



## ARTH – 1010 History of Western Art

<b>Title of Course: ARTH1010 HISTORY OF WESTERN ART</b>	<b>Classroom:</b>
<b>Semester:</b> FALL 2017 Tuesday & Thursday 12:30 – 1:15 pm. Padre Rubio Hall, Room 6	<b>Instructor Information:</b> Name: Beatriz Cordero Martín, Ph.D. Office: SIH, first floor (go left until the end of the corridor, my office is next to the music studios) Office hours: Tues. 2:00 to 3:15 PM Phone: Email: corderob@slu.edu
<b>Credits: 3</b>	

### 1. Course Description

This course is an introduction to Western World visual arts. It offers you the opportunity to explore, in depth, the history of art from ancient times to the present. Fundamental artworks will be chosen to reflect the social, political, religious, and intellectual contexts of different times in history. Through readings, research, slides, videos, and museum visits, students will get to understand the most significant periods and styles as well as get to recognize some of the most outstanding artists in the Western world.

### 2. Required Textbook

> Marilyn Stokstad and Michael W. Cothren, *Art: A Brief History*, 6th edition. Upper Saddle River: Pearson, 2016.

> There is also a digital option (Revel). Please follow instructions on Blackboard.

> Students are encouraged to keep a **notebook** to record class discussion on significant historical events, art periods/styles, specific artworks, and issues/themes that connect these artworks. However, due to the broad content of this course, you will need to supplement your class notes with specific reading materials in order to gain a successful outcome in this course.

In addition to the textbook (mandatory) additional reading materials will be provided either in class or through Blackboard PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER ON THE FIRST WEEK OF CLASS. Other important information concerning the lectures, readings and assignments for this course will be posted on Blackboard as well, so you will need proper access to our page to be able to follow the class. If you have problems or need a password please visit the IT department right away.

### 3. Goals

General course objectives:

- Understand a basic chronology of history and artistic production from ancient to modern times, and from the Near East to the West of Europe and the US.
- Develop critical skills in identifying, describing, and analyzing works of art.
- Learn to identify common characteristics among diverse artworks based on periods/styles and themes.
- Cultivate strong writing and oral skills when describing, analyzing, and comparing works of art.
- Appreciate and enjoy all styles of art.
- Relate works of art to their proper cultural and historical origins and the elements, societies, and people that influenced their creation.

### 4. Student expectations

1. **Students are expected to come to class on time and having completed the assignments due that day.** If they are struggling with content or assignments students are expected to ask the instructor for help. In order to seize this course be organized and come prepared: try your best everyday.

2. Students are expected to demonstrate an **active participation** in class through critical inquiry. Questions, comments and constructive discussions are always welcome!.

3. Creating a classroom culture that fosters a positive and productive learning environment is a shared responsibility between the instructor and all members of the class. Be aware that disruptive behavior not only hurts your learning outcome but also that of your classmates. Refrain from leaving the classroom during the lecture, eating or texting in class.

Laptops are not allowed unless permission has been previously granted.

**IMP: No texting or emailing or web browsing is allowed during class.**

**NO EXEPTIONS. Anyone using their phone in any way will be asked to leave the classroom immediately and will be marked absent for the day.**

4. Students come from a range of backgrounds, with different worldviews, opinions and values, however the classroom is a space where **disagreement must be respectful.**

5. Critical thinking skills (a mind at work) are required for effective participation and it is important that students are willing to examine issues from a variety of angles, including perspectives that are unfamiliar.

#### **5. Evaluation and coursework requirements of students: □**

##### **Coursework Requirements**

Attendance & Participation	10 %
Two Papers (10% each)	20 %
Museum reflections and questionnaires	15 %
First midterm	15 %
Second midterm	15 %
Final Exam	25 %

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There will be three exams through this course: two midterms (15 % of the final grade) and a final exam with cumulative content (25% of final grade).

#### **Class participation and attendance (10%)**

In order to obtain 5 points in the final grade for attendance (5%) students need to have a complete record of assistance and punctuality without any unjustified absences.

