

AHT 103

Introduction to Art History and Visual Culture II: High Renaissance to Contemporary Art



1. Course Information Spring 2019

Professor Johanna Fassel

Email: jfassel@fus.edu

Office: LAC 14

Office Hours: WED 13-15.00 and by appointment

Class location and meeting times: LAC 8 MON/THU 14.30-15.45

2. Course Description

The course is the sequence to AHT 102 and offers an introduction to the history of art and visual culture from the High Renaissance to the present day. It studies early modern painting, sculpture, architecture, and prints within their historical, social, and cultural contexts, as well as photography and new media in the modern and contemporary world.

3. Rationale

The course is an essential component of the Art History and Visual Culture Major and serves as a prerequisite for many higher-level courses. Its variety of assignments prepares students to later concentrate on different sectors of the field, including art history, art criticism, film criticism, curatorship, and other areas. The course counts towards the “intercultural competency” section of the core curriculum and is writing intensive.

4. Course Goals

The goals of this course include the following:

- to acquire visual literacy to read works of art
- to understand the chronology and the development of the history of art from to the High Renaissance (ca. 1450) to the contemporary period
- to understand the types of (methodologies of) art history
- to develop critical thinking and analytical skills
- to develop critical writing skills in art
- to practice critically synthesizing information from classroom discussions and readings
- to present this information in a variety of formats, including class discussions, oral presentation, and in short essays and more comprehensive written assignments
- to get familiar with the library, writing center, information technology, and student affairs at Franklin College
- to acquire study and research skills to be applied in other subjects, classes and semesters

5. Learning Outcomes

Upon completion of this course, students should:

- have acquired the visual literacy in order to read works of art in terms of their formal organization and symbolic content
- have gained an overview of the development of art from the High Renaissance (ca. 1450) to today
- be familiar with the methods and models of art history
- write and speak analytically and critically about art
- be able to use library and university resources to complete papers and presentations

6. Required Texts and Materials

Textbook: Ernst Gombrich, *The Story of Art* (in FUS bookstore)

Further readings on Moodle

7. Assessment Overview

Course requirements:

- **course contributions and reading notes:** your knowledge, enthusiasm, contributions to class discussions, and critical thinking will make this class a success! The reading notes will provide a study guide for the exams so that you start studying for them from day 1 on and not just “cram” everything the night before a most effective way would be to take them by hand (then scan them and upload them to moodle)
- **short essay/visual analysis:** go to the Lugano waterfront and pick a sculpture that captures your interest; then write a detailed visual

analysis as we practiced in class – this assignment sharpens your visual skills and prepares you for all work in the field

- **2 In-class tests:** will consist of image-comparisons, definitions and/or a short essay – visual memory is essential for an analyst of images and the exam trains your visual memory and ability to synthesize information from readings and class discussions
- **Video/podcast:**
Video: taking the Khan Academy's videos as an example, produce a similar video on a work from the Gombrich text that is NOT covered by the Khan Academy or other art history video sites (discussed in class)
Podcast: if you prefer to do a podcast, you also have to a work from the Gombrich text that has NOT yet been covered in the standard podcasts on art history (discussed in class)
- **Curate a virtual exhibition:** for your second research project, team up in groups of three and curate a virtual exhibition on a topic that pertains to the course – to become a curator in a museum or simply curating your own exhibitions is an essential job opportunity in the field, this assignment prepares you how to approach it and how to work in a team to get the job done
- to become a curator in a museum or simply curating your own exhibitions is an essential job opportunity in the field, this assignment prepares you how to approach it

Course grade:

Short essay/visual analysis	15%
2 in-class tests	40%
Podcast/video	15%
Exhibition project	20%
Course Contributions / reading notes	10%

Grade scale for assignments:

A	100-92	B	80-83	C	73-68	D	59-58
A-	91-88	B-	79-78	C-	67-64	F	57-0
B+	87-84	C+	77-74	D+	63-60		

8. How to do well in this course

I want everybody to do well in this course!

