



History of Art II Syllabus: Fall 2023

Course prefix and number: ARTH 1306-001; CRN 10855

Course Meetings: MW 1:30-2:50; QUINN 212

ARTH 1306 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.

Course content is delivered by the instructor in the form of face-to-face lectures in Quinn Hall 212 on Mondays and Wednesdays from 1:30-2:50. Other course work will be completed in Blackboard, UTEP’s online learning system. Exams and quizzes will be taken in Blackboard. Instructional videos, web links to art sites, the class syllabus and schedule, and grades will be accessed in Blackboard.

Required Text

Gardner’s Art Through the Ages: The Western Perspective (Fifteenth Edition), Vol. II by Fred S. Kleiner. DIGITAL EDITION- ISBN: 9781305645059. Available at the [UTEP Bookstore](#)

Instructor Information

Instructor: Anne Perry

Office Hours: MW 11:30-1:00 in Fox Fine Arts A354

If you prefer to contact me in writing, do so through Blackboard Course Messages or email me at: aperry@utep.edu.

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.

Technical Requirements

Some 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 main UTEP Library on Wiggins Way has computers available on the 2nd floor)
- Firefox and Chrome browsers
- Microsoft Word-for the written assignment

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](https://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. Most course work will be completed in Blackboard. Powerpoint lectures, exams, quizzes, 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.**

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--- you should email me at my UTEP email address, which is: aperry@utep.edu.

Face To Face Lectures and Blackboard Modules- Navigating Your Course

Course content is delivered in lectures and is available for review in Blackboard modules. We have three modules, which correspond to major units of study for specific time periods and art styles and movements. Except for assigned readings in the text, all 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 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 weeks and lists all tasks that will be completed in each of those weeks. Exams and quizzes will be available on specific days between midnight and 11:59 pm, and you will access them in the designated module on those specific days.

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. Study these required works diligently!

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 the first two exams appear in the following course calendar. The third module exam for this course will be given during our scheduled final exam day, Wednesday, December 13th. Exams will be available between midnight and 11:59 pm on their specific dates only. **These are closed book exams. You may not use any type of study materials while you are taking each test. You may not communicate with anyone during the time you are working on the exam. Each of you is personally responsible for adhering to these rules.**

QUIZZES: Four 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 midnight until 11:59 pm and must be taken on those days. Keep in mind that quizzes do matter in this course and can make all the difference in your final grade! You should prepare diligently for quizzes, just as you would for an exam. **All quizzes are closed book; you are not permitted to use any type of study material or communicate with anyone during a quiz. Each of you is personally responsible for adhering to these rules.**

WRITTEN ASSIGNMENT: Students will engage the work: *Christ with Symbols of the Passion*, by Lavinia Fontana, executed in 1576. Then each student will write a 3-4- 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 specific Mannerist criteria: contextual and spatial ambiguity, unnatural figural proportions in affected poses, 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.

Begin your discussion by identifying and briefly describing both of the painted images (titles in italics, please) and stating for your reader what you intend to do in your paper; then compare and contrast the two images in an orderly fashion. I suggest that you analyze and compare each of the Mannerist features that you observe in BOTH works, devoting a paragraph to each characteristic. To conclude your discussion you might offer your opinion as to the more Mannerist of the two works.

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, which may mean that you will need to work with tutors at the Writing Center. For assistance with your written expression please contact the [Writing Center](#). They offer tutoring services weekdays throughout the semester.

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. This paper is due in the original assignment on Monday, November 6th.

GRADING: Final grades for this course will be based on the results of three examinations, four quizzes, and your 3-4-page written assignment. Your grade will be calculated on the following basis:

Three Exams	60% (20% each)
Four Quizzes	20% (5% each)
Written assignment	20 %

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 (This is a core course; you must earn a final grade of 70 to pass)

No extra credit will be offered for this course. Students hoping to raise their grades should make every effort to attend PASS review sessions with our PASS leader, who will conduct three group review sessions and private tutoring sessions each week during the semester.

PASS STUDY SESSIONS: Peers Assisting Student Success is a free tutoring program that consists of student led review sessions for historically difficult courses. The weekly online review sessions are led by a student who has previously led sessions and is working closely with the professor to help provide individualized academic support to students. Your peer leader for this course will review course material and guide you through exercises that will improve your note taking and study skills, resulting in better exam grades and deeper comprehension of the subject matter.

