

SYLLABUS

ARH 2051 Introduction to the Principles and the History of Art: Art and Architecture from the Renaissance to the Present



Martin, *Portrait of Dido Elizabeth Belle Lindsay and Lady Elizabeth Murray*, c. 1776

Instructor: Eleanor Laughlin, PhD

Office: TBD

Email: elaughlin@arts.ufl.edu

Office hours: Thursday, period 7 (1:55-2:45) or by appointment

Teaching Assistant: Faith Barringer

Email: fc.barringer@ufl.edu

Office hours: By appointment

Teaching Assistant: Brittany Hughes

Email: brittanyhughes@ufl.edu

Office hours: By appointment

Main Lectures: Tuesday and Thursday, Period 6 (12:50-1:40) in FAB 105

All sections are held in FAC 116A

Section 1 (10813): Thursday, Period 7 (1:55-2:45)

Section 2 (10815): Friday, Period 2 (8:30-9:20)

Section 3 (20453): Thursday, Period 10 (5:10-6:00)

Section 4 (25697): Friday, Period 4 (10:40-11:30)

Section 5 (25700): Friday, Period 6 (12:50-1:40)

Section 6 (25704): Friday, Period 7 (1:55-2:45)

Teaching Assistant

Faith Barringer

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Brittany Hughes

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Course Description

In this course we will survey works of art and architecture primarily in the Western world, with non-Western interconnections highlighted periodically, from the Renaissance to the modern era. While an evolution of style across time will be evident, focus will be given to the original cultural contexts of the artworks, the processes of their creation, and their reception. Using readings for information and inspiration, we will discuss the social, political, and economic dimensions of art such as issues associated with race, class, gender, narrative, representation of the body, iconography, monumentality, the role of the viewer, the development of the art academies, the role of the avant garde, and abstraction. In the process, we also aim to develop critical thinking skills, visual literacy, visual memory, and verbal and written analysis of images.

Course Objectives

- Provide an overview of the history of art from the pre-Renaissance to the twenty-first century.
- Introduce students to the concepts, methods, issues, 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 contexts affect each object's 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.

Textbooks & Reserves

Readings will be available in a variety of forms. One book is required:

Marilyn Stokstad and Michael Cothren, *Art History Portable Edition*, 6th edition (New York: Prentice Hall, 2018).

Recommended Text:

Sylvan Barnet, *A Short Guide to Writing About Art* (New York: Pearson, 2014) (older editions are ok).

Some articles/chapters will be available online via electronic reserve (ARES). These should be accessible via e-learning under the heading "Course Reserves" in the left column. However, if you experience problems with access, this link: <https://ares.uflib.ufl.edu/>, can be copied and pasted or re-typed into your browser for online article access. In order to access these files off campus, you need to have the VPN installed and be logged in. Texts may also be on reserve in the Fine Arts Library for you.

You are expected to have completed the assigned readings for that day ***prior to*** class. **Please bring copies to section so you can use them and refer to your notes during discussion.**

Course Format

Our time together will be spent in a variety of ways. There will be a traditional lecture component during which I will introduce new images that enhance or further extend ideas presented in your book. There will also be a field trip and small as well as large group discussions of the assigned

readings and selected images. It is essential that students keep up with the assigned readings in order to participate appropriately in both the lecture and section (Friday's class) segments.

If the need arises to conduct classes via Zoom this semester, please adhere to the following guidelines:

Zoom Etiquette

1. Please turn on your camera during discussion. Failure to do so without explanation will be recorded as a mark against your participation grade.
2. Create a "Zoom Room" – set up where you have limited distractions and a quiet space to work.
3. If you have a distraction, turn off your camera for a moment and then back on when you are done.
4. Virtual backgrounds are fine – and can be fun – as long as they are not offensive or distracting.
5. Dress as you would for a face-to-face class session, please.
6. Mute your audio when you are not speaking.
7. If you want to speak, raise your physical hand near your face so it is visible in the camera, or utilize the digital raised hand.
8. You may also use the chat for questions, however the instructor might not address them until the end of a given section or lecture.
9. No screen shots or recordings during Zoom sessions are allowed.
10. Please DO engage with the instructor and the other students as you would in class.

Requirements:

This course has information available through UF's e-learning, Canvas, website. The syllabus, handouts, assignments, and images for exams will be available through this link: <https://elearning.ufl.edu>. A passing grade requires completion all of the requirements of the course listed below. The final grade is comprised of the following elements:

Attendance and Participation	20%
Visual Analysis	20%
Quizzes (2)	20%
Midterm Exam	20%
Final Exam	20%

Attendance and Participation (20%)

In this course, emphasis is placed on participation in the discussion of readings, and therefore attendance is required and worth a significant percentage of your grade (20%). You will be asked to sign in at each session. After two unexcused absences, your final grade will be dropped with each additional absence unless a verifiable excuse can be offered in writing.

Participation points can be earned in several ways: 1) active listening (note taking, eye contact with people speaking, and engaged body language), 2) raising your hand to ask a question or respond to one, 3) speaking/sharing ideas/note taking in group work during section, and 4) attending field trips or recommended talks. 5) You can also participate by bringing images to class (or share them on Instagram) from the visual world around you that remind you of the topic at-hand (images can index similar ideas, but do not have to be from the same time period or region). Images shared on Instagram should be appropriate and tagged #arh2051. However, if you are caught on social media or texting *during class or section* your participation grade will be affected.

