

L01 113 Introduction to Western Art, Architecture, and Design

Course Information

Dates: July 13 – August 13, 2020

Instruction Type: Online, Asynchronous

Instructor Information

Name: Lacy Murphy, MA

Pronouns: she, her, hers

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Office Hours: By appointment

Course Text

There is no required text for this course. All readings will be made available on the course website.

Course Description

Through a series of lectures and discussion sections on the painting, sculpture, and architecture of the western world from Classical Greece to the Modern Era, students will consider the relationship of art to society and to political and cultural events.

THE COURSE IS DIVIDED INTO FOUR MODULES:

- Module 1: Paleolithic, Neolithic, Greek, and Roman Art
- Module 2: Middle Ages, Renaissance, and Baroque
- Module 3: Eighteenth- and Nineteenth-Century Art
- Module 4: Late-Nineteenth, Twentieth, and Twenty-First Century Art

Each module contains eight to ten lectures no longer than twenty minutes each. Prior to each lecture, you will be required to complete assigned readings and/or view videos, listen to podcasts, or participate in virtual tours prior to the start of the lecture.

Grading Information

- Papers = 50%
 - Module 1
 - Practice Visual Analysis = 5%
 - Module 2
 - Paper Topic Proposal = 5%
 - Paper 1 (Visual Analysis) = 10%
 - Module 3
 - Source Evaluations = 5%
 - Paper 2 (Contextual Analysis) = 10%
 - Module 4

- Abstract and Paper Outline = 5%
- Paper 3 (visual and contextual analyses edited together) = 10%
- Participation = 20% (discussion boards and writing prompts)
 - Module 1
 - 1 Free Writing Activity
 - 3 Discussion Activities
 - Module 2
 - 2 Discussion Activities
 - 1 Guided Reading Questions Assignment
 - Module 3
 - 2 Discussion Activities
 - Module 4
 - 1 Discussion Activity
- Quizzes = 30%
 - 1 practice quiz
 - 3 graded quizzes

Course Objectives

- Consider the relationship between art and history by discussing how themes such as religion, gender, and race relate to art
- Become familiar with a wide range of artists and movements
- Improve visual acuity through the familiarization with the formal elements and practice of visual analysis
- Develop critical reading and writing skills through a series of discussion-based activities and writing assignments

Course Policies

Academic Integrity: All students are required to follow WUSTL academic integrity policy. All work submitted in class must be original, and quotations, paraphrases, and ideas from others' work must be acknowledged. Any suspected violation of academic integrity will be referred to the Arts & Sciences academic integrity officer. If you have any questions, please contact Professor Murphy directly.

Accommodations: Washington University is committed to providing accommodations and/or services to students with documented disabilities. Students who are seeking support for a disability or a suspected disability should contact Disability Resources at 935-4153. Disability Resources is responsible for approving all disability-related accommodations for WU students, and students are responsible for providing faculty members with formal documentation of their approved accommodations at least two weeks prior to using those accommodations. I will accept Disability Resources Accommodation Letter forms by email and personal delivery. If you have already been approved for accommodations, I request that you provide me with a copy of your Accommodation Letter within the first week of the semester.

Attendance: No lecture absences are allowed without penalty or explanation. Excused absences require outside verification (e.g. a note from a coach, professor, or doctor). If you know you cannot make it to class, contact the course instructor to make arrangements. Without prior arrangement, arriving late, departing early, or extended absence during class (i.e., purchasing food from Etta's) counts as half an absence.

Discrimination and Harassment: Washington University is committed to having a positive learning and working environment for its students, faculty and staff. This Policy prohibits discrimination and harassment on the basis of race, color, national origin, age, religion, sex, sexual orientation, gender identity or expression, veteran status, disability or genetic information. Such conduct may also violate federal, state or local law. For more information on the University’s policy:

<https://hr.wustl.edu/items/discrimination-harassment-policy/>

Tests and Makeups: Everything taught in class and section is fair game for the exams. Makeup exams are only possible for documented extraordinary circumstances at the instructor’s discretion.

Foreign-language terms: Please make your best effort at spelling and pronunciation. As long as we can conclusively identify what you mean, there is no penalty for minor spelling errors on exams.

Food and Drink: Eating and drinking is allowed during lecture but please show discretion in your selection of beverages and snacks. Please do not leave class while it is in session to prepare food or drink; doing so will result in a zero for the day.