All students are required to participate in two study sessions before each exam.

NOTE: The PASS leader is not a teaching assistant; therefore, they cannot extend deadlines, inform you of your grades, give you extra credit or provide you with lecture notes.

Course Policies

ATTENDANCE AT LECTURES: Students are expected to attend all class meetings unless ill or in the midst of a personal or family emergency. I will take attendance before most lectures. More than three absences will result in your final average for the course being lowered by three percentage points.

If you become ill, please remain at home until better. If you experience flu-like symptoms, you should be tested for Covid before returning to class. Be sure to contact me at aperry@utep.edu immediately if you do test positive for Covid, so that I can excuse your absences.

COMMUNICATION: There are a couple of ways to email me: through Blackboard course messages, 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 try to respond to emails immediately, but will most assuredly get back to you within a day's time. 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 notification when I post an announcement; otherwise you can access announcements in the course menu.

STUDENT RESPONSIBILITIES: You are expected to check Blackboard frequently and to keep up with class activities. You must take quizzes and exams 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 beyond your control, communicate with me immediately, so that we may determine the best course of action to take to get you back on track.

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 7 days will receive a zero on the assignment.

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 assigned at the discretion of the instructor and with the approval of the Department chair.

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

ACADEMIC DISHONESTY: You will be writing a paper for this course so it is important for you to understand plagiarism. 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; failure to do so is considered to be scholastic dishonesty. 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) through their online [AIM PORTAL](#). CASS staff are the only individuals who can validate and, if need be, authorize accommodations for students with disabilities. They also hire notetakers for classes.

Course Calendar

MODULE ONE

[WEEK 1 \(8/28- 9/1\)](#)

(M) Lecture: Introduction to ARTH 1306; Syllabus review

Homework: Read syllabus carefully; Rent or purchase Gardner's Art Through the Ages: The Western Perspective (Fifteenth Edition), Vol. II by Fred S. Kleiner. DIGITAL EDITION- ISBN: 9781305645059.

Available at the [UTEP Bookstore](#)

Read Introduction & Chapter 14 in text: Late Medieval Italian Art: Painting and Sculpture in Italy 1200-1400

Read and View Ppt. Lecture: Italian Late Medieval

Watch: [Tempera Paint](#)

[Giotto, Arena \(Scrovegni\) Chapel \(part 1\)](#); [Giotto, Arena \(Scrovegni\) Chapel \(part 3\)](#)

(W) Lecture: Italian Late Medieval Art: Pisano-Giotto

Homework: Continue to read and view Ppt. Lecture: Italian Late Medieval

WEEK 2 (9/4-9/8)

(M/4) LABOR DAY HOLIDAY- NO CLASSES- UNIVERSITY IS CLOSED

(W) Lecture: Italian Late Medieval: Siena

Homework: 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; Learn all terms introduced in the lecture

Read Text: Chapter 15 to page 452 and from page 456 to end of chapter

WEEK 3 (9/11- 9/15)

(M) Lecture: Art of 15th-Century Northern Europe

Homework: Read and View Ppt. Lecture: Art of 15th-century Northern Europe

Watch: [Claus Sluter, The Well of Moses](#)

[Workshop of Robert Campin, Annunciation Triptych \(Merode Altarpiece\)](#)

(W) Lecture: Art of 15th-Century Northern Europe continued

Homework: Visit: [Closer to Van Eyck](#) (Enjoy stunning details of the Ghent Altarpiece)

Read and View Ppt. Lecture: Art of 15th-century Northern Europe

Study required works 6-14 of 15th-Century Art of Northern Europe

Study Module One Required Works 1-14 for Quiz 1

WEEK 4 (9/18-9/22)

(M/18) QUIZ ON MODULE ONE WORKS 1-14 AVAILABLE MIDNIGHT – 11:59 PM IN MODULE ONE

You are allowed two attempts for this quiz; the higher score will count

(M) Lecture: Early Renaissance in Italy: Sculpture

Read text: Chapter 16: The Renaissance in Quattrocento Italy to p. 493

Read and View Ppt. Lecture: Early Renaissance

Homework: Watch: [Filippo Brunelleschi and Lorenzo Ghiberti, Sacrifice of Isaac](#)

