ARTS 1304.001 ART HISTORY SURVEY II Fall 2021
Professor: Dr. David A. Lewis
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Office AR 102 (turn right after the Art Office entrance, first door on the facing wall).
Office Hours: M/W 10:00am-12:15pm; T/R 3:00-4:30pm; F 10:00am-12:00pm
and by appointment (additional hours can be made available during exam week)
Class meets T/R 11:00 – 12:15 in AR 106
ZOOM access will be available during the regular class period.
Classes will be recorded on ZOOM and posted to D2L-BrightSpace for review.
This is a 3SCH course, which meets twice a week for in-class lectures, but you should expect to put in from 6 to 9 hours per week outside class for study, exam preparation and actively looking at art.

THERE IS NO REQUIRED TEXTBOOK FOR THIS CLASS, but you will receive study guides and occasional handouts, as well as information regarding online resources.
Suggested Text: *Art Across Time.* Laurie Schneider Adams. 4th ed. or 3rd ed. Volume II or Combined Edition. Boston, et al: McGraw Hill College, 2010 or 2007. Note that page numbers will differ for the 3rd edition. Rent the e-textbook (this is a CourseSmart ebook) on the campus bookstore’s website or at Amazon.com. Used copies of the print version of the 3rd edition are sometimes available at relatively inexpensive prices from Bookfinder.com and other sites. Even eBay sometimes carries older editions for modest prices (don’t forget that eBay now collects taxes on sales and there are usually shipping charges for bargain books).

Program Learning Outcomes: This is a general education core curriculum course. It provides foundational learning for the art history component of the BA and BFA programs in the School of Art: art studio, art education, and art history (see Student Learning Outcomes below).

Student Learning Outcomes (Course Objectives):
1. To learn how art has been created, understood and used by the society for which it was made;
2. To understand what questions people who have studied art ask about it;
3. To develop and use standard terminology to describe and architecture;
4. To identify major and characteristic works of art and architecture in the western tradition.
5. To provide a mainly chronological overview of art from the Renaissance to the late 19th century
6. To examine creative developments in their socio-cultural context
7. To provide the historical framework for the rise of modern and contemporary art
To those ends, we will consider these broad questions to gain a fuller understanding of the period:
 a) What was the artist’s function in society?
 b) How did artists’ understanding of their world affect the art they created, for example, changing attitudes toward nature in the face of developments in science and & technology?
 c) What role did patronage play in developing the art scene over the period in question?
 d) How has art reflected changing notions of identity?
 e) How did artists use imagery to achieve their objectives?
 f) To what extent does the art of this period still resonate for us today?

Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an...
F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)

**Course Requirements:** 3 non-comprehensive exams and 1 project (see Course Calendar below).

**Student Performance Evaluation**
Students will be assessed on three (3) non-comprehensive exams, an Art Experience project and class participation. Exams will be based on lectures, handouts, and assigned text readings. Each assignment has a choice of response questions.

**Grading Policy**
- Exam 1 25% of course grade
- Exam 2 25%
- Exam 3 25%
- Paper/project 15%
- Class participation 10%

**Grading scale:** A = 90% or more, B = 80 - 89%, C = 70 - 79%, D = 60 - 69%, F = below 60%

Exam format: Exams generally are three part: 1) slide identification (by artist, title, style), 2) objective questions (matching terms or names to definitions or characterizing phrases, and 3) essays (generally one long and one short)

Communication with the Professor: Please use my SFASU email address or telephone number to communicate with me. dlewis@sfasu.edu Expect me to respond to your mysfa email unless you indicate another one in your emails to me.

**Attendance Policy:** Be sure to sign the roll every class meeting you are here (except exam days). Sign it at the end of class if it isn’t passed to you. “I forgot the sign the roll” is not an acceptable excuse. 6 absences, both excused and unexcused, are the maximum allowed by SFASU School of Art policy. You will receive no credit /an F if you are absent for any reason 7 or more class periods. Save absences for when you need them. Arriving 15 or more minutes late or leaving 15 or more minutes early will count as 1/2 absence unless you provide a legitimate reason for arriving late or leaving early. Still, it benefits you to come late rather than miss the whole class.

**Early Academic Intervention:** Students who do not attend class regularly or who perform poorly on course work will be referred to the iCare Program. This program provides students with recommended resources or other assistance available to help SFA students succeed. I will also be available to help during office hours.
Missed Exam Policy: Makeup exams will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons. Evaluation of the validity of an excuse will rest with the supervising professor. Notify Prof. Lewis in advance of an absence if possible. If not, you must notify him within twenty-four hours after the exam explaining why you missed the exam by e-mail, phone or note. If you don’t notify him within 24 hours, and have extreme circumstances, inform him as soon as possible.

