Course Description
This course presents an overview of major monuments, movements and masters in the visual arts for the period 1400 to 1900, primarily in the West. While focused on painting, sculpture, and architecture, it will also consider related media, such as prints, decorative arts, and photography. Broadly chronological in organization, the course is further divided into conceptual units based on three over-arching themes: Naturalism, Style, and Avant Garde. Each conceptual theme will guide our approach to the material falling within the corresponding chronological window. For example, in our study of 15th- and 16th-century art in southern and northern Europe, we will pay particular attention to the growing interest in and investigations of the material world and revolutionary advances in its naturalistic depiction by artists—related trends that come under the heading of “Naturalism.” We will consider works of art not only as aesthetic objects but also as cultural artifacts. Therefore, function and context join form and content as equal objects of inquiry. Lectures, core readings, discussion, and frequent and varied writing assignments will also introduce students to a range of critical approaches to frame their study of other key issues (gender, narrative, patronage, modernity) and to shed light on art history as an academic discipline.

Prerequisite
None

Course Objectives and Learning Outcomes
Art history survey courses have two primary objectives: first, to develop the intellectual habits and technical knowledge required to understand the objects created throughout history by cultures; and secondly, to understand why the people of these cultures assigned importance and value to these creations. By the end of the course, students will be able to identify and classify major works of art, employ historical concepts and terminology in the discussion of artworks, and discuss artworks and artistic styles in relation to their historical contexts.

Textbook
The required text for this course is Fred Kleiner’s *Gardner’s Art Through the Ages: A Concise History of Western Art* (4th edition), ISBN-13: 978-1305577800. Copies are available at the Loyola Bookstore or through sites like Amazon. Additional readings, available on Blackboard or distributed in class, will supplement the textbook and are also required unless otherwise specified on the syllabus.
Course Requirements & Assignments

- Punctual, regular attendance at lectures and the preparation of assigned readings before each class are absolute requirements. Late arrival or early departure will count as an absence. See below for attendance policy details.
- In-class quizzes, both announced and unannounced, will be given sporadically throughout the semester. No make-up quizzes will be given.
- Two writing assignments (hard copies) will be due during the semester (see Important Dates below for schedule): a descriptive paper (3 pages) in early February and an analytical paper (6-7 pages) near the end of the term.
- Short writing exercises and other in-class activities will be part of the regular routine in the course. These assignments are meant to encourage engagement with both exemplary critical writing in art history and larger questions of meaning, analysis, and interpretation in the visual arts. They are also intended to help students to develop skills in the descriptive analysis of visual materials.
- Two midterms will be administered in class on TBA and TBA. The final examination date is set for Exam Day. **Exams must be taken on the dates given. Everyone must submit the Analytical Paper and take the final exam in order to pass the course.**
- Students may also be expected to visit (in person) a museum, either on their own or as part of a class activity. Proof of museum visits in the form of ticket stubs or admission receipts may be requested.

**Grading**

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<th>Component</th>
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<tr>
<td>Midterm Exams</td>
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<tr>
<td>Descriptive Paper</td>
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<tr>
<td>Analytical Paper</td>
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<td>Quizzes</td>
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<td>In-class writing assignments</td>
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<tr>
<td>Final Exam</td>
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**Important Dates**

- Jan 31—Descriptive paper due in class
- Jan 24 & Feb 28—Midterm exams in class
- April 30—Analytical paper due in class
- May 7—Final Examination, 2-4 pm

**Technology Rules**

In the interest of active engagement and participation in class, **the use of electronic devices—for example, cell phones, pagers, and laptops—is not permitted. Cell phones are to be turned off. Penalties may be assessed against the midterm and final exam grades for cell phones that ring in class.**