[Linear Perspective: Brunelleschi's Experiment](#)

Study Required Works 15-19 of Early Renaissance

(W) Lecture: Early Renaissance in Italy: Painting and Architecture

Homework: Watch: [Masaccio, The Tribute Money in the Brancacci Chapel](#)

[Masaccio, Holy Trinity](#)

[Filippo Brunelleschi, Dome of the Cathedral of Florence](#)

Study Required Works 20-25 of Early Renaissance

Read text: Chapter 17: Renaissance and Mannerism in Cinquecento Italy to p. 526

WEEK 5 (9/25-9/29)

(M) Lecture: High Renaissance: Leonardo and Raphael
Homework: Read and View Ppt. Lecture: High Renaissance
Study Required Works 26-28 of High Renaissance

(W) Lecture: High Renaissance: Michelangelo
Study. Required Works 29-33 of High Renaissance
Study for Module One Exam (Works 1-33/List 1)

MODULE TWO

WEEK 6 (10/2-10/6)

(M) Lecture: Venetian Renaissance
Homework: Read Text: Chapter 17 pp. 527-537
Read and View Ppt. Lecture: Venetian Renaissance 1500-1575
Study Required Works 1-4 of Venetian Renaissance; Study for Module One Exam

(W/4) **MODULE ONE EXAM (covers all required works on List 1)**
AVAILABLE MIDNIGHT- 11:59 PM IN MODULE TWO; 1 attempt allowed
No F-2-F Lecture Today

Homework: Read Text: Chapter 17 pp. 538-543

WEEK 7 (10/9-10/13)

(M) Lecture: Mannerism
Homework: Read and View Ppt. Lecture: Mannerism
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 Written Assignment prompt, available in Module Two.
Read Text: Chapter 18

(W) Lecture: Art of 16th-Century Northern Europe and Spain
Homework: Read and View Ppt. lecture: 16th-Century Northern Europe and Spain
Study required works 10-14 of 16th Century Northern Europe and Spain
Read Text: Chapter 19 to p. 600

WEEK 8 (10/16-10/20)

(M) Lecture: The Baroque in Italy: Bernini's Sculptural Projects

Homework: Read and View Ppt. Lecture: Baroque Italy

View [Baldacchino](#) on Flickr

Watch: [Gian Lorenzo Bernini, Baldacchino](#)
[Bernini, David](#)
[Bernini, Ecstasy of Saint Teresa](#)

Study works 1-15 of Baroque in Italy for Module Two quiz

(W/18) QUIZ ON MODULE TWO WORKS 1-15 AVAILABLE MIDNIGHT - 11:59 PM IN MODULE TWO

You are allowed two attempts for this quiz; the higher score will count

(W) Lecture: The Baroque in Italy: Architecture and Painting

Homework: Read and View Ppt. Lecture: Baroque Italy

Watch: [Caravaggio, The Conversion of St. Paul \(or the Conversion of Saul\)](#)

Study Required Works 16-27 of Baroque Italy

Read Text: Chapter 19 pp. 601-609

WEEK 9 (10/23-10/27)

(M) Lecture: The Baroque in Spain

Homework: Read and View Ppt. Lecture: Baroque in Spain

Watch: [Diego Velázquez, Las Meninas](#)

Study required works 28-30 of Baroque Spain

Read Text: Chapter 20 to p. 616

(W) Lecture: The Baroque in Flanders

Homework: Read and View Ppt. Lecture: Baroque in Flanders

Study required works 31-32 of Baroque Flanders

Read Text: Chapter 20 pp. 616-629; Study for Module Two Quiz on Works 16-32

WEEK 10 (10/30- 11/3) Friday is the last day to drop a class with a "W"

(M/30) QUIZ ON MODULE TWO WORKS 16-32 AVAILABLE MIDNIGHT-11:59PM IN MODULE TWO

You are allowed two attempts for the quiz; the higher score will count

(M) Lecture: Baroque in Holland

Homework: Read and View Ppt. Lecture: Baroque in Holland

Read Chapter 20 pp.630-636

Work on Written Assignment

(W) Lecture: Baroque in France

Homework: Read and View Ppt. Lecture: Baroque in France

Study required works 33-40 of Dutch and French Baroque

Read Text: Chapter 21 to p. 650

Complete Written Assignment

MODULE THREE

WEEK 11 (11/6-11/10)

