

ARH 102BE: Art History 2

Spring 2024 • Tuesdays 5:00-7:30 EDT/EST • Samia Center 216 • on-campus / in-person only

professor Charles A. Cramer • **office** 73 Tremont #1048 • **email** ccramer@suffolk.edu

office hours via Zoom — email for appointment

course website <http://www.charlesacramer.com/arh102/>

+ Course description and goals

(4 credits, no prerequisites) This course covers the history of Western art (art of Europe and the United States) between around 1400 and the late-twentieth century. A one-semester course on such a broad time period cannot pretend to be comprehensive, of course. Our approach will therefore be based on a limited number of works that can act as 'paradigms' for some of the major styles and broad themes of Western art history. By the end of the semester, you should:

- Have a thorough understanding of around 80 paradigm works of the Western tradition, such as Michelangelo's *David*, Bernini's *Ecstasy of St Teresa*, Kauffmann's *Cornelia and her Children*, Daumier's *Rue Transnonain*, Monet's *Rouen Cathedral*, Frankenthaler's *Mountains and Sea*, Warhol's *Marilyn Diptych*, and Chicago's *Dinner Party*.
- On the basis of these works, know the characteristics of some of the major periods and movements of the Western tradition, including the Renaissance, Baroque, Rococo, Classicism, Romanticism, Realism, Impressionism, Cubism, Expressionism, Surrealism, Abstract Expressionism, Pop Art, and Feminism.
- Understand and be able to articulate the close relationship between art and its historical context: for example, between Renaissance naturalism and the rise of science; Dutch Baroque still-lives and the Protestant Reformation; Classicism and the democratic revolutions of the late-eighteenth century; and Pop art and late-twentieth century consumerism.
- Understand and be able to articulate the diverse roles that art has played in society, from state propaganda to social protest; objective documentation to subjective expression; spiritual transcendence to sensual indulgence, and so forth.
- Have the basic tools of visual literacy, including an ability to understand and articulate not only what images communicate, but also how they communicate their meanings through a close analysis of the works subject matter and form.

+ Textbook and strategy for success

The text for this class is Marilyn Stokstad's *Art History* vol. II (either fifth or sixth edition), available at the bookstore or your favorite online retailer. Here is my recommended strategy for succeeding in this course:

- Over the weekend: do the assigned readings in Stokstad for the upcoming week.
- The day before class: review the online study-guide for the next day's topics. Look up key works and terms in the text.
- The day of class: take thorough notes. The best way to stay focused is to give yourself the task of taking good notes.
- The day after class: review your notes in relation to the internet study-guide. Do your notes cover all the key points and works? Can you answer the study questions? If not, come to the next class with questions: we will do a brief review of the previous day's material at the beginning of every class.
- The week before the exam: For a couple of hours per day, over several days and in different places, practice answering the study-guide questions without referring to your notes and make flashcards to quiz yourself on the identifications.

+ Course policies

A thorough description of university policies can be found at www.suffolk.edu/syllabus, and detailed course policies can be found on the course website -- see the address above. Here are a couple of key points:

- **Attendance** is required, but you get three half-day absences to cover any illness, family emergency, missed bus, and so forth. Save them for when you really need them, though: more than three half-day absences will affect your final grade.
- All **electronic devices**, including laptops, tablets, phones, and any audio or video recording devices must be turned off and put away during class time. Exceptions will only be made in cases of need documented by the Office of Student Affairs or the Learning Center—get my written approval in advance.
- **Make-up exams** are long essay format (8-10 pages), are considerably more time-consuming than the in-class exams, and will only be given under extraordinary circumstances. No more than one make-up allowed per student per semester.
- If I need to **contact** you, I will use your suffolk.edu email address, so be sure to check that account often.
- **Your grade** will be computed using an additive point system in which there are 950 possible points (no extra credit):

3 exams 250 pts. each; **museum paper** 150 pts.; **attendance & participation** 50 pts.

