



## **ARTH – 100 Approaching the Arts**

Semester and class time

Fall 2014 / Tuesday & Thursday 16.00 – 17.15 pm.

Credit Hours: 3

Professor: Fabiola Martínez Rodríguez, PhD

Office hrs: Tuesday & Thursday 10.30 am to 12.30 pm

& 15.00 – 16.00 (and by appointment)

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<https://www.facebook.com/arthistoremadrid>

### 1. Course Description

This course offers a broad perspective of the visual arts, and of styles, techniques, and types of painting, sculpture, and architecture. It concentrates on different topics and issues that highlight the changing role of art and artists, and the way in which this reflects the cultural context in which they were produced. It also looks at issues of class, gender, power and representation (through artistic practice, exhibitions and museums). A selection of texts will be studied to understand the aesthetic, cultural, and intellectual context of the topics covered by the course. Class visits to museums and exhibitions will be scheduled during the term.

Recommended books placed on Reserve:

- Gombrich, E. H, 1995, *The story of Art*, London: Phaidon, 16<sup>th</sup> Edition
- Gardner, Hellen, 1991, *Art Through the Ages*, San Diego: Harcourt Brace, 9<sup>th</sup> Edition

**IMPORTANT:** Readings for this course will be posted in Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

### 2. Aims and Objectives

General course objectives:

- through the study of styles, techniques and types of painting, sculpture, and architecture students will develop a working knowledge of the languages of art
- tracing developments in the history of art students will gain basic understanding of the relationship between historical context and artistic production, as well as the changing role of art and artists
- through the study of issues like class, gender, museums and exhibitions students will be encouraged to think critically about the role and function of art
- the museum visits will hone student's abilities to look at artworks and to ask the right questions when studying these

In terms of skills and knowledge it is hoped that students will be able to:

- develop skills for visual analysis and the interpretation of artworks (formal and contextual)
- acquire a basic understanding of styles, materials and techniques
- develop a working knowledge of the languages of art
- think critically about the role and function of visual art

- develop oral and written communication skills

#### Student Expectations:

- present material in an organized and well structured manner
- prioritize and manage work load in order to present and complete tasks on time
- demonstrate an active participation in class through critical inquiry with the readings and materials presented in class

Questions, comments and constructive debate are always welcomed!!

### 3. Policies & Assessment (there is no final exam for this class)

#### **Paper 4-5 pages: 30% - 15<sup>th</sup> December**

Formal and contextual analysis of an artwork. Specific guidelines will be provided during the term.

#### **Journals: 10%**

Students will be asked to write 1-2 pages reflection/response about the museum and exhibition visits.

#### **Exam 20% - 16<sup>th</sup> October**

Definitions, chronology, and terminology. A revision sheet will be provided.

#### **Class presentation 15%**

Topics, specific guidelines and times for the presentations will be provided during the term.

#### **Two Slide Quizzes 10% (5% each) – 14<sup>th</sup> October / 9<sup>th</sup> December**

A revision PPT will be provided to study.

#### **Class participation 15%**

Success in this course will be highly dependent on participation in class. There will be quizzes for some of the readings, topics and documentaries –students will be informed in advance.

#### **Grading Policy**

The grading criteria for the different types of assessment will be provided with the specific guidelines. Late work will be accepted FIVE DAYS after the due date, but half grade will be deducted for each day. There is no extra-credit policy. If you are having trouble keeping up with the content of the class, please do not hesitate to speak with me. Don't wait until the end of the semester to correct any problems!

A	94-100 (96,5)	C+	77-79 (78)
A-	90-93 (91,5)	C	74-76 (75)
B+	87-89 (88)	C-	70-73 (71.5)
B	84-86 (85)	D	61-69 (65)
B-	80-83 (81.5)	F	< 61 (55)

**Attendance policy**

Up to **FOUR** unexcused absences are allowed, more than 10 of these will result on an automatic AF. Regular lateness and absences will bring down the overall grade by one letter grade. It is your responsibility to catch up with missed work and be prepared for assessments and quizzes.

**Make up-examination policy**

Dates for exams, quizzes and presentations will only be rescheduled **under exceptional medical or personal circumstances**. You must contact me within 48 hours to discuss necessary arrangements. It is your responsibility to attend classes and not miss exams or deadlines.

**PLEASE MAKE A NOTE OF THESE AND DO NOT BOOK TRAVEL ON THOSE DATES.**

**Students with Disabilities**

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to [http://spain.slu.edu/academics/learning\\_resources.html](http://spain.slu.edu/academics/learning_resources.html).

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at [+34 915 54 58 58, ext. 204](tel:+34915545858), send an e-mail to [counselingcenter-madrid@slu.edu](mailto:counselingcenter-madrid@slu.edu), or to visit the Counselling Office (Padre Rubio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

**Classroom Ethics**

Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave.** Please do not arrive late or leave the classroom for breaks or before the class has finished as this causes disruption and disturbs the class. Laptops are not allowed unless permission has been previously granted.

**Important dates to remember:**

- Last day to Add/Drop: 15<sup>th</sup> September
- Last day to drop with W: 30<sup>th</sup> October
- Registration begins for Spring term: 6<sup>th</sup> November

**PLEASE NOTE:** Both your Banner and SLU-Global accounts are linked to your slu.edu address, so you must check your slu.edu account on a regular basis or have the mail from this address forwarded to your preferred account.