Visual Analysis Paper (20%)

The visual analysis consists of just that: a close looking examination of ONE object or image in person. Sylvan Barnet outlines excellent questions for consideration in analysis in his second chapter (see “Recommended Text: *A Short Guide to Writing about Art*”). The paper should be double-spaced, typed in 12-point font, and three-to-four pages in length with a cover page. (Precise assignment instructions will be made available online and in hard copies.)

Quizzes (20% - 10% each quiz)

The quizzes are comprised of slide identifications. An image will be shown on the screen for two minutes. During that time, students will be required to list the basic information about the image: *who* created the artwork, *what* it is (title and/or medium), *when* it was created (exact date), and *why* it is important.

Midterm and Final Examinations (20% each)

Students will take an essay exam in class in the middle of the semester and one at the end of the semester. The midterm and the final will both consist of two sections: 1) a short essay comparing two slides, and 2) a longer essay question for which students will be required to recall their own examples from memory to respond to the question. Exam content will be drawn from readings, terms, and examples discussed in class. A study guide will be provided.

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93% and above	90–92%	87–89%	83–86%	80–82%	77–79%	73–76%	70–72%	67–69%	63–66%	60–62%	59% and below

Dates

Trip to the Harn Museum	IN SECTION – Jan. 20 th or 21 st
Visual Analysis Paper Due	Jan. 28 th @ noon on Canvas
Quiz #1	IN SECTION – Feb. 17 th or 18 th
Midterm Exam	March 3
Spring Break	March 7-11
Quiz #2	IN SECTION – April 14 th or 15 th
Final Exam	IN CLASS – April 19 th
Classes End	April 20

Additional information

Students with special needs applicable to the requirements for this course should notify me as soon as possible either after class or via email. The student must also be registered with the Office for Student Services, P202 Peabody Hall, (352) 392-1261, in order to determine appropriate accommodations and ensure that those needs are met.

If you find yourself experiencing a high degree of stress or struggling with personal issues, please consider talking to a professional. Counseling services are available on campus:

University Counseling Services/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: <http://www.counsel.ufl.edu>

Words of Caution

Papers turned in late will be marked down one letter grade for each day, unless I have approved – in advance – your extenuating circumstance. Plagiarism will result in a failing grade.

Course Schedule

Introductions

Week 1

Thursday, January 6: Course Overview, Syllabus, and The Art Historical Canon

Beginnings

Week 2

Tuesday, January 11: Pre-cursors and Early Renaissance in Italy (Guilds, Gothic, Giotto)

Thursday, January 13: Northern Renaissance, Reformation and the Arts

The 15th Century: Renaissance

Week 3

Tuesday, January 18: Donatello, Masaccio, Perspective, Color, Portraiture, Fresco, Bellini

Thursday, January 20

The 16th Century: Renaissance

Week 4

Tuesday, January 25: High Renaissance and Artistic “Re-birth” in Italy: DaVinci, Michelangelo, Raphael, Giorgione

The 17th Century: Baroque and the Art of Spectacle

Week 5

Tuesday, February 1: Baroque Art in Europe

Thursday, February 3: Baroque Art cont'd: Flanders, Spanish Baroque and Arts of the Americas under Spain

Arts of Asia

Week 6

Tuesday, February 8: **CATCH UP DAY**

Thursday, February 10: Arts of South and Southeast Asia

Arts of Asia and Africa

Week 7

Tuesday February 15: Japanese, Chinese, and Korean Art

Thursday, February 17: Arts of Africa

The 18th Century

Week 8: History Painting and the Academy

Tuesday February 22: Rococo, Neoclassicism, and the late Eighteenth Century in Europe

Thursday, February 24: Case Study: *Portrait of Dido Elizabeth Belle* and Depictions of Race in 19th Century Europe

The 19th Century

Week 9: The Long Ago and Far Away

Tuesday, March 1: Neoclassicism and Romanticism into the Nineteenth Century

Thursday, March 3: **MID-TERM EXAM**

Week 10

NO SCHOOL - SPRING BREAK

Week 11: Art and Industry

Tuesday, March 15: Realism and Impressionism

Thursday, March 17: Photography

Week 12: Modernity and its Discontents

Tuesday, March 22: Many Impressions: Impressionistic Painting and Japanese Prints, Ash-Can School, and Spaces of Femininity

Thursday, March 24

Week 13

Tuesday, March 29: Post-Impressionism, Symbolism, Pointalism, Art Nouveau

Thursday, March 31: Late Nineteenth Century Continued

APRIL 2 – Mandatory LECTURE AT THE HARN MUSEUM OF ART – 2:30-4pm

The 20th Century

Week 14

Tuesday, April 5: Primitivism, Cubism, and Dada

Thursday, April 7: Case Study: Frida's Fashion (Dress as representation via Frida Kahlo)

The 20th Century into the 21st Century

Week 15: Concept and Art

Tuesday, April 12: Pop Art, Conceptual Art and Earthworks

Thursday, April 14: Feminist Art, Architecture, and Public Art, Controversies of Funding and Ownership

Week 16: **Final Exam**

Tuesday, April 19: **Final Exam in class**

The End