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Zero Textbook Cost Syllabus for ART 1012 (Art History Survey II)

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Art History Survey II

Art 1012 NFA

2.30-5.25 PM Friday

Instructor: Janine DeFeo

Please allow up to 24 hours for a response by email

Office Hours: Room 7-208, after class on Fridays or by appointment.

Course Description

This introductory course presents a global view of art history through slide lectures and museum visits, with an emphasis on works of art found in New York City museums. It selectively surveys the visual arts of Europe from the Renaissance to the twentieth century and concurrent historical periods in Asia (India, China, Japan), Africa, Mesoamerica, South America, Native North America, and the United States.

Expectations

Each student in ART 1012 is expected to take responsibility for their learning progress. As such, each student is expected to:

- Be familiar with syllabus contents and course policies.
- Attend class regularly and on time, having completed any required readings or assignments. If a class is missed, the student is responsible for getting lecture notes and/or any additional materials.
- Be responsible for all images shown in class.
- Complete all assignments by the given deadline and with proper formatting.

Course Objectives

By the end of the semester, students will learn to:

- Identify major works of art and architecture and discuss these using discipline-specific terminology and vocabulary.
- Describe the historical, social and cultural context(s) of a work of art or architecture.
- Offer interpretations of a work supported by visual and historical analysis (in discussion and in writing).
- Articulate connections and relationships across different cultural, geographic and historical boundaries.
- Demonstrate visual literacy skills in a variety of contexts including academic assignments as well as experiences such as visiting museums or visual resource collections.

Textbook

There is no textbook required for purchase for this class. All required readings will be posted to the class Blackboard or assigned from freely-accessible online sources. However, a survey textbook can be a helpful resource (particularly in preparing for exams). To that end, a copy of Gardner's *Art Through the Ages* is on reserve at the Baruch Library for reference.



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Cheating and Plagiarism

In accordance with Baruch College's policy on academic integrity:

“Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the college's educational mission and the students' personal and intellectual growth. Baruch students are expected to bear individual responsibility for their work, to learn the rules and definitions that underlie the practice of academic integrity, and to uphold its ideals. Ignorance of the rules is not an acceptable excuse for disobeying them. Any student who attempts to compromise or devalue the academic process will be sanctioned.”
(Baruch College Student Development & Counseling August 2002)

Any material you hand in, whether “formal” or “informal” writing, is assumed to be exclusively your own, original work. If *any* plagiarized content is found in a formal piece of writing handed in to the instructor, the student will have the opportunity to redo the assignment and a disciplinary penalty will be added (-25 points).

Lateness, Attendance and Participation

Regular class attendance, punctuality and participation are required. You will find it very hard, if not impossible, to succeed in this course without taking notes on class content. Attendance is taken at the beginning of class. Two late attendances will constitute an unexcused absence. Excessive unexcused absences and lateness will result in the lowering of your Participation grade. Four unexcused absences will result in the student being dropped from the course.

All class absences are considered unexcused unless the student presents documentation, with the contact information of a person who can verify the absence. If you know in advance you will be absent due to an unavoidable prior commitment, notify the instructor in advance and coordinate with another student to review missed content.

Participation is gauged in a variety of ways including, but not limited to, participating in group and partner activities, adequate completion of in-class writing assignments and engagement in class discussions. You are expected to always have a pen and paper with you in class, whether you prefer to take notes digitally or not. Often you will be asked to take out a piece of paper for informal writing, and consistently being unprepared will lower your participation grade. The participation grade will be negatively affected by disruptive or non-engaged behavior, including but not limited to sleeping during class, texting during class or constantly checking electronic devices, or completing work for another course. Any student whose behavior is deemed disruptive or detrimental to the progression of the class will be asked to leave and marked absent.

Formal Assignments

All writing assignments regardless of type should be written in English and proofread for grammar, spelling and organization. Additionally, each assignment should adhere to the following standard: double-spaced, numbered pages, 11 or 12 point Times New Roman font with 1" margins. Papers are to be uploaded as a Microsoft Word document to the class Blackboard by 11.59 pm on the day they are due (unless otherwise noted).

Late assignments will lose 5 points for each day the paper is late, except in cases with a documented excuse (for example, an assignment turned in 3 days late will result in

a deduction of 15 points before it is graded). If an emergency situation prevents you from being able to turn in your paper on time, it is your responsibility to make arrangements with the professor *in advance* of the due date.

