguity, unnatural figural proportions in affected poses, palette and anxiety level or strange mood. These works provide the perfect opportunity to write a comparison, as both images depict the dead Christ with angels and symbols of the Passion and both were painted by Italian artists that chose to work in the Mannerist style. Your papers must be a minimum of **three full pages**, composed in Microsoft Word with standard 1" margins (top, bottom and sides), typed in a legible 12 pt. font, double spaced, and formatted into coherent paragraphs that are indicated by indenting the first word of the paragraph five spaces. Do not add headings or extra spacing between paragraphs. All spelling, grammar and punctuation issues must be edited out of your text even if that means that you must work with tutors at the Writing Center. For assistance with your written expression please contact the Writing Center. They offer online services weekdays throughout the summer at:

https://www.utep.edu/uwc/index.html

Your discussion must be written entirely in your own words and reflect your observations about the Mannerist characteristics of both images. This paper is not intended as a research assignment, but rather as an exercise in visual, formal analysis, critical thinking and writing. I do not want you to write about either painter; and please do not write an essay about your personal spiritual beliefs. This is an essay about the ways in which two paintings of the same topic in the same style are both similar and different! Please do not consult sources other than lectures, your text and the Khan Academy video about Fiorentino's *Dead Christ with Angels.* Should you elect to paraphrase or borrow thoughts, ideas or words spoken or written by another author (e.g. the author of your text book or the art historians discussing the Fiorentino image), you must cite your sources in fair exchange for such usage. Direct quotes from a published source must be enclosed in quotation marks and cited. Failure to take this step will result in a formal inquiry by the Office of Student Conduct and Conflict Resolution, which could result in severe penalties and possibly academic probation. For tips on avoiding plagiarism, see: https://www.utep.edu/student-affairs/osccr/_Files/docs/Avoiding-Plagiarism.pdf. Lecture content is not published material and does not need to be cited in your essay.

QUIZZES: Three quizzes will assess comprehension of lecture material, Khan Academy videos and readings in your text. All quizzes require the student to identify artworks (artist's last name, title of work, style/movement) and answer questions based upon lecture content. **Quizzes will be available on specific dates from 7am until 11:59pm and must be taken on those days.** All quizzes are closed book; you are not permitted to use any type of study material during a quiz.

GRADING: Final grades for this course will be based on the results of three examinations, three quizzes, the essay, as well as participation. Participation counts for 10% of your final grade and consists of contributions made to four forums on our class discussion board. Your grade will be calculated on the following basis:

Three Exams   60% (20% each)
Three Quizzes.   15% (5% each)
Written assignment   15%
Participation   10% (2.5% each)

Grading Standards and Criteria: All grades are calculated using percentages and converted into letter grades according to the following scale:

 90% and above = A- excellent work
 80% and below 90% = B- above average work
 70% and below 80% = C- average work
 below 70% = NOT PASSING

No extra credit will be offered for this course. Students hoping to raise their grades should communicate with the professor about strategies for improved performance on assessments well before the course is completed.

Course Policies

COMMUNICATION: There are a couple of ways to email me: through Blackboard email, which you access in the Course Menu or through my regular UTEP email account at: aperry@utep.edu. Be sure to use your UTEP email account when you contact me. I will be essentially available and checking my UTEP email every day between noon and midnight. I try to respond to emails immediately, but will most assuredly get back to you within a day's time. I am not a morning person, however, so please understand that emails sent to me in the morning will be read later in the day. I will often communicate with the class through the Announcement tool on Blackboard, so you should check there frequently for updates and reminders. You will receive an email when I post an announcement; otherwise you can access announcements in the course menu.

STUDENT RESPONSIBILITIES: You are expected to check Blackboard daily and to keep up with class activities. In a summer class a lot of work is packed into a relatively short period of time, so it will be hard to catch up if you let yourself fall behind. You must take exams and contribute to discussion board forums during the window of time in which they are open, unless there is some sort of serious **emergency** (not a conflict that you schedule) that makes it impossible, and that can be documented with a note from an appropriate professional. It is also your responsibility to turn in your paper on time. If you miss a deadline due to serious circumstances outside of your control, communicate with me immediately**,** so that we may determine the best course of action to take to get you back on course.

LATE ASSIGNMENTS/MISSED ASSIGNMENTS: Students who miss a major assignment, such as an exam, or fail to turn in the paper on the due date, and do not contact me within 48 hours will be dropped from the course.