## Syllabus Outline

### WEEK 1 (2 & 4 Sept)

- **Introduction to the course – The story of art**

### WEEK 2 (9 & 11 Sept)

- **Styles and conventions in art**
  - **The Greco-Roman tradition, byzantine art (naturalism, symbolism, issues of time: eternal vs present, Aristotle and Plato)**
  - Reading for Thursday, Meyer Schapiro, 'Style'

### WEEK 3 (16 & 18 Sept)

- **The languages of art – Painting and sculpture**
  - **Debate between Michelangelo and Raphael**

### WEEK 4 (23 & 25 Sept)

- **The languages of art – architecture**
- **The languages of art – media, materials, and medium**

### WEEK 5 (30 Sept & 2 Oct)

- **Photography**
  - Berger, *Ways of Seeing*, chapt. 1
  - Susan Sontag, 'The Image World', in *Visual Culture Reader*, pp. 80-94
- **Portraits**
  - Susan Woodford, 'Portraits', in *Looking at Pictures*, pp. 21-29
  - Wendy Reaves, 'The Tradition of Twentieth Century Portraiture', in *Eye Contact*, pp. 11-31

### WEEK 6 (7 & 9 Oct)

- **Training and the status of the artist**
  - Geraldine Johnson, 'Michelangelo the birth of the artist and of art history', in *Renaissance Art*, pp. 120-133
- **The body and the nude**
  - T. J. Clark, 'The Naked and the Nude', pp. 3-29

### WEEK 7 (14 & 16 Oct)

- **The nude cont – Slide Test (1)**
- **Exam**

### WEEK 8 (21 & 23 Oct conf Barcelona)

- **Museum visit – El Prado**
- **DVD on Beauty**

### WEEK 9 (28 & 30 Oct)

- **Iconoclasm**
  - Chips Smith, 'Reading pictures. The Reformation Challenge', pp. 353 - 380
- **Primitivism**
  - Flam and Deutch, "Introduction" in *Primitivism and Twentieth Century Art*, pp. 11-22

WEEK 10 (4 & 6 Nov)

- **Class, gender and race**
  - Reading for Tuesday: Linda Nochlin, 'Why Are There no Great Women Artists', in *Aesthetics the Big Questions*, 314-323

WEEK 11 (11 & 13 Nov)

- **The politics of art: abstraction and figuration**
  - Reading for Tuesday: Eva Cockcroft, 'Abstract Expressionism, Weapon of the Cold War', in *Art in Modern Culture*, pp. 82-90

WEEK 12 (18 & 20 Nov)

- **Museum visit – Reina Sofia**
- **Presentations**

WEEK 13 (25 & 27 Nov)

- **Presentations**

WEEK 14 (2 & 4 Dec)

- **Museums, exhibitions, and representation**
  - "The Difficult Bequest. A History of the Smithsonian" in *The Los Angeles Review of Books*
  - "Are the Parthenon Marbles really so special?" in *The Guardian*
- **Museum visit (museo de America)**

WEEK 15 (9 & 11 Dec)

- **Slide test (2)**
- **Revision for papers**

**THIS SYLLABUS IS SUBJECT TO CHANGE BY THE INSTRUCTOR TO MEET THE INSTRUCTIONAL NEEDS OF THE STUDENTS, AND TO ACCOMMODATE CLASS ACTIVITIES AND DISCUSSIONS. IT IS THE STUDENT'S RESPONSIBILITY TO STAY ABREAST OF ANY CHANGES.**

### Reference & Bibliography

- Adams, Laurie. 1994, *A History of Western Art*. New York: H.N. Abrams.
- Bazin, Germain. 1964, *A Concise History of Art*. London: Thames & Hudson (2 vols.)
- Clark, Kenneth. 1969, *Civilisation: a personal view*. London: BBC, (based on TV series)
- Chipps-Smith, Jeffrey, 2004, *The Northern Renaissance*, London: Phaidon
- Edwards, Steve, (ed), 1999, *Art and Its Histories. A reader*. London: The Open University Press.
- Gombrich, E. H. 1995, *The Story of Art*, London: Phaidon, 16th ed.
- Korsmeyer, Carolyn (ed.), 1998, *Aesthetics the Big Questions*, London: Blackwell.
- Nochlin, Linda, 1971, *Realism*, London: Penguin
- Perry, Gill, 1998, *Academies, Museums and Canons of Art*, New Haven: Yale University Press
- Preziosi, Donald. (ed). 1998, *The Art of Art History: a critical anthology*. Oxford: Oxford University Press.

Useful databases available from the University's Pius XII Library: <http://www.slu.edu/libraries/pius/>

Groove Art Online

Google Scholar

Jstor

Humanities Full Text

Other resources:

Metropolitan Museum timelines and essays on art periods and topics

<http://www.metmuseum.org/toah/intro/atr/01sm.htm>

Tate Glossary

<http://www.tate.org.uk/collections/glossary/>

Smarthistory

<http://smarthistory.khanacademy.org/>

Check the links I have placed on Blackboard, and get familiar with the resources available through museum websites particularly The Tate, MOMA, The Louvre, and the Metropolitan.