Stage 1 of Museum Assignment: Object choice and preliminary notes (1-2 written pages + visual material and notes)

Due 11:59 PM, October 6

Stage 2 of Museum Assignment: Formal Analysis (c. 2-3 pages)

Due 11:59 PM, November 21

Exploratory Reading Summaries

As part of the requirements for this course, students will produce informal, typed, double-spaced exploratory summaries of about 150-300 words responding to the assigned readings for each lesson. You will upload your summary as a Word document to the class Blackboard (on the “Reading Summaries” page) by 2 pm on the day it is due. No late summaries will be accepted.

These summaries are a chance to identify the most important information in a reading, grapple with interesting or confusing ideas, pose questions, make observations about the author’s style and connect new ideas to prior knowledge and material previously covered in class. The responses are graded on a 5 point scale and assessed on length and the level of your engagement, not on spelling/grammar/clarity/writing quality. To receive a 4 or 5 on a reading response, it must show that you have done the required reading, reveal engaged thinking, and be at least 150 words long.

Assigned readings will be brief, and will often focus on a single work which we will then encounter in class. Though they are required for success in this class, these summaries are not meant to be onerous: they offer a low-stakes way to prepare for class, practice key course ideas and improve reading and writing skills. This is a part of your grade you can control – you are encouraged to take advantage of the opportunity.

Each individual summary can earn up to 5 points, and a total of 50 points are earmarked in this category. You can skip submitting summaries for as many as 3 classes and still potentially earn full credit for your reading responses. Points earned above 50 in this category are “extra credit.” For example, a student who writes a summary for every assigned reading can earn 70 points (25 points extra credit). That being said, if you choose to do no reading summaries, your grade will be negatively impacted, and you will find it nearly impossible to earn an A.

Grading and Assessment

Final grades are calculated on a scale of 550 points. To calculate your grade, divide the number of points earned by the total number of points possible.

- **Attendance and Class Participation: 100 points**
 - o In-class informal writing and pop quizzes: 50 points
 - o Behavior in class, punctuality, attendance, etc: 50 points
- **Exploratory reading responses: 50 points**
- **Quiz: 50 points**
- **Midterm: 100 points**

- **Final Exam: 100 points**
- **Assignment Stage 1 (Object Selection): 50 points**
- **Assignment Stage 2 (Formal Analysis): 100 points**

No late or make-up exams will be permitted, except with a documented excuse at the discretion of the instructor.

Grades in this course fall along the following scale:

A: Original and thoughtful work that is professionally executed; no major typographical or grammatical errors; strong, clear, coherent, and compelling arguments; addresses or acknowledges obvious objections to the arguments; scrupulous attention to crediting sources of ideas and facts that are not the author's own

B: Well done work, but not particularly original or thoughtful; a few typographical or grammatical errors are present; work lacks some clarity or coherence in thought; fails to address some seemingly obvious objections to the argumentation; some crediting of sources missing; sources of facts are weak (e.g., cursory web searches).

C: Average work; numerous typographical and grammatical errors present; fails to address or ignores any objections to the argumentation; few sources credited or poorly done, particularly for factual claims when clearly needed

D: Careless work with no attention to detail and failure to follow assignment guidelines; few and or poorly done citation

F: Failure; plagiarism or other academic misconduct; zero effort expended to meet academic standards

Student Resources

The Office of Services for Students with Disabilities: NVC 2-271; 646-312-4590

Students with disabilities may receive assistance and reasonable accommodations to enable them to participate fully and equally in courses at Baruch College. To establish the accommodations appropriate for each student, please alert your instructor to your needs and contact the Office of Services for Students with Disabilities. For more information contact Lillian Shmulevich, Assistant Director of this office in B2-271 or at (646) 312-4590.

The Writing Center: NVC 8/185. 646-312-4012.

The Writing Center offers free, professional writing support for all undergraduate and graduate students at Baruch, through one-to-one consultations, workshops, writing groups, written feedback and online resources.

www.baruch.cuny.edu/writingcenter
writingcenter@baruch.cuny.edu

Speaking and Communication Support:

Baruch Colleges offers a number of excellent and largely free support services in spoken and written communication. These services include one-on-one tutorials, labs, and workshops.