**Online Resources**

In addition to readings from *Gardner’s Art Through the Ages* and those posted on Blackboard, frequent short video and reading assignments will be drawn from khanacademy.org, an online “textbook” for art history. Another digital resource is the encyclopedic Metropolitan Museum of Art’s *Heilbrunn Timeline of Art History* (MMHT): [http://metmuseum.org/toah/](http://metmuseum.org/toah/). A very useful book, *Writing About Art*, is now available completely online at no charge: [www.writingboutart.org](http://www.writingboutart.org).
Special Accommodations  A student with a disability that qualifies for accommodations should contact the Office for Accessible Education, at 865-2070 or 865-2108 (Academic Resource Center, Monroe Library, 2nd floor). A student wishing to receive test accommodations (e.g., extended test time) should provide the instructor with an official Accommodation Form from OAE in advance of the scheduled test date. You have a legal right to certain accommodations; exercise your rights!

Attendance & Late Work  More than two unexcused absences may result in a lower final grade in the course. More than four unexcused absences will result in a final grade of F. Excused absences are typically, accompanied by signed notes from doctors or deans. If you miss class because of illness, document the reason for your absence by going to Health Services. Even excused absences, if excessive, may compromise a student’s final grade. In the event of an absence, students are responsible for making up all readings and getting notes from others in the class.

Decorum & Academic Integrity  Respect, civility, and intellectual honesty are governing principles in this course. All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A statement and explanation of the University’s Honor Code and a summary of procedures and consequences related to academic integrity violations may be found in the University Bulletin 2014-15.

Semester Reading Assignments  
(To be completed before the class meeting on the corresponding date)

Introduction

Conceptual Unit I:  Naturalism

Northern Renaissance: Van Eyck to Bruegel  
Gardner’s, chapter 8, pp. 216-226; chapter 9, pp. 277-280, 282-286  
Khan Academy: Van Eyck, The Arnolfini Portrait  
Khan Academy: Bruegel, Hunters in the Snow (Winter)

Early Italian Renaissance  
Gardner’s, chapter 8, pp. 228-250  
Khan Academy: Linear Perspective: Brunelleschi’s Experiment

Sixteenth-Century Italy  
Gardner’s, chapter 9, pp. 252-277  
Khan Academy: Michelangelo, Studies for the Libyan Sibyl...

Islamic Art  
Gardner’s, chapter 5, pp. 146-157  
Khan Academy: Ilkhanid Mihrab

Midterm I
CONCEPTUAL UNIT II: STYLE

Italian Baroque I: Painting
Gardner’s, chapter 10, pp. 290-292, 297-301
Varriano, Caravaggio: The Art of Realism, pp. 1-4, 129-131
Khan Academy: Baroque Art in Europe, An Introduction (short essay)
Khan Academy: Gentileschi, Judith and Holofernes
Khan Academy: Caravaggio, Calling of St. Matthew

Italian Baroque II: Architecture & Sculpture
Gardner’s, chapter 10, pp. 292-297
Khan Academy: Bernini, St. Peter’s Square
Khan Academy: Pozzo, St. Ignatius Chapel, Il Gesù

Descriptive paper (hard copy) due in class

Art at Court: Rubens, Velázquez & Van Dyck
Gardner’s, chapter 10, pp. 301-306
Rubens, letter to Justus Sustermans on Consequences of War
Khan Academy: Rubens, The Consequences of War
MMHT: Velázquez (https://www.metmuseum.org/toah/hd/vela/hd_vela.htm)
Khan Academy: Velázquez, Las Meninas
Khan Academy: Anthony Van Dyck, Charles I at the Hunt

Golden Age Dutch Painting
Gardner’s, chapter 10, pp. 306-313
Khan Academy: Judith Leyster, Self-Portrait

Baroque Classicism & the Absolute State
Gardner’s, chapter 10, pp. 313-319
David K. Holt, An Example for Art-Critical Instruction: Roger de Piles
MMHT: Poussin (http://www.metmuseum.org/toah/hd/pous/hd_pous.htm)
Khan Academy: Poussin, Landscape with St. John
MMHT: Claude Lorrain (http://www.metmuseum.org/toah/hd/clau/hd_clau.htm)