Late assignments: Late assignments submitted without prior approval are not accepted. However, if extenuating circumstances keep you from meeting a deadline, please contact Professor Murphy. Extensions are only possible for documented extraordinary circumstances at the instructor’s discretion.

Participation: Active, prepared participation is required. To receive full participation points daily, the student must be logged in to zoom no later than the official start time of class, keep up with course reading, and participate in classroom discussions.

Religious observances: If your observances conflict with class, please notify the professor in advance so that we can plan accordingly.

Module 1: Paleolithic, Neolithic, Greek, and Roman Art

	Technique: <i>Hall of the Bulls</i> , Lascaux Cave, France, pigment on limestone, Paleolithic
Objectives	<ul style="list-style-type: none"> • Introduce the course objectives and structure • Familiarize students with the foundational art historical method of visual analysis • Engage deeply with the materials and sophisticated techniques used by paleolithic painters
Assignments	<ul style="list-style-type: none"> • Watch: Khan Academy – “How to Do Visual Analysis” • Read: “Paleolithic Art,” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 1-7)

	Ritual: <i>Venus of Willendorf</i> , Limestone Sculpture, Paleolithic
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Objectives	<ul style="list-style-type: none"> ● Consider prehistoric paintings and sculptures as cultural objects rather than primitive artifacts <ul style="list-style-type: none"> ○ Demystify pre-historic art by reconsidering the term “ritual” ○ Consider prehistoric sculptures as representations of prehistoric individuals rather than Gods/Goddesses or ritual supplicants ○ Attempt to answer the following: What is a ritual? What is the difference between routine and ritual? How do we create individual and group rituals? What purpose do they serve societally?
Assignments	<ul style="list-style-type: none"> ● Read: “Paleolithic Carving,” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 7-11) ● Assignment 1: 10-minute writing exercise. “Explain it to me like I am 5...” <ul style="list-style-type: none"> ○ <u>Step 1</u>: Aside from the key artworks themselves, select any work that has been presented in the lecture videos to date. ○ <u>Step 2</u>: Complete a visual analysis explaining the work to the reader as if they were five years old. If you use any jargon, make sure to define it clearly for the reader. ○ <u>Step 3</u>: Write for the entire ten minutes, stopping as little as possible. Do not edit what you have written at the end of ten minutes. ○ <u>Step 4</u>: Submit your writing to Canvas by Sunday, July 19 @ midnight CST. This assignment is only worth participation points.

	Astronomy: <i>Stonehenge</i> , Salisbury Plain, England, Neolithic
Objectives	<ul style="list-style-type: none"> ● Consider Neolithic societal structures ● Familiarize students with Neolithic stone structures such as menhirs, cairns, dolmens, tumuli, and alignments
Assignments	<ul style="list-style-type: none"> ● Read: “Architecture in Europe: Tombs and Rituals,” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 15-18)

	Birth: <i>Parthenon</i> , Acropolis, Athens, Greece, Classical Greece
Objectives	<ul style="list-style-type: none"> ● Birth <ul style="list-style-type: none"> ○ Engage with the concept of Greek civilization as the birthplace of Western culture ○ Introduce students to the term “canon” ○ Familiarize students with Greek architectural terms ○ Consider the long-term influence of Greek architecture on Western civilization
Assignments	<ul style="list-style-type: none"> ● Read: “Archaic Art: Art of the City-State” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 109-113)