Likewise, 5 points will be added to the final grade for those students who are regularly involved in class in an active manner by asking pertinent questions, and sharing their thoughts and observations. Up to **TWO** unexcused absences are allowed, more than 8 of these will result on an automatic F. 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.

#### **Papers: (10 % each – Total 20%)**

Students are required to write two papers, each one about an artwork in Madrid. The building, sculpture, painting, print or photograph will be analyzed both visually and also in the context in which it was created. Detailed guidelines for this assignment will be provided at the beginning of term.

## **Museum reflections, essays, and reading questionnaires: (15% total)**

Students will be asked to write a reflection (between 700 and 800 words) about each museum visit. It should cover how our museum visit relates to material covered in class, and also what it has meant personally to the student. Frequent topics are: artworks you were particularly drawn to, interesting facts that called your attention, works that surprised you, a reflection upon how people respond to artworks produced the past in our current times, art display and exhibition design, etc. **This exercise is meant to be a creative assignment, so feel free to explore other topics as long as they are related to your own feelings and thoughts and the museum visit.**

Also, together with the reading materials students will be asked to write a couple of essays (summaries of lessons), and fill in several questionnaires through the course in order to develop good reading and writing skills. Reflections, essays, and reading questionnaires will be graded as: Very good, Good, Pass, Fail, and if completed correctly and delivered on time they will constitute 15 points of the final grade.

**IMPORTANT:** Please note all written assignments must follow these guidelines:

**1. ALL WRITTEN ASSIGNMENTS MUST BE PRESENTED ON THE ACTUAL DEADLINE AND WILL NOT BE ACCEPTED LATE WITHOUT LOWERING THE GRADE.**

**2. ALL WRITTEN ASSIGNMENTS MUST BE TYPED.** [Font: Arial 11, 1.5 spacing, margins top and bottom 2.54 cm –as default in Word].

**3. PAPERS MUST BE PRESENTED ON A HARD COPY IN CLASS. EMAILED PAPERS WILL NOT BE ACCEPTED. If for any reason you cannot be in class that day you will need to bring the paper to class in advance or give it to a classmate to hand it over for you on the actual deadline.**

## **Exams (55%)**

There will be three exams through the course: two midterms (15% each) and one final exam with cumulative content (25%).

Exams will consist of:

A. Image analysis: Students will be asked to identify: Title, Author (when known), Style or Period, Date (as approximate as possible, at least the century!), and Location (only for works in situ like monuments, temples, etc.), together with a brief definition on the main characteristics of the piece (in other words, why that particular piece is important in Art History).

B. Multiple choice questions

C. One or two long answer questions (topics should be prepared in advance).

> In order to help students with content revision PPT will be provided to study. There will be at least a review session before the final exam.

### **Grading Policy**

**Late work will only be accepted under exceptional circumstances**, otherwise one grade will be deducted for each day and **it will not be accepted 3 days after the deadline**. 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. If you are struggling with content, do not wait until the end of the semester!

A 94-100 (96,5) A=Excellent understanding and mastery of skills

A- 90-93 (91,5)

B+ 87-89 (88)

B 84-86 (85) B= Good understanding and mastery of skills

B- 80-83 (81.5)

C+ 77-79 (78) C= Minimally satisfactory understanding and mastery of skills

C 74-76 (75)

C- 70-73 (71.5)

D 61-69 (65) D= Less than satisfactory understanding and mastery of skills

F < 61 (55) F= Lack of understanding and inability to master skills

### **Make up-examination policy**

Dates for assignments 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.

<p><b>PLEASE MAKE A NOTE OF THE DATES OF THE EXAMS AND <u>DO NOT BOOK TRAVEL ON THOSE DATES.</u></b></p>
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### **Academic Honesty**

*Academic integrity is honest, truthful and responsible conduct in all-academic endeavors.* The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of

falsehood demean and compromise the corporate endeavors of teaching, research, health care and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy can be accessed on the Provost's Office website at: [http://www.slu.edu/Documents/provost/academic\\_affairs/Universitywide%20Academic%20Integrity%20Policy%20FINAL%20%206-26-15.pdf](http://www.slu.edu/Documents/provost/academic_affairs/Universitywide%20Academic%20Integrity%20Policy%20FINAL%20%206-26-15.pdf).