< 570 pts = F	636-664 pts = D+	731-759 pts = C+	826-881 pts = B+	883+ points = A
	598-636 pts = D	693-730 pts = C	788-825 pts = B	855-882 pts = A-
	570-597 pts = D-	665-692 pts = C-	760-787 pts = B-	

Schedule of topics, readings, and works to know

Each class day will be divided into two parts, with a topic on either side of a 10-minute break approximately halfway through.

<p>Tuesday 16 January</p>	<p>Intro to the course</p> <p>How to analyze and interpret images</p> <p>Introduction to the Italian Renaissance</p>
<p>Tuesday 23 January</p> <p>read Stokstad chs. 18 (Floren- tine painting), 19 & 20</p>	<p>The Italian Renaissance</p> <p>Autun Cathedral, <u>The Vision of the Magi</u>, Medieval (Romanesque), c. 1130</p> <p>Giotto, <u>Lamentation</u> from the Arena Chapel, Early Italian Renaissance, c. 1305-06</p> <p>Donatello, <u>David</u>, Italian Renaissance, c. 1450</p> <p>Donatello, <u>Mary Magdalen</u>, Italian Renaissance, c. 1450</p> <p>Masaccio, <u>The Tribute Money</u>, Italian Renaissance, c. 1427</p>
<p>Tuesday 30 January</p> <p>read Stokstad chs. 21 & 22</p>	<p>The Northern Renaissance</p> <p>Campin (The Master of Flémalle), <u>The Merode Altarpiece</u>, Northern Renaissance, c. 1425-30</p> <p>Van Eyck, <u>The 'Arnolfini Wedding'</u>, Northern Renaissance, c. 1434</p> <p>Dürer, <u>Adam and Eve</u> (engraving), Northern Renaissance, c. 1504</p>
<p>Tuesday 6 February</p> <p>read Stokstad ch. 23</p>	<p>The High Renaissance</p> <p>Botticelli, <u>The Birth of Venus</u>, High Renaissance, c. 1485</p> <p>Leonardo, <u>Mona Lisa</u>, High Renaissance, c. 1505</p> <p>Leonardo, <u>The Last Supper</u>, High Renaissance, c. 1495-98</p> <p>Michelangelo, <u>David</u>, High Renaissance, c. 1501-04</p> <p>Raphael, <u>The School of Athens</u>, High Renaissance, c. 1510-11</p> <p>Michelangelo, <u>The Sistine Ceiling</u>, High Renaissance, c. 1508-12</p>
<p>Tuesday 13 February</p> <p>study for Exam 1</p>	<p>The Late Renaissance and the Protestant Reformation</p> <p>Michelangelo, <u>The Last Judgment</u>, Italian Mannerism, c. 1536-41</p> <p>Pontorno, <u>The Entombment</u>, Italian Mannerism, c. 1525-28</p> <p>Parmigianino, <u>Madonna with the Long Neck</u>, Italian Mannerism, c. 1534-40</p>
<p>Tuesday 20 February</p> <p>study for Exam 1</p>	<p>The Italian Baroque and the Catholic Counter-Reformation</p> <p>Tintoretto, <u>The Last Supper</u>, Italian Baroque, c. 1592-94</p> <p>Bernini, <u>David</u>, Italian Baroque, c. 1623</p> <p>Bernini, <u>Ecstasy of St Teresa</u>, Italian Baroque, c. 1645-52</p> <p>Caravaggio, <u>The Entombment</u>, Italian Baroque, c. 1602-03</p>
<p>Tuesday 13 February</p> <p>study for Exam 1</p>	<p>The Dutch Baroque</p> <p>Cuyp, <u>The Maas (river) at (the city of) Dordrecht</u>, Dutch Baroque landscape, c. 1660</p> <p>Jan Steen, <u>As the old sing, so pipe the young</u>, Dutch Baroque genre painting, c. 1668-70</p> <p>Rachel Ruysch, <u>Flower Still-Life</u>, Dutch Baroque still-life, after 1700</p> <p>Rembrandt, <u>The Return of the Prodigal Son</u>, Dutch Baroque, c. 1663-69</p>
<p>Tuesday 20 February</p> <p>study for Exam 1</p>	<p style="text-align: center;">Exam 1</p> <p>The Baroque and Rococo in France</p> <p>Rubens, <u>Henri IV receiving the portrait of Marie de'Medici</u>, Flemish Baroque, c. 1625</p> <p>Le Vau, Mansart & Le Notre, <u>Versailles palace & gardens</u>, various views, French Baroque, c. 1670-85</p> <p>Boucher, <u>The Shepherd's Presents</u>, French Rococo, c. 1737</p> <p>Fragonard, <u>The Swing</u>, French Rococo, c. 1767</p>
<p>Catch-up, review for Exam 1</p>	