	<ul style="list-style-type: none"> • Read: Sarah Bond, “Why We Need to Start Seeing the Classical World in Color.” <i>Hyperallergic</i>: https://hyperallergic.com/383776/why-we-need-to-start-seeing-the-classical-world-in-color/ • Discussion 1: Discussion board activity for participation points. The first series of comments must be submitted on Canvas by Friday, July 17 @ midnight CST. Please return to the discussion board by July 19 @ midnight CST to respond to comments made by other students in the course. <ul style="list-style-type: none"> ○ Respond to the following questions: <ul style="list-style-type: none"> ▪ What is the author’s argument? ▪ What evidence does the author use to support the argument? ▪ Is the author successful at proving his/her argument? Why or why not? ▪ What was the most interesting part? What did you learn? ▪ What question(s) do you have? (e.g., a question for debate, a research question, a question about the author’s sources or information, a background question on the material)
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	<p>Movement: <i>Aphrodite of Knidos</i>, Roman Copy, Marble Sculpture, Late Classical Greece</p>
<p>Objectives</p>	<ul style="list-style-type: none"> • Become familiar with the trajectory of Greek sculpture from the Kouros to the Aphrodite of Knidos • Define the terms naturalism, contrapposto, subtractive sculpture, additive sculpture, ceramics, round sculpture, and relief sculpture • Discuss the medium of marble in comparison to other stones
<p>Assignments</p>	<ul style="list-style-type: none"> • Read: “The Classical Age” and “Late Classical Sculpture” in <i>Janson’s History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 123-129 and 142-145) • Assignment 2: “First Impressions.” <ul style="list-style-type: none"> ○ <u>Step 1</u>: Aside from the key artworks and the artwork that you selected for the first writing assignment, choose any artwork that we have covered so far in this module. ○ <u>Step 2</u>: Complete a 250-300 word visual analysis. This assignment should be more formal than the first writing assignment that we completed in which you wrote a visual analysis that catered to the intellectual capacity of a child. In this assignment, write as though you are speaking to a general, non-specialized audience of your peers. When using vocabulary terms, include concise definitions for the reader. ○ <u>Step 3</u>: There is no time limit on this assignment so take as much time as you need. Be sure to edit your writing so that you submit the most complete version of your work. ○ <u>Step 4</u>: Submit the assignment to the instructor to canvas by Sunday, July 19 @ midnight CST. This assignment is worth participation points only.

	<p>Death: <i>Sarcophagus Lid of Larth Tetnies and Thanchvil Tarnai</i>, Marble Sculpture, Etruscan, Italy</p>
<p>Objectives</p>	<ul style="list-style-type: none"> • Introduce students to Etruscan culture and how the dynamism of their sculpture influenced Roman art • Discuss Etruscan civilization as the byproduct of cross-cultural exchange in the Mediterranean • Trace a through-line from earlier lectures in the module in which we discussed earlier funerary practices
<p>Assignments</p>	<ul style="list-style-type: none"> • Read: “Etruscan Art” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 165-173)

	<p>Appropriation: <i>Temple of Portunus</i>, Republican Rome, Marble and Travertine Architecture, Italy</p>
<p>Objectives</p>	<ul style="list-style-type: none"> • Familiarize students with key architectural works and highlight Greek influences on the Roman architectural tradition • Elucidate the ways Roman architects departed from Greek architecture • Emphasize the historical transformations that made such departures possible such as the advent of new construction methods • Complicate the term “appropriation” and consider its deployment in popular culture versus the discipline of art history • Consider how Classical art, architecture, and thought have been appropriated in contemporary life
<p>Assignments</p>	<ul style="list-style-type: none"> • Read: “Roman Art” and “The Early Empire” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 181-188 and 195-203) • Read: “What is Cultural Heritage?” by Khan Academy: https://www.khanacademy.org/humanities/special-topics-art-history/arches-at-risk-cultural-heritage-education-series/arches-beginners-guide/a/what-is-cultural-heritage • Discussion 2: Comments must be submitted to Canvas by July 19 @ midnight CST <ul style="list-style-type: none"> ○ Step 1: Read “What is Cultural Heritage?” by Khan Academy: https://www.khanacademy.org/humanities/special-topics-art-history/arches-at-risk-cultural-heritage-education-series/arches-beginners-guide/a/what-is-cultural-heritage (Links to an external site.) ○ Step 2: Read the case brief provided below to learn more about the problems that can arise when it comes to museum practices and their collections. <ul style="list-style-type: none"> ▪ Case Brief: Parthenon Marbles <ul style="list-style-type: none"> • Statement of the Case