TO DROP THIS COURSE: Please contact the Registrar's Office to initiate the drop process. If you cannot complete this course for whatever reason, please contact me. If you do not, you are at risk of receiving an F for the course.

INCOMPLETES: will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All I grades are at the discretion of the instructor and the approval of the Department chair.

PASS/FAIL: The pass/fail option is not available for this course.

ACADEMIC HONESTY: Plagiarism is the use of the ideas, information, or words of another author or fellow student without giving proper credit to your source. You are responsible for citing your sources as indicated by the instructor and, in cases where you directly quote from a source, for enclosing those words that are not your own in quotation marks. Failing to give proper credit to your sources in these ways is academic **dishonesty**. You are also responsible for adhering to the instructor's rules on exams. All suspected incidences of academic dishonesty will be referred to the office of Student Conduct and Conflict Resolution for investigation. See UTEP policy on this issue at http://sa.utep.edu/osccr/academic-integrity/. For some tips on avoiding plagiarism, see: https://www.utep.edu/student-affairs/osccr/_Files/docs/Avoiding-Plagiarism.pdf.

STUDENTS WITH DISABILITIES: If you have a disability and need class accommodations, please contact the Center for Accommodations and Support Services (CASS) at 747-5148, or cass@utep.edu, or visit their office located in the Student Union Building East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS staff are the only individuals who can validate and, if need be, authorize accommodations for students with disabilities

NETIQUETTE-a friendly reminder

- Always consider your audience. Remember that members of the class and the instructor will be reading any postings.

- Respect and courtesy must be provided to classmates and to instructor at all times. No harassment or inappropriate postings will be tolerated.

- When reacting to someone else's message, address the ideas, not the person. Post only what anyone would comfortably state in a F2F situation.

- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, or other space. If students wish to do so, they have the ethical obligation to first request the permission of the writer(s).

Course Calendar

MODULE ONE
June 8-June 16

(M/8) Read the Introduction to ARTH 1306 Module; purchase your text-digital format
Read text: Introduction and Chapter 14: Late Medieval Italy
Read and View Ppt. Lecture: Italian Late Medieval
Watch: Tempera Paint
       Giotto, Arena (Scrovegni) Chapel (part 1)
       Giotto, Arena (Scrovegni) Chapel (part 4)

DISCUSSION BOARD #1 Post a 100-word introductory statement about yourself and the reason that you are attending ARTH 1306 online. In addition, click on this link: https://blogs.getty.edu/iris/how-to-use-google-art-transfer-to-make-your-photos-into-works-of-art/ to learn how to use Google Art Transfer to make a photograph or yourself or your pet or your room in the style of a famous painting that you will include with your forum post. Click Discussion Board Forum #1, then click on **Create Thread** and type your post in the message area. You can attach your photo (as a JPEG or GIF) in the message area by clicking on the Insert/Edit Image icon (tool bar-bottom row-third icon from the left). A window will open; select Browse My Computer, then select the JPEG or GIF that you made in Google Art Transfer. Once the image appears, click on Insert. The JPEG image will appear in your message. Click on Submit to post your message in the Discussion Board. These posts will be available to everyone in the class, so please check a few times this week to meet your classmates. You can even reply to posts if you like, but replying is strictly optional. Your Discussion Board Forum 1 post is due by Friday night, June 12, at 11:59 pm.

(T/9) Read and view Ppt. Lecture: Italian Late Medieval
Watch: Duccio, Maesta
Ambrogio Lorenzetti: Allegory and Effects of Good and Bad Government
Study required works 1-5b of Italian Late Medieval
Read Text: Chapter 15 to page 452 and from page 456 to end of chapter

(W/10) Read and View Ppt. Lecture: 15th-Century Art of Northern Europe
Watch: Workshop of Robert Campin, Annunciation Triptych (Merode Altarpiece)
Visit: Closer to Van Eyck (Enjoy stunning details of the Ghent Altarpiece created as part of the restoration of the Ghent Altarpiece)
Study required works 6-14 of 15th-Century Art of Northern Europe

(R/11) QUIZ ON MODULE 1 WORKS 1-14 (available from 7am-11:59pm)
Read text: Chapter 16: The Renaissance in Quattrocento Italy
Read and view Ppt. Lecture: The Early Renaissance in Italy
Watch:Filippo Brunelleschi and Lorenzo Ghiberti, Sacrifice of Isaac
       Linear Perspective: Brunelleschi's Experiment
Study required works 15-19 of the Early Renaissance

