

# ARH 102A: Art History 2

Spring 2024 • TTh 3:30-4:45 EDT/EST • Samia Center 216 • on-campus / in-person only  
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**office hours** via Zoom — email for appointment  
**course website** <http://www.charlesacramer.com/arh102/>

## + Course description and goals

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(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 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; and from spiritual transcendence to sensual indulgence.
- Have the basic tools of visual literacy, including an ability to analyze a work's subject matter and form to understand and articulate not only what images communicate, but also how they communicate their meanings.

## + Textbook and strategy for success

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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 topic. 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 questions on the study guide? 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

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

- **Attendance** is required (in person), but you get three 'free' absences to cover any illness, emergency, missed bus, and so forth. Save them for when you really need them, though: more than three 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):

<b>3 exams</b> 250 pts. each;	<b>museum paper</b> 150 pts.;	<b>attendance &amp; participation</b> 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 for exam 2

The 1700s & early 1800s	read Stokstad chapter 30 (57 pp.)
Thursday 22 February	The Baroque and Rococo in France Rubens, <u>Henri IV receiving the portrait of Marie de'Medici</u> , Flemish Baroque, c. 1625 Le Vau, Mansart & Le Notre, <u>Versailles palace &amp; gardens</u> , various views, French Baroque, c. 1670-85 Boucher, <u>The Shepherd's Presents</u> , French Rococo, c. 1737 Fragonard, <u>The Swing</u> , French Rococo, c. 1767
Tuesday 27 February	Neo-Classicism 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
Thursday 29 February	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
Thursday 29 February	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
Tuesday 5 March	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
The late 1800s	read Stokstad chapter 31 (53 pp.)
Thursday 7 March	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
11-15 March	Spring Break
Tuesday 19 March	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
Thursday 21 March	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
Tuesday 26 March	Catch up, review for exam 2
Thursday 28 March	<b>Exam 2</b>

## Schedule of topics, readings, and works to know for exam 3

The early 1900s	read Stokstad chapter 32 (65 pp.)
Tuesday 2 April	Picasso and Cubism Picasso, <u>Les Demoiselles d'Avignon</u> , no particular movement, 1907 Picasso, <u>Study for the Demoiselles</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
Thursday 4 April	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
Tuesday 9 April	Dada and Surrealism Hugo Ball reciting the sound poem <u>Karawane at the Cabaret Voltaire</u> , Dada, c. 1916 Duchamp, <u>The Bride Stripped Bare by her Bachelors, Even</u> , Dada, c. 1915-23 Dalí, <u>The Persistence of Memory</u> , Surrealist 'dream verism', c. 1931 Ernst, <u>The Horde</u> , Surrealist 'automatism', c. 1927
Thursday 11 April	Abstract Expressionism: Action Painting and Colorfield Painting Pollock, <u>Autumn Rhythm</u> , Action Painting, c. 1950 Frankenthaler, <u>Mountains and Sea</u> , Action Painting, c. 1952 Rothko, <u>Brown, Blue, Brown on Blue</u> , Colorfield Painting, c. 1953
The late 1900s	read Stokstad chapter 33 (55 pp.)
Tuesday 16 April	Johns, Rauschenberg, and Pop Art Rauschenberg, <u>Canyon</u> , 'Neo-Dada', c. 1959 Jasper Johns, <u>Target with Four Faces</u> , 'Neo-Dada', c. 1955 Hamilton, <u>Just what is it that makes today's homes so different ...?</u> , Pop Art, c. 1956 Lichtenstein, <u>Oh, Jeff ...</u> , Pop Art, c. 1964 Warhol, <u>Marilyn Diptych</u> , Pop Art, c. 1962
Thursday 18 April	Feminisms and activist art <p style="text-align: right;">* * * <b>museum paper due</b> * * *</p> Judy Chicago, <u>The Dinner Party</u> , Essentialist Feminism, c. 1974-79 Mendieta, from the <u>Tree of Life</u> series, Essentialist Feminism, c. 1977 Sherman, <u>Untitled Film Still</u> , Social Constructivist Feminism, c. 1978 Kruger, <u>We won't play nature to your culture</u> , Social Constructivist Feminism, c. 1983
Tuesday 23 April	Catch up
Thursday 25 April	Review for exam 3
Tuesday 7 May 2:00-3:30 PM	<b>Exam 3</b> (not cumulative)

# 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	28 meetings x 1.5 hours	42 hours
<b>TOTAL</b>		<b>184 hours</b>

## **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](http://www.suffolk.edu/disability); located at 73 Tremont Street, 7th floor, 617.994.6820, [disabilityservices@suffolk.edu](mailto: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](http://www.suffolk.edu/student-life)

[www.suffolk.edu/academics/advising-student-services](http://www.suffolk.edu/academics/advising-student-services)

[www.suffolk.edu/student-life/health-wellness](http://www.suffolk.edu/student-life/health-wellness)

[www.suffolk.edu/student-life/student-services/student-affairs/suffolk-cares](http://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, museum paper
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), museum paper
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.