Call of the ‘Wild”: French Rococo and the English Landscape Garden
Gardner’s, chapter 11, pp. 320-326
Khan Academy: Boucher, Madame Pompadour
Khan Academy: Unlocking an 18th-Century French Mechanical Table

Revival & Revolution: Neoclassicism in Europe & America
Gardner’s, chapter 12, pp. 329-338
Winckelmann, “Natural Beauty,” “Noble Simplicity and Quiet Grandeur”
Khan Academy: Girodet, The Sleep of Endymion
Romanticism
Gardner’s, chapter 12, pp. 339-348
Delacroix, on Romanticism, from the Journals
Khan Academy: Turner, The Slave Ship
Nochlin, Why Have There Been No Great Women Artists?

Sense of Self: Portraiture from the ‘Grand Manner’ to Goya
Gardner’s, chapter 12, pp. 326-328
Khan Academy: Goya, The Family of Charles IV
West, “Portraiture: Power & Status,” pp. 71-81, 97-103
Vigée-Lebrun, “Advice on the Painting of Portraits”

MIDTERM II

MARDI GRAS BREAK

MARDI GRAS BREAK

CONCEPTUAL UNIT III: AVANT-GARDE

Realism
Gardner’s, chapter 12, pp. 348-351
Courbet & Proudhon, letters and excerpts on Realism
Khan Academy: Bonheur, Plowing the Nivernais

Pre-Raphaelites & the Age of Eclecticism
Gardner’s, chapter 13, pp. 355-356
Khan Academy: John Roddam Spencer Stanhope, Thoughts of the Past
Khan Academy: William Butterfield, All Saints, Margaret Street

Photography
Gardner’s, chapter 13, pp. 358-361
MMHT: Julia Margaret Cameron, (https://www.metmuseum.org/toah/hd/camr/hd_camr.htm)
Baudelaire, The Modern Public and Photography (excerpt)

Nineteenth Century and Modern Life
Gardner’s, chapter 12, pp. 352-353; chapter, 13, 363-364
Khan Academy: Caillebotte, The Floor Scrapers
Zola, Characteristics of Manet’s Style

Impressionism I
Gardner’s, chapter 13, pp. 364-368
Khan Academy: Caillebotte, Paris Street, Rainy Day
Khan Academy: Monet, Rouen Cathedral series

Impressionism II
Pollock, Modernity and the Spaces of Femininity
Khan Academy: Cassatt, In the Loge
American Art 1850-1900
Gardner’s, chapter 11, pp. 328-329
Gardner’s, chapter 12, p. 348, 353-355
Khan Academy: Sargent, Carnation, Lily, Lily, Rose

19th-Century Architecture
Gardner’s, chapter 12, pp. 357-358
Garner’s, chapter 13, pp. 379-381
Sullivan, The Tall Office Building Artistically Considered
Otto Wagner, “Style”

Post-Impressionism I
Gardner’s, chapter 13, pp. 368-374
Khan Academy: Seurat, A Sunday on La Grande Jatte
Khan Academy: Van Gogh, Self-Portrait Dedicated to Paul Gauguin

Post-Impressionism II
Gardner’s, chapter 13, pp. 368-374
Khan Academy: Seurat, A Sunday on La Grande Jatte
Khan Academy: Van Gogh, Self-Portrait Dedicated to Paul Gauguin

EASTER BREAK

EASTER BREAK

Cézanne
Gardner’s, chapter 13, 374-375
Khan Academy: Cézanne, The Large Bathers

Fin-de-Siècle
Gardner’s, chapter 13, 376-379
Khan Academy: Hector Guimard, Cité entrance, Paris Métropolitain
Khan Academy: Tiffany, Hair Ornament

Review

FINAL EXAM, 2-4 pm