Here are essential guidelines and some suggestions:

Attendance and tardiness: It is essential that you come to every class session and that you participate in the discussions. This requires to have done the readings and to have uploaded your reading notes before class and to come with questions on the visual and written material. Up to two unexplained absences are allowed without affecting your final grade. After two absences, 5 points will be subtracted for each absence from the total of 100 points for your attendance grade. If you come to class after attendance has been taken, it will be counted as one-half of an unexplained

absence. That is, two incidents of tardiness will be counted as one unexplained absence. Please be aware that missing classes also mean that you will not be contributing to class discussion/activities. If you are absent from illness and turn in a medical note indicating the exact dates under medical care, we will discuss appropriate arrangements regarding how you can make up for the missed classes. Please also note that you will not be able to pass the course if you miss more than 8 class meetings regardless of your performance in other assignments.

Deadlines: Hand in all your assignments on time, deadlines are indicated on the syllabus. Unless otherwise specified, all assignments are to be handed in as WORD documents, uploaded to the portals on the moodle website (by midnight of the due date). For every day your assignment is late without a valid excuse (such as a doctor's note), the letter grade of your assignment will drop by one (i.e. from "A" to "B" to "C"). If you need an extension, please communicate so in writing via email BEFORE the DUE DAY of the assignment.

Academic Support: If you have any questions regarding the course contents, discussion, or your assignments, please stop by my office during office hours or make an appointment. I am happy to help you in any way I can, I want everybody to do well in this course! Make sure to understand all course requirements and make a step-by-step plan how you can fulfill them. It is also essential to know how you work best and what kind of a researcher and writer you are. Also remember to use the writing and learning center in the LAC Fowler Learning Commons, make an appointment with Professor Roy (kroy@fus.edu) the students working in the center for further help.

9. Academic Integrity and Professional Behavior

Please refer to Franklin University's Statement on Cheating and Plagiarism in the Academic Catalog for the full version, but to summarize here: you are to do your own work. Behaviors such as copying the work of others, using third-party services, or any other circumvention of doing your own work are dishonest and not acceptable in this class or at this institution.

- For papers and presentations, this includes proper use of references and citations. Copying text without the use of quotations or paraphrasing the ideas of others without proper citations are both examples of plagiarism and thus unacceptable.
- For testing situations, this includes the use of notes, talking to others, or copying off of the exam of others.

The first case of academic dishonesty will result in an automatic grade of a zero on the assignment and a report to the Dean. The second case will result in immediate failure of the course and recommendation to the Dean for expulsion from the college.

Treat this class as if you were in professional world!

10. Available Resources

Make sure to make good use of all available resources on campus: at the Grace library, make an appointment with Clélie Riat (criat@fus.edu, if you need assistance in your research); the Writing and Learning Center in LAC; the available electronic search engines and resources through the library web. For specialized material, you can also try the library at USI or, for books on architecture, the Architecture School in Mendrisio. I am happy to assist you, if you would like to venture off campus.

11. (Tentative) Course Schedule

The following schedule may be subject to change, make sure to check your email regularly!

January 21	Introductions to the course: What is art history/visual culture? First assignment: visual analysis Gombrich, Introduction
January 24	Workshop: how to write a visual analysis Eric Fernie, <i>Art History and Its Methods: A Critical Anthology</i> (London, 1995), "Introduction."
January 28	Workshop with Professor Roy: visual analysis Tuscany, Rome, and Venice Gombrich, Chapters 15-16
January 31	Peer review of visual analysis
February 4	Leonardo da Vinci / Q&A of visual analysis
February 5	Short paper visual analysis due!
February 7	Michelangelo and the "Missing Leg" Leo Steinberg. "Michelangelo's Florentine <i>Pietà</i> : The Missing Leg." <i>The Art Bulletin</i> 50 (September 1968): 343-353.
February 11	The Renaissance in Venice and Titian's Nudes Lynda Nead. <i>The Female Nude: Art, Obscenity and Sexuality</i> . London and New York, 1992. "Introduction," and Chapter 1: "Theorizing the Female Nude."
February 14	Renaissance and Baroque in the North Gombrich, Chapters 17–18
February 18	Baroque / Simon Shama, <i>The Power of Art</i> "Caravaggio" Gombrich, Chapters 19–20
February 21	Caravaggio Todd Olson. "Pitiful Relics: Caravaggio's Martyrdom of St Matthew." <i>Representations</i> 77 (Winter 2002): 107-142.
February 25	test review session
February 28	test review session