	<ul style="list-style-type: none">○ In 1798, the Earl of Elgin was sent to Greece as an officer of the British government to negotiate with the sultan of Turkey, who controlled Greece at that time. In 1801, Lord Elgin began removing artifacts from the Acropolis, and over the course of the following eleven years, he sent £70,000 worth of material back to Britain, which he eventually sold to the British government. Elgin claimed to have a legal document from the Turkish government which gave him access to the Acropolis and the right to remove artifacts, including all of the surviving pediment sculptures, metopes, and friezes. However, he was never able to produce the original document, and instead provided an English translation of an Italian copy as validation for his actions. Today, the objects remain on display in the British Museum in London.● Issue<ul style="list-style-type: none">○ Greece has long demanded for the Parthenon Marbles or so-called “Elgin Marbles” to be returned. However, given Greece’s financial instability in recent years, some are concerned that the Marbles would not receive sufficient care if they were returned.● Decision<ul style="list-style-type: none">○ There are many legal and moral arguments for either side. Greece's financial instability begs the questions as to whether the state has the funds to maintain and protect these fragile objects. Transporting the marbles alone could also cause damage to these priceless works of art. In addition, we have long viewed the marbles as part of a broader "world heritage" rather than more specifically an object of Greek heritage. If the marbles remain in London, more travelers will have the opportunity to see them. However, it is important to acknowledge that regarding provenance, the marbles were more or less stolen from the Greeks. Although the Turks controlled Greece at the time, the Greeks have since regained their independence calling the contract made between Lord Elgin and the Turks into question. Greece has remained an independent nation since its
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	<p>liberation in 1832. Furthermore, Greece has constructed a secure museum at the Acropolis in Athens that could safely house the marbles. Given that the marbles represent a cornerstone achievement of Greek society and that the nation has constructed a suitable and secure place for the marbles to be housed, the marbles should be returned to Greece.</p> <ul style="list-style-type: none"> ○ <u>Step 3</u>: Doing some brief research online, locate an object whose provenance is considered questionable or controversial. Next, emulating the case brief above, write your own case brief outlining the issue at hand and whether or not you believe the artwork in question should remain in the museum or be returned to its home country. Provide two to three reasons why the museum should keep the artwork versus why it should be returned. Then, chime in with your ultimate decision. If you are having trouble locating an object to discuss, please email the instructor for guidance (lacy.murphy@wustl.edu).
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	Propaganda: <i>Augustus of Prima Porta</i> , Marble Sculpture, Imperial Rome, Italy
Objectives	<ul style="list-style-type: none"> • Assess the function of art and architecture in expressing power and empire • Identify the visual strategies used in Roman propaganda and use these assessments to deepen our reading of examples of propaganda in contemporary life
Assignments	<ul style="list-style-type: none"> • Read: "Portrait Sculpture" in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 190-193 and 203-207) • Read: "Augustus and the Power of Images" by Khan Academy at https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ap-ancient-rome/a/augustus-of-primaporta • Discussion 3: Find an example of recent propaganda and present it to the discussion. Identify the design decisions made and how those forms market the person or idea that the propaganda is about. The propaganda can be any medium (poster, buttons, political ad...). Keep the medium in mind and discuss how that medium specifically works to influence the viewer. Comments should be 100-200 words long minimum. Submit your comments by Sunday, July 19 @ midnight CST.

	Illusion: <i>Villa of Mysteries</i> , Pompeii, Italy, Imperial Rome
Objectives	<ul style="list-style-type: none"> • Consider the practice of illusionistic painting along with their four classifications

	<ul style="list-style-type: none"> Evaluate the psychological effects of immersive artworks and installations
Assignments	<ul style="list-style-type: none"> Read: “Domestic Art and Architecture” in <i>Janson’s History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 216-222)

	Transition: <i>Basilica of Maxentius</i>
Objectives	<ul style="list-style-type: none"> Outline the historical events that led to the fall of Imperial Rome Introduce the rise of Constantine the Great and Christianity Preface the next module on the Middle Ages and understand how the <i>Basilica of Maxentius</i> fits into this narrative Review the trajectory of the history of western art as presented throughout module one of this course
Assignments	<ul style="list-style-type: none"> Read: “The Late Empire” in <i>Janson’s History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 222-225) Complete: Practice Quiz by July 19 @ midnight CST <ul style="list-style-type: none"> This quiz is for participation points only and will introduce students to the format and rigor of this course’s method of examination

