ARH 2051: Introduction to the History of Western Art II
Summer A, 2013
University of Florida, College of Fine Arts, School of Art + Art History

Lectures: Monday-Thursday, period 5 (2:00-3:15pm), in FAC 201
Sections: Friday, in FAC 201
  Section 03H0: period 4 (12:30-1:45pm)
  Section 0120: period 5 (2:00-3:15pm)
3 credit hours

Instructor: Julie Ayers
Email: jnayers@ufl.edu
Office Hours: Monday, Wed (3:30-4:30pm)
Office: FAD 239

Teaching Assistant: Geraldine Thommen
Email: gthommen@ufl.edu
Office Hours: TBA
Office: FAD 239

* Please use these email addresses to reach the Instructor and TA. Do not just email through the e-Learning in the Sakai system. If you use the e-Learning mail system, be sure to check the box that copies the message to the ufl addresses. Otherwise, there may be a delay in receiving your email.

Course Description:
This course surveys the art and architecture of the West from the Renaissance to the Modern era. Special focus will be given to the artists’ and art works’ original cultural context as well as their creation and reception. Lectures will introduce students to key concepts and issues of the discipline of art history, such as the political and social dimensions of art, representation of the body, architectural space, style, gender, narrative, iconography, appropriation and historical reference, monumentality, the role of the viewer, and abstraction and resistance to representation. This course will also emphasize the development of critical thinking, visual literacy, visual memory, and skills involving verbal and written pictorial analysis.

*Note: ARH 2050 is recommended but not required as a precursor to ARH 2051.

Course Objectives:
▪ Provide an overview of the history of art from the Pre-Renaissance to the Twenty-First Century
▪ Introduce students to the concepts, issues, methods, and vocabulary of the discipline of art history
▪ Inform students about the variety of social, cultural, and economic contexts in which art was produced and used in order to explain how these context affect the objects’ form and function
▪ Heighten visual acuity and increase facility in analyzing works of art and architecture, as well as other aspects of the visual environment
Textbook:
- Book 4: 14th -17th Century (ISBN 0205790941)

This summer Prentice Hall is coming out with a new 5th edition. Both the 4th and 5th editions will be acceptable textbooks for this course, but I suggest you purchase the 4th edition. This will be a cheaper textbook that you may be able to find used; the 5th edition will have to be bought new.

Course Requirements:
This course has a web site accessible through UF’s e-Learning in Sakai at [http://lss.at.ufl.edu](http://lss.at.ufl.edu). This syllabus, class handouts, assignments, and images required for exams will be posted to the site, as well as any additional information announced in class.

- Attendance and Participation: 15%
  - Exam 1: 20%
  - Exam 2: 20%
  - Exam 3: 20%
  - Museum Writing Assignment: 25%
  - Misuse of Sources: Pass/Fail (must take and pass)

Attendance & Participation:
Students are required to attend and participate in every class. Because we will be covering more than 700 years in just six weeks, up to two absences will be allowed before they will negatively affect your grade. Tardiness and early departures will also hurt your class performance, so timely arrivals are strongly encouraged. Please speak with either the professor or the TA if you need to arrive or leave class early. Class participation in the form of questions, pertinent observations, attentive listening, and discussion is expected. See for UF’s official policy for further information:
[https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences](https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences)

Exams:
There will be three in-class exams (the dates of which are found below in the class schedule), totaling 60% of your final grade. The exams will cover material addressed in class and the textbook readings. All works that appear on exams will have been shown in class, and are also reproduced in your textbook. A week before each exam, you will be provided with a slide list that contains all works that may be found within the test. The exams will consist of multiple-choice questions and comparison essays. Blue books will be provided by the professor. There will be no scheduled make-up exams. You will be allowed to take a make-up ONLY if you produce an official doctor’s note and ONLY if you have contacted me by the morning of the exam.
Museum Writing Assignments:
These are writing exercises designed to introduce students to the components of writing an art historical research paper. The three parts of this assignment will ensure students are prepared for the expectations of higher-level art history courses. The initial image selection and paper proposal ensures students begin the project successfully, allowing for dialogue between student and instructor. The formal analysis and thesis statement requires student to carefully observe their work of art, clearly articulate one’s observations using ideas and terminology presented in class, and present their argument for the piece. The annotated bibliography and outline requires the student to seek, read, and evaluate appropriate, scholarly sources available for the history of art, and then develop their thoughts into an organized structure that could continue into an argument-based paper. More information will be distributed in class regarding the requirements of this three-part assignment.