Additionally, SLU-Madrid has posted its academic integrity policy online: <http://www.slu.edu/madrid/academics>. As a member of the University community, you are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions and appeals. The professor will review these matters during the first weeks of the term. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program or the Academic Dean of the Madrid Campus.

### **Collection of student work for assessment:**

#### **Title IX Syllabus Statement:**

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University.

If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 (mmaruri@slu.edu; 915-54-5858, ext. 213) and share the basic fact of your experience with her. The Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall (counselingcenter-madrid@slu.edu; 915-54- 5858, ext. 230) or Sinews Multiplettherapy Institute, the off-campus provider of counseling services for

In order to maintain quality academic offerings and to conform to accreditation requirements, SLU- Madrid regularly assesses its teaching, services and programs for evidence of student learning. For this purpose, SLU-Madrid keeps representative examples of student work from all courses and programs on file, including assignments, papers, exams, portfolios and results from student surveys, focus groups and reflective exercises. Copies of your work for this course may be kept on file for institutional research, assessment and accreditation purposes. If you prefer SLU-Madrid not to retain your work for this

purpose, you must communicate this decision in writing to your professor.

SLU-Madrid ([www.sinews.es](http://www.sinews.es); 917-00-1979). To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address: <http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>

### **Accommodation Statement:**

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://www.slu.edu/madrid/learning-resources>.

Students with a documented disability who wish to request academic accommodations must contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also must notify the course instructor that they wish to access accommodations in the course. Please contact Disability Services at [disabilityservices-madrid@slu.edu](mailto:disabilityservices-madrid@slu.edu) or +915 54 58 58, ext. 230 for an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services. For more information about academic accommodations, see "Student Resources" on the SLU-Madrid webpage.

Note: Students who do not have a documented disability but who think they may have one are encouraged to contact Disability Services.

### **Important dates to remember:**

-Last day to Add/Drop: **September 17** -Last day to drop a class without a grade W and/or add a class **October 30<sup>th</sup>**. Last day to choose Audit or Pass/No pass. Registration begins for Spring 2018: **November 2<sup>nd</sup>**.

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

## **SYLLABUS OUTLINE**

(NOTE: This schedule is subject to change and *it will* be revised to respond to issues in the course as they arise)

<b>WEEK</b>	<b>TOPICS</b>	<b>ASSIGNMENTS</b>
<p>Sep. 5<sup>th</sup></p>	<p><b>Introduction to the course</b></p>	<p><u>Due Sep. 7<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>-Review syllabus and come to class with questions</li> <li>-Obtain textbook for class</li> <li>-Watch first episode of John Berger documentary: <i>Ways of Seeing</i>: <a href="https://www.youtube.com/watch?v=0pDE4VX_9Kk">https://www.youtube.com/watch?v=0pDE4VX_9Kk</a></li> <li>- Read the chapter 1 of textbook: <i>Prehistoric Art in Europe</i>.</li> </ul>
<p>Sep. 7<sup>th</sup></p>	<p><b>Prehistoric Art in Europe</b></p>	<p><u>Due Sep. 12<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>- Read chapter 3 of textbook: <i>Art of Ancient Egypt</i>.</li> </ul>
<p>Sep. 12<sup>th</sup></p>	<p><b>The Ancient Near East and Egypt</b></p>	<p><u>Due Sep. 14<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>- Read chapter 5 of the textbook: <i>Ancient Greece and the Aegean World</i>.</li> </ul>
<p>Sep. 14<sup>th</sup></p>	<p><b>The Art of Ancient Greece.</b></p>	<p><u>Due Sep. 19<sup>th</sup></u></p> <ul style="list-style-type: none"> <li>- Read chapter 6 of the textbook: <i>Etruscan and Roman Art</i>.</li> </ul>
<p>Sep. 19<sup>th</sup></p>	<p><b>Roman Art</b></p>	<p><u>Due Sep. 21<sup>st</sup></u></p> <ul style="list-style-type: none"> <li>- Write an essay (800-1000 words) on the similarities and disparities between Greek and Roman Art, Religion, Political system, urbanism, and Culture.</li> </ul> <p><u>Due Sep. 26<sup>th</sup></u></p>