<p>Tuesday 27 February</p> <hr/> <p>read Stokstad ch. 30</p>	<p>Neoclassicism David, <u>The Oath of the Horatii</u>, French Neo-Classicism, c. 1784-85 Angelica Kauffmann, <u>Cornelia and her children</u>, British Neo-Classicism, c. 1785 Charles Bullfinch, <u>The Boston State House</u>, American Neo-Classicism, c. 1798</p> <p>Romanticism Goya, <u>The Third of May, 1808</u>, Spanish Romanticism, c. 1814-15 Géricault, <u>The Raft of the Medusa</u>, French Romanticism, c. 1818-19 Turner, <u>The Slave Ship</u>, English Romanticism, c. 1840</p>
<p>Tuesday 5 March</p> <hr/> <p>continue Stokstad ch. 30</p>	<p>Realism Daumier, <u>Rue Transnonain</u>, French Realism, c. 1834 Millet, <u>The Gleaners</u>, French Realism, c. 1857 Courbet, <u>The Stone-breakers</u>, French Realism, c. 1849</p> <p>Landscape painting Constable, <u>The White Horse</u>, English picturesque landscape, c. 1819 Friedrich, <u>Monk by the Sea</u>, German sublime landscape, c. 1808-10 Thomas Cole, <u>The Oxbow</u>, American picturesque/sublime landscape, c. 1836 Church, <u>Niagara Falls</u>, American sublime landscape, c. 1857 Bierstadt, <u>The Rocky Mountains, Lander's Peak</u>, American landscape, c. 1863</p>
<p>March 11-15</p>	<p>Spring Break Holiday</p>
<p>Tuesday 19 March</p> <hr/> <p>read Stokstad ch. 31</p>	<p>Academic art and Manet Cabanel, <u>The Birth of Venus</u>, French Academic art, c. 1863 Manet, <u>Déjeuner sur l'herbe</u> (Luncheon on the grass), no particular movement, c. 1863 Manet, <u>Olympia</u>, no particular movement, c. 1863</p> <p>Impressionism Renoir, <u>The Moulin de la Galette</u>, French Impressionism, c. 1876 Monet, <u>Rouen Cathedral</u>, French Impressionism, c. 1894-95 Degas, <u>The Rehearsal on Stage</u>, French Impressionism, c. 1874 Cassatt, <u>Woman in Black at the Opera</u>, American Impressionism, c. 1879</p>
<p>Tuesday 26 March</p> <hr/> <p>continue Stokstad ch. 31</p>	<p>Symbolism Van Gogh, <u>The Starry Night</u>, Dutch/French Symbolism, c. 1889 Van Gogh, <u>The Night Café</u>, Dutch/French Symbolism, c. 1888 Gauguin, <u>The Vision after the Sermon</u>, French Symbolism, c. 1888 Gauguin, <u>The Day of the God</u>, French Symbolism, c. 1894</p> <p>Catch-up, review for Exam 2</p>
<p>Tuesday 2 April</p> <hr/> <p>study for Exam 2</p>	<p style="text-align: center;">Exam 2</p> <p>Picasso and Cubism Picasso, <u>Les Femmes d'Alger (O.J.)</u>, no particular movement, 1907 Picasso, <u>Study for the Femmes d'Alger</u>, no particular movement, 1907 Braque, <u>Violin and Palette</u>, Cubism, c. 1909-10 Picasso, <u>Bottle of Wine and Dice</u>, Cubism, c. 1914</p>
<p>Tuesday 9 April (cont'd next page)</p>	<p>Expressionism Munch, <u>The Scream</u>, Norwegian Expressionism, c. 1893 Kirchner, <u>Street, Berlin</u>, German Expressionism, c. 1913 Modersohn-Becker, <u>Self-Portrait with Amber Necklace</u>, German Expressionism, c. 1906 Kandinsky, <u>Improvisation 28 (second version)</u>, Russian Expressionism, c. 1912</p>