Grading Scale:

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<th>% Equivalency</th>
<th>GPA Equivalency</th>
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<td>A-</td>
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Academic Honesty:
The University’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: [http://www.registrar.ufl.edu/catalog/policies/students.html - honesty](http://www.registrar.ufl.edu/catalog/policies/students.html - honesty)

Cheating and plagiarism will be penalized and a report will be filed with the Student Conduct and Conflict Resolution office. For a more detailed discussion of what constitutes plagiarism, consult the UF Plagiarism Guide available at [http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html](http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html)

If you have any questions or concerns, please ask me. An online plagiarism checker service may be used to screen papers.
Course Policies:
- It is the student’s responsibility to track down any notes, testable images, or other information missed from a fellow student. Students may access course information and resources via E-learning at https://lss.at.ufl.edu/.
- If a student does not sit an exam, he or she will be given a zero. Last minute extensions, make-up exams, and incomplete grades will be granted only for extreme, unforeseeable circumstances such as a documented hospitalization or a death in the family.
- Computers and tablets are permitted ONLY for note-taking. All other electronic devices should be turned off and stowed for the duration of class. Students are expected to assist in maintaining a classroom environment that is conducive to learning. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.
- Please check your UF email account and the course’s E-learning site regularly for course announcements or replies to any emails you send, and please also make sure to clean out your inbox to prevent any missed emails.

Disability Services
I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

University Counseling & Wellness Center
3190 Radio Road P.O. Box 112662, University of Florida Gainesville, FL 32611-4100 Phone: 352-392-1575 (line open 24/7)
http://www.counseling.ufl.edu/cwc/
Class Schedule

Week 1
5/13  Introduction to Course  
      Reading: “Introduction” (XVIII-XXXIII)

5/14  Possible trip to Harn Museum

5/15  Fourteenth-Century Art in Italy  
      Reading: (529-546)

5/16  Fourteenth-Century Art in France, England, Holy Roman Empire  
      Readings: (547-559)

5/17  Sections – What is the “Renaissance”?  
      Turn in Image Selection and Paper Proposal

Week 2
5/20  Fifteenth-Century Art in Northern Europe - Flanders  
      Readings: (561-591)

      Readings: (583-591)

5/22  Renaissance Art in Fifteenth-Century Italy - Florence  
      Readings: (593-615)

5/23  Renaissance Art in Fifteenth-Century Italy – The Spread Beyond Florence  
      Readings: (615-629)

5/24  Sections – Imitation vs. Emulation  
      Exam 1

Week 3
5/27  No Class – Memorial Day Holiday

5/28  Sixteenth-Century Art in Italy – The Greatness of Rome  
      Readings: (631-654)

5/29  Sixteenth-Century in Italy – Venice, the Veneto, and Mannerism  
      Readings: (654-689)
5/30 Sixteenth-Century Art in Northern Europe – The Protestant Reformation: Germany, the Netherlands, and England
Readings: (689-709)

5/31 Sections – Catholic Regions in the Sixteenth Century
Turn in Formal Analysis and Thesis Statement

Week 4
6/3 Seventeenth-Century Art – The Baroque in Italy
Readings: (711-729)

6/4 Seventeenth-Century Art – The Baroque in Spain, the New World, and Flanders
Readings: (729-742)

6/5 Seventeenth-Century Art – The Baroque in the Ditch Republic, France, and England
Readings: (742-769)

6/6 Eighteenth-Century Art – The Rococo
Readings: Book 6 (903-910)

6/7 Sections – The Industrial, Intellectual, and Political Revolutions
Exam 2

Week 5
6/10 Eighteenth-Century Art – Neoclassicism and Romanticism
Readings: (911-943)

6/11 Early Nineteenth-Century Art – Neoclassicism and Romanticism
Readings: (943-959)

6/12 Mid Nineteenth-Century Art in Europe and the United States
Readings: (961-983)

6/13 Late Nineteenth-Century Art in Europe and the United States
Reading: (984-1015)

6/14 Sections – What is Modernism?
Turn in Annotated Bibliography and Outline
**Week 6**

6/17  Modern Art in Europe and the Americas, 1900-1950  
      Readings: (1017-1039)

6/18  Modern Art in Europe and the Americas  
      Readings: (1040-1081)

6/19  The International Scene Since 1950  
      Readings: (1083-1114)

6/20  The International Scene Since the ‘Nineties  
      Readings: (1114-1135)

6/21  **Sections** – That’s All Folks!  
      Exam 3 (Final)