(F/12) DISCUSSION BOARD FORUM #1 POST DUE BY 11:59PM
Read and View Ppt. Lecture: The Early Renaissance
Watch: Masaccio, The Tribute Money in the Brancacci achapel
        Masaccio, Holy Trinity
        Filippo Brunelleschi, Dome of the Cathedral of Florence
Study required works 20-25 of the Early Renaissance
Read Chapter 17 to page 526
Read and View Ppt. Lecture: High Renaissance
Study required works 26-28 of High Renaissance (Leonardo and Raphael))
Study for Module 1 Exam

(M/15) Read and View Ppt. Lecture: High Renaissance
Study required works 29-33 of High Renaissance (Michelangelo, including his Late
Renaissance design for St. Peter's in the Vatican)
STUDY FOR MODULE 1 EXAM ON ALL WORKS

(T/16) MODULE 1 EXAM (Italian Late Medieval through High Renaissance)
        Covers all required works on Module 1 list and is available 7am-11:59pm
Read Text: Chapter 17 pp. 527-537
Read and View Ppt. Lecture: Venetian Renaissance 1500-1575
Study required works 1-4 Venetian Renaissance
Read Text: Chapter 17 pp. 538-544

MODULE TWO
June 17-June 24

(W/17) Read and View Ppt. lecture: Mannerism in Italy
Watch: Pontormo, The Entombment of Christ
        Parmigianino, Madonna of the Long Neck
        Rosso Fiorentino, The Dead Christ with Angels
Study required works 5-9 of Mannerism
Read Text: Chapter 18
Read and View Ppt. Lecture: 16th-Century Northern Europe and Spain
Study required works 10-14 of 16th-Century Northern Europe and Spain
Written Assignment prompt is available **HERE** today. Your 3-page essay is due by
Monday, June 29 at 11:59pm.

(R/18) Read Text: Chapter 19 to p. 600
Read and View Ppt. Lecture: Baroque Italy
Watch: Gian Lorenzo Bernini, Baldacchino, St. Peter's
Gian Lorenzo Bernini, David
Gian Lorenzo Bernini, Ecstasy of Saint Teresa
Study required works 16-23 of Baroque Italy

Read and View Ppt. Lecture: Baroque Italy
Watch: Caravaggio,
Study required works 24-27 of Baroque Italy
Read Text: Chapter 19 pp. 601-606
Read and View Ppt. Lecture: Baroque Spain
Watch: Diego Velazquez, Las Meninas
Study required works 28-30 of Baroque Spain

(M/22) Read Text: Chapter 20 to p. 629
Read and View Ppt. Lecture: Baroque Art of Flanders
Study required works 31-32 of Flemish Baroque
Read and View Ppt. Lecture: Baroque Art of the Dutch Republic
Study required works 33-38 of the Dutch Baroque
DISCUSSION BOARD #2 The Art of Clara Peeters
Visit the Prado Museum website and view the material devoted to the exhibition of Clara Peeter's still-lifes at the Prado in 2017. Be sure to watch the video of curator Alejandro Vergara speaking about Peeter's work (in Spanish with English subtitles). Then post a thoughtful 200-word reaction to what you have learned about the significance of Peeter's work and the context in which she was creating highly symbolic still-life images for a wealthy clientele. You are encouraged to read your classmates' posts; replying to them is optional. Your discussion board Forum #2 post is due by Friday, June 26, at 11:59pm. The link to the Prado Museum is:
https://www.museodelprado.es/en/whats-on/exhibition/the-art-of-clara-peeters/e4628dea-9ffd-4632-85c9-449367e86959

(T/23) Read Text: Chapter 20 pp. 630-636
Read and View Ppt. Lecture: Baroque Art of France
Study required works 39-40 of French Baroque
Read Text: Chapter 21 to p. 650
STUDY ALL 40 WORKS FOR MODULE 2 EXAM