(M/6) WRITTEN ASSIGNMENT DUE BY 11:59 (SUBMIT IN THE ORIGINAL ASSIGNMENT)

(M) Lecture: Rococo

Homework: Read and View Ppt. Lecture: Rococo

Watch: [Jean-Honoré Fragonard, *The Swing*](#)

Study required works 1-4 of Rococo

Read Text: Chapter 21 pp. 651-661

(W) Lecture: "Natural Art" of the Eighteenth Century

Homework: Read and View Ppt. Lecture: "Natural Art" of the Eighteenth Century

Study required works 5-9 of "Natural Art" of the Eighteenth Century

Study for Module Two Exam

WEEK 12 (11/13-11/17)

(M/13) MODULE TWO EXAM (covers all required works on List 2)

AVAILABLE MIDNIGHT-11:59PM (1 attempt allowed) IN MODULE THREE

No F-2-F Lecture Today

Homework: Read Text: Chapter 21 pp. 662-670 and pp. 675-678

(W) Lecture: Neoclassicism

Homework: Read and View Ppt. Lecture: Neoclassicism

Watch: [David, *Oath of the Horatii*](#)

Study Required Works 10-14 of Neoclassicism

Read Text: Chapter 22 pp. 678-694

WEEK 13 (11/20-11/24) THANKSGIVING HOLIDAY (Thursday and Friday)

(M) Lecture: Romanticism

Read and View Ppt. Lecture: Romanticism

Watch: [Ingres, *La Grande Odalisque*](#)

Study Required Works 15-18 of Romanticism

Read Text: Chapter 22 pp. 695-706 and pp. 712-719

(W) Lecture: Realism and 19th-Century Architecture and Photography

Homework: Read and View Ppt. Lecture: Realism

Watch: [Millet, *The Gleaners*](#)

[Manet, *Le Dejeuner sur L'herbe*](#)

Study Required Works 19-24 of Realism

Read and View Ppt. Lecture: 19th-Century Architecture and Photography

Study Required Work 25 of 19th-Century Architecture and Photography

Read Text: Chapter 23 to p. 732

WEEK 14 (11/27-12/1)

(M) Lecture: Impressionism

Homework: Read and View Ppt. Lecture: Impressionism

Read: [Impressionist Color](#)

Watch: [Monet, Rouen Cathedral Series](#)
[Auguste Renoir, Moulin de la Galette](#)

Study required works 26-29 of Impressionism

Study for Quiz on Module Three Works 1-29

(W/29) QUIZ ON MODULE THREE WORKS 1-29 (AVAILABLE MIDNIGHT -11:59 PM)

(W) Lecture: Post-Impressionism

Homework: Read Text: Read Chapter 23 to pp. 732-741 and 752-759

Read and View Ppt. Lecture: Post-Impressionism

Watch: [Seurat, A Sunday on La Grande Jatte](#)
[Paul Gauguin, Vision after the Sermon or 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

WEEK 15 (12/4-12/8)

(M) Lecture: Expressionism and Cubism

Homework: Read Text: Chapter 24 to p. 769

Read and View Ppt. Lecture: Expressionism

Watch: [Henri Matisse, Luxe, calme et volupté](#)

Study required works 36-37 of Expressionism

Read text: pp. 770-775

Read and View Ppt. Lecture: Cubism

Watch: [Pablo Picasso, Les Femmes d'Alger \(O. J. R. M.\)](#)

Study required works 38-39 of Cubism

Read Chapter 24 pp. 778-783; pp. 801-807

(W) Lecture: Futurism, Dada and Surrealism

Homework: Read and View Ppt. Lecture: Futurism, Dada and Surrealism

Watch: [Marcel Duchamp, Fountain](#)

Study required works 40-42 of Futurism, Dada, Surrealism

Study for Module Three Exam

WEEK 16 (12/11-12/15) Final Exams Week

(W/13) MODULE THREE EXAM (covers all required works on List 3)

AVAILABLE MIDNIGHT-11:59PM; 1 attempt allowed