Tools for Clear Speech: www.baruch.cuny.edu/tfcs

ESL Speech Lab: Vertical Campus 6-121

Conversation Partners Program (open to both native and non-native speakers):
<http://blogs.baruch.cuny.edu/conversation/>

Resources for Immigrants and Threatened Students:

As an educator, I fully support the rights of undocumented students to an education and to live free from the fear of deportation. If you have any concerns in that regard, feel free to discuss them with me, and I will respect your wishes concerning confidentiality.

Furthermore, I am committed to resisting any and all attacks on immigrants, including threats of deportation, and will continue to urge CUNY to serve as a sanctuary.

I am committed to making CUNY a sanctuary campus for undocumented immigrants, not just in word but in deed – through the campus community refusing to allow ICE to enter our campus and refusing to cooperate with and struggling to prevent any government attempts to ascertain the immigration status of members of our community or to detain or deport undocumented immigrants.”

CUNY CLEAR (Creating Law Enforcement Accountability & Responsibility) primarily aims to address the unmet legal needs of Muslim, Arab, South Asian, and other communities in the New York City area that are particularly affected by national security and counter-terrorism policies and practices. CUNY CLEAR services are provided free of charge. If you (or your loved ones) have a passport from Iran, Iraq, Somalia, Sudan, Syria, or Yemen, CUNY Clear is offering legal help in Arabic, Bangla, English, French, Spanish, Urdu, and many other languages. They can do workshops at your local masjid too. Contact them at cunyclear@mail.law.cuny.edu or (718) 340-4558.

Schedule

This schedule is tentative and is subject to change. Students are expected to keep track of all changes.

August 25: Course Introduction and the Northern Renaissance

- *Recommended Background* (will be useful for rest of semester): Background information on Christianity, focused on how it applies to art:
<http://archive.artsmia.org/world-religions/christianity/index.html>

September 1: The Italian Renaissance

All readings are required for the in-class activity we will be doing. In your summary you should address all the artists for up to 20 points.

- Michelangelo, *Pietà* : <https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-piet-1498-1500>
- Michelangelo, *Ceiling of the Sistine Chapel*:
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/a/michelangelo-ceiling-of-the-sistine-chapel>
- Leonardo, *Last Supper*: <https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/leonardo-da-vinci/v/leonardo-da-vinci-last-supper-1495-98>
- Leonardo, *Mona Lisa*: <https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/leonardo-da-vinci/v/celebrity-art-leonardo-s-mona-lisa>
- Raphael, *School of Athens*:
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-school-of-athens>
- Raphael, *Madonna of the Goldfinch*:
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-madonna-of-the-goldfinch-1505-6>
- Titian, *Noli me Tangere*, <https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/late-renaissance-venice/v/titian-noli-me-tangere-c-1514>
- Titian, *Venus of Urbino*, <https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/late-renaissance-venice/v/titian-venus-of-urbino-1538>
- *Recommended background (for next few classes)*: Smarthistory resources on the age of Renaissance, Reformation and Counter-Reformation:
<https://www.khanacademy.org/humanities/world-history/renaissance-and-reformation>
- *Recommended background*: Review ancient Greece and Rome:
<https://www.khanacademy.org/humanities/art-history-basics/art-1010-ddp/v/greek-and-roman-art>

September 8: The Reformation and the Counter-Reformation

- Neil MacGregor, "Reformation Centenary Broadsheet," from *A History of the World in 100 Objects* (Penguin, 2010), 552-558. (posted on Blackboard)
- Watch: Bernini, St. Peter's Square:
<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/baroque-italy/v/bernini-st-peter-s-piazza-1656-67>

September 15: Late Islamic Art: The Ottoman Empire / Quiz Review

- MacGregor, "Tughra of Suleiman the Magnificent," from *A History of the World in 100 Objects*, 458- 463.
- Christina Maranci, "The Art History Exam," from *A Survival Guide for Art History Students* (No summary required for this reading – this is to prepare you for your upcoming quiz)
- *Recommended:* Background information on Islam, as it applies to art history:
<http://archive.artsmia.org/world-religions/islam/index.html>
- Come to class prepared with any questions you have about the quiz.

** Last chance to discuss Assignment Stage 1 during office hours

September 22: NO CLASS SCHEDULED.