Some strategies for achieving success in this course:
1] Take good notes in class. The exams are based chiefly on in-class lectures and discussions, so don’t miss out.
2] Find the note-taking style you like. The Academic Assistance Resource Center (AARC) can help you, if you need some guidance here.
3] Doodle in your notes, particularly doodle the works of art or about ideas and write names, titles and terms next to the images. You will find this mnemonic device will help you learn and better retain information.
4] Rewrite summary notes after class while the material is fresh in your mind.
5] Study your notes and review other resources outside class: set aside a regular time, like Friday mornings for 1 to 2 hours.
6] Dealing with test anxiety: http://www.counselingcenter.illinois.edu/?page_id=114
7] Start learning early. You won’t pass the exams if you wait until the night before. Make flashcards of the art works, terms and persons as soon as possible. Review these on that weekly study hour.
8] Get to know classmates to study in a group and borrow notes if you miss class.
9] You will receive study guides approximately one week before each exam: make use of these.

Class courtesy:
1] Arrive on time and stay the entire class. However, if necessary, come late rather than not at all.
2] Turn off cell / smartphones, laptops, netbooks, and all other digital devices during class unless I ask you to use them or you ask permission.
3] Avoid private conversations in class, which distract others as well as yourself.
4] Plan to eat and drink elsewhere. Water bottles are acceptable, but no popping of cola cans, no candy-wrapper crumpling, and the like.
5] Respect ideas presented in class, particularly statements about religion, politics, or societal structures, which are presented as historical not as promotion of any personal beliefs or ideologies.

NOTE: This class is not about education and not indoctrination: while focused on the Western tradition, one goal is to explore ideas and methodological approaches that can be used to understand and engage diverse cultural traditions.

Your success is important to me. You are welcome to share interests, difficulties, etc.

Emergency Exit: In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, the end of the hall where my office is located and near the photography studio/lab.
Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

Academic Integrity (A-9.1)
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to:

(i) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class;
(ii) the falsification or invention of any information, including citations, on an assigned exercise; and/or
(iii) helping or attempting to help another in an act of cheating or plagiarism.

Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are:

(i) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another;
(ii) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and
(iii) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

COURSE SCHEDULE (Subject to modification at instructor’s discretion)

Week Date/Day Topic, Suggested Readings (Page numbers reference Art Across Time):

Part 1: Proto-Renaissance through High Renaissance).

1) Aug 24, 26   Introduction to the Course (1-25)
   Precursors of the Renaissance: Late Gothic, Proto-Renaissance (435-463)

2) Aug 31, Spt. 2   Early Renaissance (464-498)
   Early Renaissance Italy (499-515)

3) Spt. 7, 9     Early Renaissance in Northern Europe (516-527)

4) Spt. 14, 16  High Renaissance, part I (528-548)
High Renaissance, part II (549-554)

5) Spt. 21, 23. Venetian High Renaissance (554-566)
Review, Exam 1, September 23rd

Part 2: 16th Century Late Renaissance and Mannerism through the Baroque and Rococo.

6) Sept. 28, 30 16th-Century Northern Renaissance Art (586-607):
Germanic and Early Netherlandish Painting

7) Oct. 5, 7 Mannerism (567-577)
Mannerist Painting (577-585)
Aspects of Mannerist Architecture

8) Oct. 12, 14 The 17th Century Baroque, an overview (608-627)
Italian Baroque Art (624-636)

9) Oct. 19, 21 Northern Baroque Painting (637-649)
Spanish Baroque Painting (650-655)

10) Oct. 26, 28 French Classical Baroque (655-659) and The Rococo (663-683)
Review
Exam 2, Oct 28th

Part 3: From Neoclassicism to 20th Century Modernism

11) Nov. 2, 4 Neoclassicism (684-708)
Romanticism (709-729)

12) Nov. 9, 11 From Romanticism to Realism and Modern Life (732-757)

13) Nov 16, 18 Seeing the External World through Impressionist Eyes
Postimpressionist Visions: The Modern Eye Looking Within (758-788)

14) Nov 20-28 THANKSGIVING BREAK

15) Nov. 30, Dec. 2
Aspects of Early 20th Century Modernism: Expressionism, Cubism and the
Rise of Abstract Art
Review

16) Finals Week (Check on-line listing or Art Office Door for date/time)