Module 2: Middle Ages, Renaissance, and Baroque

	Romanesque: <i>Bayeux Tapestry</i> , Embroidered Linen, Romanesque, France
Objectives	<ul style="list-style-type: none"> Situate work made in the eleventh and twelfth centuries, otherwise known as the Romanesque, as a transitory but unique moment between the antique past and the post-classical period. Consider how artists working during this period took inspiration from the Romans but also from other sources such as Carolingian art. Preface next week’s lecture on Gothic architecture through a brief study of Romanesque architectural forms Discuss tapestry as an essential form of art in this period as well as a means of recording historical events Compare the narrative presented in the tapestry to other forms of storytelling that we have seen so far in the semester
Assignments	<ul style="list-style-type: none"> Read: “Romanesque Art” and “Normandy and England” in <i>Janson’s History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 347-349 and 381-386) Complete: Select a work of art on which you would like to complete your first paper which will be a visual analysis. This work can be anything from the Paleolithic to Modern Eras and need not be a work that is presented in any of the course lectures. Next, email me a 100-250 word short proposal in which you quickly describe why you selected that work along with a potential argument you plan to make about the work using a visual analysis. You are not wedded to this idea, but I need to see that you have thought deeply about the object and have a legitimate starting point for your paper. Submit the

	assignment through canvas by Tuesday, July 21 @ midnight CST . This assignment is worth 5% of your overall grade.
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	<p>Illumination: <i>Notre Dame de la Belle Verrière</i>, Stained Glass, Cathédrale de Chartres, Gothic, Chartres, France</p>
<p>Objectives</p>	<ul style="list-style-type: none"> • Problematize the conception of the Middle Ages as the Dark Ages or a period of regression between Antiquity and the Renaissance • Discover how art and architecture are used to facilitate worship and religious ritual • Contemplate the architectural innovations of the Gothic period • Familiarize students with new architectural terms such as numerology, flying buttress, nave, transept, etc. • Discuss the power of the church in medieval society and how this power was expressed through various visual media including handwritten text and illustration
<p>Assignments</p>	<ul style="list-style-type: none"> • Read: “Gothic Art” <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 389-408) • Watch: “The Art of Illumination: The Limbourg Brothers and The Belles Heures of Jean de France, Duc de Berry” – https://www.youtube.com/watch?v=xSTd6HIQ494

	<p>Rebirth: Frescoes in the <i>Arena Chapel</i>, Early Renaissance, Padua, Italy</p>
<p>Objectives</p>	<ul style="list-style-type: none"> • Delineate the style of thirteenth-century art forms in Italy and establish their stylistic beginnings • Introduce works by Cimabue and Giotto and locate a “rebirth” of interest in antiquity within their works • Discuss the method of “fresco” and discuss the creation of narrative in the Arena chapel while keeping in mind previous forms of storytelling covered in this course.
<p>Assignments</p>	<ul style="list-style-type: none"> • Read: “Painting in Tuscany” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 449-464)

	<p>Perspective: Masaccio, <i>The Holy Trinity with the Virgin</i>, fresco, Renaissance, Italy</p>
<p>Objectives</p>	<ul style="list-style-type: none"> • Define the term “Renaissance” and locate the term in its original historical context • Discuss the cultural setting of Florence, Italy during the fifteenth century taking into consideration the driving idea of humanism • Introduce new terms such as linear and atmospheric perspective, orthogonal, transversal, and vanishing point
<p>Assignments</p>	<ul style="list-style-type: none"> • Read: “The Early Renaissance in Fifteenth-Century Italy” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 505-530)

	<p>Reproduction: Martin Schongauer, <i>The Temptation of St. Anthony</i>, Engraving, Northern Renaissance, Germany</p>
<p>Objectives</p>	<ul style="list-style-type: none"> • Consider the impact of the new medium of printmaking on Western culture • Root the method of printmaking within a larger tradition of printing technology such as woodblock prints, seals, relief impressions, inscriptions, and movable type. • Discuss the print as a work of art and introduce students to the various print methods including relief, intaglio, and engraving • Complicate the term “originality” and discuss copies, reproductions, forgeries and “fakes” • Locate the advent of mass reproduction within the broader cultural context of the Renaissance
<p>Assignments</p>	<ul style="list-style-type: none"> • Read: “Printing and the Graphic Arts” and “Albrecht Dürer and the Northern Renaissance” in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 499-502 and 638-641) • Complete: Discussion 4 <ul style="list-style-type: none"> ○ <u>Step 1:</u> Read "The Proliferation and Politics of Copies During the Renaissance" by Lydia Pyne at the following link, https://hyperallergic.com/497448/copies-fakes-and-reproductions-printmaking-in-the-renaissance-blanton-museum-of-art/ ○ <u>Step 2:</u> Read "Attack of the Clones! Van Gogh Reproductions Are Selling For \$30,000—But Are They Actually Valuable?" by Shannon Lee, https://www.artspace.com/magazine/news_events/art_market/attack-of-the-clones-van-gogh-reproductions-are-selling-for-30000but-are-they-actually-valuable-55634 ○ <u>Step 3:</u> Answer the following discussion questions...