March 4 **in-class test 1**
March 7 Workshop: how to do a video/podcast

Academic Travel

March 25 Video/Podcast discussion (group project)
 Breaking Tradition: Eighteenth and Nineteenth Century Beginnings
 Gombrich, Chapter 24-25

March 28 Modernity: Romanticism, Realism, Impressionism
 Gombrich, Chapter 26-27

April 1 **Presentations: videos/podcasts**
April 4 Cubism to Abstract Expressionism
 Gombrich, Chapter 28
 Leo Steinberg "The Philosophical Brothel." *October* 44 (Spring 1988):
 7-74. (revision of 1972 *Art News* essay, with "Retrospect")

April 8 test review session

April 11 **in-class test 2**

April 15 Workshop: exhibition projects
April 18 Contemporary Art / AI Art
 Gombrich, Chapter 28
 Proposal due of exhibition projects

April 22 **Easter Break – no class**
April 25 Discussion and peer review session of exhibition projects
 Presentations of exhibition projects

April 29 **Presentations of exhibition projects**
May 2 **Presentations of exhibition projects**
 Final Exhibition Project Paper due May 5!

May 9 **Final Session: Visit to Surrealism Exhibition at LAC**
13.30-15.30



AHT 103

Professor Fassl

Introduction to Art History and Visual Culture II: High Renaissance to Contemporary Art

First Short Paper – Visual Analysis

Grade percentage 15%

Due date February 5 – upload WORD document on moodle

Length Ca. 3 pages double spaced Times New Roman 12 pt.

Pick a sculpture from the waterfront in Lugano and write a short paper (ca. 3 pages). Identify the artist and title of the work (from the label underneath the sculpture) and then look with great attention and take inventory of everything single little part of the work into its minutest detail. Then organize your observations into coherent structure and write an analysis. In a final paragraph, critique the work. This is not your personal opinion but an eloquent and educated statement why the work is (not) successful. This assignment sharpens your visual skills and prepares you for all later work in the classroom and the field in general.

Follow these steps:

1. give the exact location of your work
2. if known, state the name of the artist and date of the work
3. put down carefully every detail you see in the work in an inventory (bullet points)
4. group your observations
5. order them according to a analytical structure (foreground to background, top to bottom or bottom to top, left to right or right to left, etc.)
6. pay particular attention to: figures, gazes, interactions, colors, other elements, etc.
7. write a coherent analysis
8. include a hand-drawn sketch of the work (you can scan it at the Grace Library and attach it to your assignment or attach a JPEG)

Criteria of Evaluation and Evaluation Scale	
- response to assignment	0 = no achievement
- detailed observation of visual elements	1 = poor
- structure of analysis	2 = average
- clarity and writing style	3 = good
- sketch	4 = excellent

Consultation and Academic Support: Writing and Learning Center in LAC

If you need help or just want to chat about your paper, stop by my office during office hours or make an appointment to discuss your topic and outline or anything else that you need help with. Please also remember to use the WLC in the Fowler Learning Commons in LAC, make an appointment with for further help directly via the moodle website of the WLC.