Sep. 21 <sup>st</sup>	<b>Roman Art (II)</b>	- Read pages 169 to 183 of textbook: <i>Byzantine Art</i> or 7. 3. And 7. 4. of digital version: <i>Early, Middle and Late Byzantine Art</i> .
Sep. 26 <sup>th</sup>	<b>Early Christian &amp; Byzantine Art</b>	<u>Due Sep. 28<sup>th</sup></u> - Read chapter 8 of textbook: <i>Islamic Art</i> .
Sep. 28 <sup>th</sup>	<b>Islamic Art</b>	<u>Due Oc. 3<sup>rd</sup></u> - Read Rasheed Araeen, "Preliminary Notes for the Understanding of the Historical Significance of Geometry in Arab/Islamic Thought", in <i>Third Text</i> , pp. 509-519 and complete questionnaire.
Oct. 3 <sup>rd</sup>	□ <b>Visit to the Museo Arqueológico Nacional.</b>	<u>Due Oct. 5<sup>th</sup></u> - Museum reflection - Read chapter 10 of the textbook <i>Early Medieval and Romanesque Art</i> .
Oct. 5 <sup>th</sup>	<b>Romanesque Art</b>	<u>Due Oct. 10<sup>th</sup></u> - Read chapter 11 of the textbook <i>Gothic Art</i> . - <b>1<sup>st</sup> Paper</b>
Oct. 10 <sup>th</sup>	<b>Gothic Art</b> <b>1<sup>st</sup> Paper</b>  <b><i>Fiesta Nacional:</i></b>	<u>Due Oct. 17<sup>th</sup></u> Review of all previous materials for midterm.

Oct. 12 <sup>th</sup>	<i>University Closed</i>	
Oct. 17 <sup>th</sup>	<b>1<sup>st</sup> MIDTERM</b>	<u>Due Oct. 19<sup>th</sup></u> - Read chapter 12 of the textbook: <i>Early Renaissance Art</i> .
Oct. 19 <sup>th</sup>	<b>Early Renaissance</b>	<u>Due Oct. 24<sup>th</sup></u> - Read Johnson, "Michelangelo and the Birth of the Artist", <i>Renaissance: a Very Short Introduction</i> , pp.120-133 and complete the questionnaire.
Oct. 24 <sup>th</sup>	<b>High Renaissance Art</b>	<u>Due Oct. 26<sup>th</sup></u> - Read chapter 13 of the textbook: <i>Art of the High Renaissance and Reformation</i> .
Oct. 26 <sup>th</sup>	<b>Mannerism</b>	<u>Due Oct. 31<sup>st</sup></u> - Read chapter 14 of the textbook: <i>17<sup>th</sup> C Art in Europe</i> .
Oct. 31 <sup>st</sup>	<b>Visit to the Prado Museum (Renaissance &amp; Mannerism)</b>	<u>Due Nov. 2<sup>nd</sup></u> -Museum reflection
Nov. 2 <sup>nd</sup>	<b>The Art of Baroque &amp; Counterreformation</b>	<u>Due Nov. 7<sup>th</sup></u> - Write an essay (800-1000 words) explaining the two predominant trends in Art during the 17 <sup>th</sup> century providing examples of artists and works of art.
	<b>Art of the Baroque</b>	