	<ul style="list-style-type: none"> ▪ When it comes to art, should we evaluate the work of art on the basis of the artist (their biography, intentions, creative process...) or on the basis of the artwork itself (i.e. how it is received by the viewer)? What are the implications of either? ▪ Should 3D prints of art count as "authentic"? Or do you think they are copies? Should they be treated with a similar esteem to "originals" on the art market? Why or why not? ○ Step 4: Comments should be at the very least 100-200 words long minimum. Submit your comments to canvas by Sunday, July 19 @ midnight CST
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	<p>Genius: Leonardo da Vinci, <i>Mona Lisa</i>, Oil on Canvas, Renaissance, Italy</p>
Objectives	<ul style="list-style-type: none"> • Revisit the term “canon” and expand student understanding of this term and its impact on western history • Characterize the “high” Renaissance and cultural forces that opposed the secular approach of the Renaissance
Assignments	<ul style="list-style-type: none"> • Read: “The High Renaissance in Italy, 1495-1520” in <i>Janson’s History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. -(pp. 557-565) • Complete: Discussion board activity for participation points. Comments must be submitted to Canvas by July 26 @ midnight CST <ul style="list-style-type: none"> ○ Part I: Evaluating Sources <ul style="list-style-type: none"> ▪ In this activity, you will be determining whether or not a source is reliable. <ul style="list-style-type: none"> • Step 1: Read “The Life of Leonardo da Vinci” from Giorgio Vasari’s <i>Lives of the Most Eminent Painters, Sculptors, and Architects</i> – http://web.mnstate.edu/gracyk/courses/web%20publishing/Vasari_daVinci.htm • Step 2: Answer the following questions in order to evaluate Vasari as a research source: <ul style="list-style-type: none"> ○ Look up the author. What is her/his/their credentials? ○ What is the source about? Summarize the main topic (the content, not the argument) in no more than 2 sentences. ○ Does the author provide evidence to back up his claim? If so, what is the evidence? ○ Would you consider Vasari a reliable source? Why or why not?

	<ul style="list-style-type: none"> ○ How could you envision using his writing in a research paper? ○ Part II: Understanding the "Artist Genius" Trope <ul style="list-style-type: none"> ▪ Write a 100-150 word comment outlining Vasari's characterization of da Vinci. What kinds of words does he use to describe da Vinci? In your comment, discuss whether you think we engage in the same process of "myth-making" today. What are some examples? Do online research if necessary to come up with some present-day examples.
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	Commission: Michelangelo, <i>Pietà</i> , Marble Sculpture, Renaissance, Italy
Objectives	<ul style="list-style-type: none"> ● Introduce students to the robust art market and how artists rose in stature and made a living during this period ● View Michelangelo's work within this economy and come to know him as both an artist, engineer, and clever businessman.
Assignments	<ul style="list-style-type: none"> ● Read: Excerpt – "A Week in the Life," in <i>Michelangelo: The Artist, the Man, and His Times</i> by William E. Wallace (2010).

	Class: Pieter Bruegel, <i>Peasant Wedding</i> , Oil on panel, Northern Renaissance
Objectives	<ul style="list-style-type: none"> ● Differentiate the Northern Renaissance from the Southern Renaissance and define how northern artists departed from their southern counterparts. ● Define and discuss the "beholder's share" ● Elaborate on the art market and discuss how artists in the period began making artwork for a private or limited audience rather than a public one ● Discuss how the selection of subject matter broadened during the Renaissance and how artists began mixing "high" and "low" subject matter
Assignments	<ul style="list-style-type: none"> ● Read: "Pieter Breugel the Elder" in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 655-658)

	Gender: Artemesia Gentileschi, <i>Judith slaying Holofernes</i> , oil on canvas, Baroque, Italy
Objectives	<ul style="list-style-type: none"> ● Define the term Baroque and discuss the period's defining characteristics ● Situate the Baroque style within Rome, Italy, its point of origin ● Engage with the identity marker of gender and learn how and to what extent women artists were able to participate in the art world
Assignments	<ul style="list-style-type: none"> ● Read: "The Baroque in Italy and Spain" in <i>Janson's History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 661-669)