<p>Tues 9 April cont'd</p> <hr/> <p>read Stokstad ch. 32</p>	<p>Dada and Surrealism</p> <p>Hugo Ball reciting the sound poem <u>Karawane at the Cabaret Voltaire</u>, Dada, c. 1916</p> <p>Duchamp, <u>The Bride Stripped Bare by her Bachelors, Even</u>, Dada, c. 1915-23</p> <p>Dalí, <u>The Persistence of Memory</u>, Surrealist 'dream verism', c. 1931</p> <p>Ernst, <u>The Horde</u>, Surrealist 'automatism', c. 1927</p>
<p>Tuesday 16 April</p> <hr/> <p>read Stokstad ch. 33</p>	<p>Abstract Expressionism: Action Painting and Colorfield Painting * * * museum paper due * * *</p> <p>Pollock, <u>Autumn Rhythm</u>, Action Painting, c. 1950</p> <p>Frankenthaler, <u>Mountains and Sea</u>, Action Painting, c. 1952</p> <p>Rothko, <u>Brown, Blue, Brown on Blue</u>, Colorfield Painting, c. 1953</p> <hr/> <p>Johns, Rauschenberg, and Pop Art</p> <p>Rauschenberg, <u>Canyon</u>, 'Neo-Dada', c. 1959</p> <p>Jasper Johns, <u>Target with Four Faces</u>, 'Neo-Dada', c. 1955</p> <p>Hamilton, <u>Just what is it that makes today's homes so different ...?</u>, Pop Art, c. 1956</p> <p>Lichtenstein, <u>Oh, Jeff ...</u>, Pop Art, c. 1964</p> <p>Warhol, <u>Marilyn Diptych</u>, Pop Art, c. 1962</p>
<p>Tuesday 23 April</p> <hr/> <p>study for Exam 3</p>	<p>Feminisms and activist art</p> <p>Judy Chicago, <u>The Dinner Party</u>, Essentialist Feminism, c. 1974-79</p> <p>Mendieta, from the <u>Tree of Life</u> series, Essentialist Feminism, c. 1977</p> <p>Sherman, <u>Untitled Film Still</u>, Social Constructivist Feminism, c. 1978</p> <p>Kruger, <u>We won't play nature to your culture</u>, Social Constructivist Feminism, c. 1983</p> <hr/> <p>Catch-up, review for exam 3</p>
<p>Tuesday 7 May 5:00-6:30</p>	<p style="text-align: center;">Exam 3 (not cumulative)</p>

General University Policies

In addition to those described here and on the [course webpages](#), this course adheres to policies and procedures that apply to all Suffolk courses with regard to **disability accommodation, academic misconduct, academic complaints, attendance, and credit hour compliance**. A description of these policies can be found at the link <http://www.suffolk.edu/syllabus>.

This course follows the New England Commission of Higher Education's credit hour definition

according to which a 4-credit course should entail a minimum 180 hours of work over the 15 weeks of the semester, as follows:

Assignment/Activity	Engagement Estimate	Hours
Textbook readings	626 pages x 8 minutes per page	83 hours
Preview course webpages	½ hour per topic x 22 topics	11 hours
Review and annotate notes	½ hour per topic x 22 topics	11 hours
Museum visit	4 hours	4 hours
Write museum paper	6 hours	6 hours
Study for exams	3 x 9 hours	27 hours
Class attendance	14 meetings x 3 hours	42 hours
TOTAL		184 hours

Continuity of Learning Plan

This course is anticipated to meet on all scheduled days except Spring Break (13-17 March). In the event that class is cancelled for unanticipated reasons, check your email for a plan to make up the missed material. In absence of any other directives, you should keep up with class preparation and turn in papers on schedule, and assume that any exams or presentations will be done the next class day.