September 29: NO CLASS SCHEDULED.

October 6: QUIZ: The Age of the Renaissance and the Baroque

** Assignment Stage 1: Object Selection due to Blackboard, 11.59 PM

October 13: Art of the Americas (North and South)

Substitute: Professor William Chan

- Lauren Kilroy-Ewbank, "Coatlicue," <https://smarthistory.org/coatlicue/>
- Lauren Kilroy-Ewbank, "Feathered war bonnet,"
<https://www.khanacademy.org/humanities/art-americas/native-north-america/native-american-west/a/feathered-war-bonnet>

October 20: Chinese Art After 1279 / The Eighteenth Century in France

- Maxwell Hearn, "Chinese Painting,"
http://www.metmuseum.org/toah/hd/chin/hd_chin.htm
- Rachel Ropeik, "Chateau de Versailles,"
<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/france/a/chateau-de-versailles>
- Watch: David, *Oath of the Horatii*,
<https://www.khanacademy.org/humanities/monarchy-enlightenment/neo-classicism/v/david-oath-of-the-horatii-1784>

October 27: The Nineteenth Century: Romanticism, Realism and the Invention of Photography

- Parme Giuntini, “Becoming Modern: An Introduction,” <https://smarthistory.org/becoming-modern-an-introduction/>
- Rebecca Jeffrey Easby, “Early Photography: Niépce, Talbot and Muybridge,” <https://www.khanacademy.org/humanities/becoming-modern/early-photography/a/early-photography-nipce-talbot-and-muybridge>

November 3: Japanese Art / Experimenting with Vision in Europe: Impressionism, Post-Impressionism, Cubism

- Asian Art Museum, “The evolution of ukiyo-e and woodblock prints,” <https://www.khanacademy.org/humanities/art-asia/art-japan/edo-period/a/the-evolution-of-ukiyo-e-and-woodblock-prints>
- Margaret Samu, “Impressionism: Art and Modernity,” http://www.metmuseum.org/toah/hd/imml/hd_imml.htm

November 10: MIDTERM

November 17: African Art / “Primitivism” and “Modernism”

- Shawnya Harris, “Nkisi Nkondi, Kongo people,” <https://www.khanacademy.org/humanities/art-africa/central-africa/democratic-republic-of-the-congo/a/nkisi-nkondi>
- Denise Murrell, “African Influences in Modern Art,” http://www.metmuseum.org/toah/hd/aima/hd_aima.htm
- *Recommended:* Jordana Moore Saggese, “Identity Politics: From the Margins to the Mainstream,” <https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-united-states/a/identity-politics-from-the-margins-to-the-mainstream>

** Last day to discuss Assignment Stage 2: Formal Analysis during office hours

November 21 (classes follow Friday schedule): Dada and Surrealism / Surrealism, Automatism, Abstract Expressionism

- MoMA Learning pages on Dada:
 - o Overview: https://www.moma.org/learn/moma_learning/themes/dada
 - o Chance Creations: https://www.moma.org/learn/moma_learning/themes/dada/chance-creations-collage-photomontage-and-assemblage
- Josh Rose, “Surrealism: An Introduction,” <https://smarthistory.org/surrealism-intro/>

** **Assignment Stage 2: Formal Analysis Due to Blackboard by 11.59 pm**

College closed November 23-26 for Thanksgiving

December 1: Reality and its Image: Episodes and Issues in Twentieth Century Photography

- Met Museum Department of Photographs, Early Documentary Photography: http://www.metmuseum.org/toah/hd/edph/hd_edph.htm
- Met video on Walker Evans, *Subway Passengers*: <https://smarthistory.org/walker-evans-subway-passengers-new-york-city/>

December 8: Anything Goes? Postwar Art in the United States: Pop, Performance/Happenings, Minimalism and Conceptual Art

- The Art Assignment, “I Could Do That,” <https://www.youtube.com/watch?v=67EKAIY43kg&feature=youtu.be>
- Khan Academy, “Getting Contemporary Art, an Introduction.” <https://www.khanacademy.org/humanities/art-1010/beginners-guide-20-21/a/contemporary-art-an-introduction>
- Allan Kaprow, “The Legacy of Jackson Pollock” (1958).

December 14- 20 Final Examination (date and time to be confirmed later in the semester)