	<ul style="list-style-type: none"> • Read: “Why Have There Been No Great Women Artists?” by Linda Nochlin (pp. 661-669) • Complete: “Nochlin Discussion Questions.” Answer the questions in the document using complete sentences and email to me by July 26 @ midnight CST
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	Eclectic: Gianlorenzo Bernini, <i>The Ecstasy of St. Teresa</i> , Marble Sculpture, Baroque, Italy
Objectives	<ul style="list-style-type: none"> • Discuss the Baroque style’s relationship with the religious • Compare the Baroque sculptural style to its predecessors • Review the trajectory of the history of western art as presented throughout module two of this course
Assignments	<ul style="list-style-type: none"> • Read: “The Baroque in Italy and Spain” in <i>Janson’s History of Art: The Western Tradition</i>. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2011. (pp. 661-679) • Complete: Quiz 1 by Sunday, July 26 @ midnight CST • Complete: 750- to 800-word visual analysis on the student’s selected artwork must be submitted by Sunday, July 26 @ midnight CST

Module 3: Eighteenth- and Nineteenth-Century Art

	Nobility: Porcelain Factory of Sèvres, <i>The Flute Lesson</i> , Rococo, France
Objectives	•
Assignments	•

	Satire: William Hogarth, <i>The Orgy</i> , Scene III from <i>The Rake’s Progress</i> , oil on canvas, Rococo, England
Objectives	•
Assignments	•

	Virtue: Angelica Kauffmann, <i>Cornelia Presenting Her Children as Her Treasures</i> , oil on canvas, Neoclassical, England
Objectives	•
Assignments	•



Industrialization: Josiah Wedgwood, *Hercules in the Garden of the Hesperides*, Jasperware, Neoclassical, England

Objectives

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Assignments

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Psychology: Théodore Géricault, *The Raft of the Medusa*, oil on canvas, Romanticism, France

Objectives

-

Assignments

-



Colonialism: Eugène Delacroix, *Women of Algiers*, oil on canvas, Romanticism, France

Objectives

-

Assignments

-



Plein Air: Jean François Millet, *The Gleaners*, oil on canvas, Social Realism, France

Objectives

-

Assignments

-



Positivism: Thomas Eakins, *The Gross Clinic*, oil on canvas, Scientific Realism

Objectives

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Assignments

-



Rejected: Edouard Manet, *Luncheon on the Grass*, oil on canvas, France

Objectives	•
Assignments	•

	Leisure: Mary Cassatt, <i>In the Loge</i> , oil on canvas, Impressionism, France
Objectives	•
Assignments	<ul style="list-style-type: none"> • Submit Contextual Analysis paper (3-4 pages) • Complete Quiz 2

Module 4: Late-Nineteenth, Twentieth, and Twenty-First Century Art

	Structure: Paul Cézanne, <i>The Large Bathers</i> , oil on canvas, Post-Impressionism, France
Objectives	•
Assignments	•

	Primitivism: Paul Gauguin, <i>The Vision after the Sermon</i> , oil on canvas, Symbolism, France
Objectives	•
Assignments	•

	Geometry: Pablo Picasso, <i>Bottle of Suze</i> , paper, charcoal, and gouache, Cubism, France
Objectives	•
Assignments	•

	Machine: Raoul Hausmann, <i>Mechanical Head (Spirit of the Age)</i> , Dada, German
Objectives	•
Assignments	•



Dislocation: Max Ernst, *The Eye of Silence*, oil on canvas (decalcomania), Surrealism, Germany (work painted while in the U.S.)

Objectives

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Assignments

-



Commodity: Campbell's Soup Company (after Andy Warhol's *Campbell's Soup Can*, 1962). *Souper Dress*. Screenprinted paper dress, Pop Art, United States

Objectives

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Assignments

-



Extra-Institutional: Nancy Holt, *Sun Tunnels*, concrete tunnels, Earthworks, United States

Objectives

-

Assignments

-



Globalism: El Anatsui, *Fading Cloth*, aluminum bottle caps and wire, Post-Modernism, Ghana

Objectives

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Assignments

- Complete Quiz 3
- Submit Final Paper Assignment (Visual analysis and contextual analysis paper synthesized to create a 5-7 page paper)