Accommodations for Students with Disabilities

If you need formal, disability-related accommodations, it is very important that you register with the Office of Disability Services (www.suffolk.edu/disability; located at 73 Tremont Street, 7th floor, 617.994.6820, disabilityservices@suffolk.edu) and notify me of your eligibility for reasonable accommodations. Contact me in the first week of class so we can plan how best to implement those accommodations.

Recording Policy

Students are prohibited from making their own recordings of their classes, unless the requesting student is registered with Disabilities Services and the recording of class sessions is an approved accommodation. Written permission must be obtained in advance.

Academic Misconduct

Suffolk University expects all students to be responsible individuals with high standards of conduct. Cheating, plagiarism, unauthorized collaboration, use of unauthorized electronic devices, self-plagiarism, fabrication or falsification of data, and other types of academic misconduct are treated as serious offenses that will result in an automatic zero on the assignment, and will initiate a formal process of inquiry and incur additional disciplinary sanctions. The unauthorized or unacknowledged use of AI technology such as ChatGPT is considered academic dishonesty because it presents work as your own when it was not. Review Suffolk's Academic Misconduct Policy at <http://www.suffolk.edu/studenthandbook/19863.php>

Academic Resources and Student Support Services

The university provides a range of academic, counseling, medical and administrative student resources and support services at:

www.suffolk.edu/student-life

www.suffolk.edu/academics/advising-student-services

www.suffolk.edu/student-life/health-wellness

www.suffolk.edu/student-life/student-services/student-affairs/suffolk-cares

Content Advisory

This course deals with some controversial and challenging subjects, such as religion, gender, sexuality, race, and social class, including representations of the nude body and discussion of ideas and practices that some students may disagree with or be uncomfortable with.

As we examine these topics, we should all remember to be respectful of each other's beliefs and backgrounds, and should keep the discussion anchored in an attempt to understand the contextual meanings and purposes of the works of art that we are covering.

This course fulfills the **VPATH (Visual and Performing Arts: Theory and History)** requirement, the goals and objectives of which are:

Goals	Objectives	Assessment
1. Students will understand the important roles that the visual arts have played in society.	Students will be aware that the visual arts have served multiple purposes in different cultures and at different times.	exams
2. Students will know appropriate (discipline-specific) methods for analyzing works of visual art.	a. Students will be able to perceive significant formal features in works of visual art.	exams, museum paper
	b. Students will be able to describe those formal features using appropriate, discipline-specific language.	exams, museum paper
	c. Students will be able to relate the formal features used in the works to their expressive content and social purpose.	exams, museum paper
	d. Students will recognize the genre or tradition to which works of visual art belong.	exams, museum paper
	e. Students will be able to relate the subjects/genres of such works to their expressive content and social purpose.	exams, museum paper
	f. (optional) Students will be able to compare different subjects, genres, and/or formal choices in relation to different expressive content and social purposes.	exams (comparison questions)
3. Students will understand how the visual arts are related to their contexts.	a. Students will be able to discuss how works of visual art emerged from the ideas and practices of their original context (social, political, religious, cultural, etc.)	exams, museum paper
	b. (optional) students will be able to discuss how works of visual art attempt to affect or influence the ideas and practices of their original context.	exams, museum paper
4. Students will understand how learning and experiences inside and outside the classroom are connected and interdependent.	Students will be able to apply course-acquired knowledge and skills to analyze works of art seen in person at local museums and galleries.	museum paper

Select assignments in this course may be used for institutional and program assessment purposes and will be handled confidentially.