(W/24) MODULE 2 EXAM (Venetian Renaissance through French Baroque)
        Covers all works on Module 2 list and is available 7am-11:59pm
 Read and View Ppt. Lecture: Rococo
Watch: Jean-Honore Fragonard, The Swing
Study required works 1-4 of Rococo
Read Text: Chapter 21 pp. 651-661
DISCUSSION BOARD #3 Yinka Shonibare's _The Swing (after Fragonard)_
Review the Khan Academy video of the Rococo masterpiece, The Swing, by Fragonard. Then read Dr. Allison Young's discussion of contemporary Nigerian artist Yinka Shonibare's dark take on the Rococo image. In discussion board Forum #3, post your thoughtful 200-word reaction to Shonibare's work and its cultural implications. Your post is due by Tuesday, June 30 at 11:59pm. Find Dr. Young's article at: Yinka Shonibare, The Swing (After Fragonard)

MODULE THREE
June 25-July2

(R/25) Read and View Ppt. Lecture: "Natural Art" of the 18th Century
Study required works 5-9 of "Natural Art" of the 18th Century
Read Text: Chapter 21 pp. 662-671 and Chapter 22 to p. 678
Read and View Ppt. Lecture: Neoclassicism
David, Oath of the Horatii: [Jacques-Louis David, Oath of the Horatii](#)
Study required works 10-14 of Neoclassicism

(F/26) DISCUSSION BOARD FORUM #2 POST DUE BY 11:59 PM
Last day to drop a class and receive a W
Read Text: Chapter 22 pp. 678-687
Read and View Ppt. Lecture: Romanticism
Watch: [Ingres, La Grande Odalisque](#)
Study required works 15-18 of Romanticism
Read Text: Chapter 22 pp. 695-707

(M/29) WRITTEN ASSIGNMENT DUE BY 11:59 PM
Read and View: Ppt. Lecture: Realism in France and North America
Watch: [Jean-Francois Millet, The Gleaners](#)
[Manet, Le dejeuner sur l'herbe (Luncheon on the Grass)](#)
Study required works 19-24 of Realism
Read Text: Chapter 22 pp. 712-719
Read and View Ppt. Lecture: Photography and Architecture
Study required work #25

(T/30) DISCUSSION BOARD FORUM #3 POST IS DUE BY 11:59 PM
Read Text: Chapter 23 to p. 732
Read and View Ppt. Lecture: Impressionism
Read: [Impressionist Color](#)
Watch:[Monet, Rouen Cathedral Series, 1892-94](#)
[Renoir, Moulin de la Galette](#)
[Mary Cassatt, The Child's Bath](#)
Study required works 26-29 of Impressionism

(W/1) **QUIZ ON MODULE 3 WORKS 1-29 (available 7am-11:59pm)**
Read Text: Chapter 23 pp. 732-741 and 752-759
Read and View Ppt. Lecture: Post-Impressionism
Watch:[Geroges Seurat, A Sunday on La Grande Jatte](#)
[Gaugin, Vision After the Sermon (Jacob Wrestling the Angel)](#)
Study required works 30-33 of Post-Impressionism
Read and View Ppt. lecture: Late 19th Century Architecture
Study required works 34-35 of Late 19th Century Architecture

(R/2) Read Text; Chapter 24 to p. 769
Read and View Ppt. Lecture: Expressionism
Watch: [Henri Matisse, Luxe, calme at volupte](#)
Study required works 36-37 of Expressionism
Read Text: Chapter 24 pp. 770-775
Read and View Ppt. Lecture: Cubism
Watch: [Pablo Picasso, Les Demoiselles D'Avignon](#)
Study required works 38-39 of Cubism
Read Text: Chapter 24 pp. 778-783 and pp. 801-805
Read and View Ppt.: Futurism, Dada and Surrealism
Watch: [Marcel Duchamp, Fountain](#)
Study required works 40-42
DISCUSSION BOARD #4 Marcel Duchamp, *Fountain*
After viewing the Khan Academy discussion of Marcel Duchamp's Dada masterpiece, *Fountain,*
consider the implications of Duchamp entering this piece into an exhibition of fine art.
Can you think of positive or negative outcomes of Duchamp's assertion that *Fountain*
was art? Post your thoughtful 200-word response to this historic work and event by
Sunday, July 5 at 11:59pm.
Study for Module 3 Exam

(SUN/5) DISCUSSION BOARD FORUM #4 POST IS DUE BY 11:59 PM

(M/6) MODULE 3 EXAM (FINAL EXAM) (Rococo through Surrealism)
     Covers all works on Module 3 list and is available from 7am-11:59pm