Nov. 7 <sup>th</sup>  Nov. 9 <sup>th</sup>	(II).  <i>City Wide Holiday (La Almudena) University Closed</i>	<u>Due Nov. 14<sup>th</sup></u>  - Read chapter 17 of the textbook: <i>European and American Art, 1715-1840</i> .
Nov. 14 <sup>th</sup>  Nov. 16 <sup>th</sup>	<b>Art in Europe: 1715-1840</b>  <b>II Visit to the Prado Museum (Baroque &amp; Goya)</b>	<u>Due Nov. 16<sup>th</sup></u>  - Read Duncan "The art museum as ritual" and fill the questionnaire.  <u>Due Nov. 21<sup>st</sup></u>  - Museum reflection.
Nov. 21 <sup>st</sup>  Nov. 23 <sup>st</sup>	<b>2<sup>nd</sup> MIDTERM</b>  <b>Art in Europe: 1840 - 1910.</b>  <b>Art in Europe and</b>	<u>Due Nov. 23<sup>rd</sup></u>  - Read chapter 18 of the textbook ( <i>European and American Art, 1840-1910</i> pages 447-473).  <u>Due Nov. 28<sup>th</sup></u>  - Read chapter 19 of the textbook ( <i>European and American Art, 1900-1945</i> , pages 511-549).  <u>Due Nov. 30<sup>th</sup></u>

Nov. 28 <sup>th</sup>	<b>The U.S. 1900-1945.</b>	-Read chapter 20 of textbook, <i>Art after 1945</i> .  <u>Due Dec. 5<sup>th</sup></u>
Nov. 30 <sup>th</sup>	<b>Visit to the Reina Sofia Museum</b>	- Read Nochlin “Why are there no great women artists?” and fill the questionnaire.  - Museum reflection
Dec. 5 <sup>th</sup>	<b>ART SINCE 1945</b>	<u>Due Dec. 7<sup>th</sup></u>  - 2 <sup>nd</sup> paper.
Dec. 7 <sup>th</sup>	<b>Museum visit RABASF (review)</b>  <b>2<sup>nd</sup> paper</b>	<u>Due Dec. 12<sup>th</sup></u>  - Review all materials and come to class with questions for the final exam.  - Museum reflection.
Dec. 12 <sup>th</sup>	<b>Final Review</b>	
Dec. 20 <sup>th</sup>	<b>FINAL EXAM</b>	

**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.**

#### **ADDITIONAL BIBLIOGRAPHY**

- Adams, Laurie Schneider. *Art Across Time*. 2nd ed. New York: McGraw-Hill, 2002.

- Airey, Raje, and Mark O'Connell. *The Complete Encyclopedia of Signs and Symbols*. London: Anness Publ., 2006.
- Arnason H. *History of Modern Art*, NJ: Pearson Prentice Hall, 2010.
- Bazin, G. *Baroque and Rococo*. London: Thames and Hudson, 1964.
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- Black, Jeremy. *The Atlas of World History*. New York: Dorling Kindersley Publ. Inc., 2005.
- Brettell, Richard, *Modern Art 1851-1929: capitalism and representation*, Oxford: Oxford University Press, 1999.
- Brown, Jonathan. *La Edad de Oro de la Pintura en España*. Madrid: Nerea, 1990.
- Edwards and Woods (eds). *Art of the Avant-gardes*, New Haven: Yale University Press, 2004.
- Elderfield, John, (ed.) *Modern Painting and Sculpture: 1880 to the present at the Museum of Modern Art*, New York: Museum of Modern Art, 2004.
- Gaiger and Wood (eds.). *Art of the Twentieth Century: a reader*, Yale: Yale University Press, 2004.
- Gardner, Helen and Kleiner, Fred. *Gardner's Art Through the Ages. A Global History*. 15th edition, Boston: Wadsworth Publishing, 2015.
- Gassierle, P. & J. Wilson. *The Life and Complete Works of Francisco de Goya*. New York, 1981.
- Janson, H.W. & Janson, D. *History of Art*. 2nd edition. Prentice Hall, 1978
- Jiménez Blanco, M. D: *The Prado Guide*. Ed. Museo del Prado. Madrid, 2008.
- Nochlin, Linda. *Realism*, London: Penguin, 1971.
- Rewald, John. *The History of Impressionism*. New York: The Museum of Modern Art, 1973.
- Weissbach, W. *Spanish Baroque Art*. Cambridge, 1991.