**AHT 103 Introduction to Art History and Visual Culture II:
High Renaissance to Contemporary Art**



Group Project: Video or Podcast Production Project

Due date: April 1

Grade Percentage: 15%

Reference Sites

Video:

<https://www.khanacademy.org/>

Podcasts:

<https://www.salon.com/2017/10/01/visually-speaking-14-podcasts-that-draw-out-the-history-of-art/>

<https://podcasts.ox.ac.uk/series/history-art>

For this assignment you have the choice of producing either a video in the style of the Khan Academy or a podcast, similar to the ones on the sites above. Team up in groups of maximum 4 people and decide which project to tackle. Choose a single work that is NOT treated in the above mentioned sites (preferably from the Gombrich text) and think about the relevant issues you would like to present in a video/podcast. You can do it as a straightforward narrative or a conversation (in the contemporary or today's world of art). Think about the following:

1. what is your focus?
2. structure and content of your presentation
3. participants' strengths and contributions
4. who is in charge of what?
5. timeline of your project: make a work plan
6. allocate time for peer review
7. further points to be discussed in class...

We will discuss the assignment right after travel on March 26, please bring a sample review to class that you find a noteworthy example to consider.

Consultation and Academic Support: Writing and Learning Center in LAC

If you need help or just want to chat about your paper, please stop by my office during office hours or make an appointment to discuss your topic and outline or anything else that you need help with. Please also remember to use the WLC in the Fowler Learning Commons in LAC, make an appointment with for further help directly via the moodle website of the WLC.



AHT 103

Introduction to Art History and Visual Culture II: High Renaissance to Contemporary Art

Final Group Project: Curate A Virtual Exhibition Relevant to the Course

Grade percentage: 20%

Due dates:	April 18	Proposal / abstract due
	April 25, 29, May 2	In-class presentations
	May 5	Final project papers due on moodle

Team up in groups of 2-4 people, pick an aspect of the depiction of the body in from the Renaissance to contemporary art and curate a virtual exhibition (max 3-4 works per person in the group).

In your project, address the following points:

1. What is the focus and title of your exhibition?
2. Why is it so important to have this exhibition?
3. Where is it located and for how long does the exhibition run?
Does it travel somewhere else?
4. How many curators are involved? (if you work in a group)
5. Do you have a special event to launch it? (ie. symposium, film, happening)

In the document of your project, include the following

1. *Title page*
title of exhibition, curator(s) who worked on it, location(s) and duration of the show
2. *Introductory statement*
(one paragraph) about the topic, purpose, and importance of your exhibition and the choice of your location
(collaboration of all curators)
3. *Catalogue essays **
each curator picks a specific aspect of the topic and writes an individual essay (ca. 8 pages for each essay)
4. *Catalogue entries on each work in the exhibition*
feature the works in your exhibition in separate catalogue entries with an *image* and state:
 - a. artist, title, date, size, medium and location of the work
 - b. a short visual description of the work
 - c. one to two sentence regarding its relevance in the exhibition

** Catalogue Essays:*

Make sure that you write a complete essay that has a thesis statement, body of the essay that proves your thesis, and a conclusion. You may illustrate the works you discuss within your essay and/or refer to the catalogue entries of the exhibition project. Make references in footnotes to the material (books, articles) you consulted and include a bibliography (of works cited and consulted) at the end of your essay.

Image databanks for your research:

webgallery of art (www.wga.hu), *artstor* (via fc net)

Evaluation Criteria

You will be graded according to the following rubrics:

- overall impression
- argument (thesis) / main focus of the exhibition and organization of your essay
- visual analysis of the works
- sources and use of sources
- citations, bibliography (Chicago style), and illustrations
- clarity and writing style

Evaluation scale for each rubric:

- 0 = no achievement
- 1 = poor
- 2 = average
- 3 = good
- 4 = excellent
- 5 = exceeds expectation

Grading Scale

A	100-92	B	80-83	C	73-68	D	59-58
A-	91-88	B-	79-78	C-	67-64	F	57-0
B+	87-84	C+	77-74	D+	63-60		

Consultation and Academic Support: Writing and Learning Center in LAC

If you need help or just want to chat about your paper, please stop by my office during office hours or make an appointment to discuss your topic and outline or anything else that you need help with. Please also remember to use the writing and learning center in LAC, make an appointment with the professors, staff, or students for further help. You can make an appointment directly on the moodle website.