ARTH 1138
Introduction to Art History II:
15th Century to the PresentArt and Art History Department

Syllabus – Winter Session

Syllabus information may be subject to change.

Course and Instructor Information

Course Title: ARTH 1138: Introduction to Art History II: 15th Century to the Present
Credits: 3
Format: Online, asynchronous
Prerequisites: None
Professor: Robin Greeley, Professor of Art History, Department of Art & Art History, UConn

Email: robin.greeley@uconn.edu I will make every effort to reply within 24 hours (Mon-Fri).

Check HuskyCT Frequently: Online Courses are interactive: they are not designed to be independent study classes. Your participation (esp. in Discussion Board assignments) is essential to creating a dialogue with others in the class. You must therefore participate and establish a presence within HuskyCT to be successful.

"Questions for the Professor": If you have any "non- personal" questions related to the course –e.g. requirements, clarification of assignment directions/expectations, problems with course navigation, broken links, questions about the readings or videos, etc.-- **please email me directly** to let me know so that I can alert others. All private or "personal" issues you may wish to communicate will be held in strict confidence.

Announcements and Emails: HuskyCT is your main source of information from your instructor. Announcements and emails will be posted in Husky/CT throughout the life of the courses. Not checking HuskyCT for reading announcements and email is not an acceptable reason for not getting the information.

Credit Hours and Workload: This is a 3-credit course consisting of 9 learning modules. We move at a rapid pace; don't fall behind! Per the University's Credit Hour Policy, each credit earned requires approximately 3 hours per week over a 14-week semester (or 42 hours total) of academic work, which can be in the classroom and out of class. For in-person (P/PR) and online synchronous (OS) course modalities, this is usually distributed as 1 hour in class plus a *minimum* of 2 hours of student work out of class. For online asynchronous courses (OA) such as this one, the *minimum* number of hours is a combined total required for an in-person/synchronous course.

Course Materials

Required course learning materials:
All learning materials (readings and videos) will be available through *Perusall*, accessed in the "Content" folder within our course website.

Course Description

ARTH 1138 provides a comprehensive introduction to what is commonly called the "Western" tradition of visual art from the fifteenth century to the present, and the methods that art historians use to interpret visual

culture. Focusing on selected art works and artistic traditions in Europe and the Americas, we explore the social, cultural, political and artistic contexts that shaped –and were shaped by—the visual arts. We will consider, for example, changing notions of what constituted an "artwork" – its formal and material properties, the social role of the artist, craftsperson and patron in its production, and changes in the purposes that art served at different historical moments. We will also explore how visual images functioned within changing relations of power; that is, how artworks served to legitimize royal, religious or state authority, and to naturalize –or challenge-- social norms (or ideologies) concerning race, gender, class and individual subjectivity.

We will also track how historic modes of exchange –political, economic, social, cultural-- between "Western" and "non-Western" cultures shaped the production and uses of visual art in Europe and the Americas. These include the growth of maritime trade and spread of international banking in Renaissance Italy; 17th century Dutch commerce and its colonial empire in the East Indies and the Americas; Spanish expansion throughout Europe and its conquest of the New World; the Middle Passage and transatlantic slave trade, and its global repercussions; the "Age of Empire" as Eric Hobsbawm defined it, and the impact of Enlightenment philosophy in the 18th century; 19th century imperialisms, the pressures of modernization in 20th/21th centuries leading to spatial/temporal compression in how we experience the world today,

In all cases, we will consider works of art and visual culture as necessarily embedded in their changing historical conditions. We will therefore focus on how the social and cultural circumstances in which artworks were produced, and the interests they served, intersected with processes of visual representation.

Course Objectives

By the end of the course, students should be able to:

1. Describe the distinctive visual characteristics of the principal stylistic categories of painting and sculpture in Europe and its global encounters from 1400CE to the present.
2. Apply a working vocabulary and set of interpretive skills to analyze visual forms as a mode of communication --what art historians call *formal analysis*.
3. Analyze how visual art and aesthetics served various political, social or religious interests in Europe and its global encounters from 1400CE to the present.
4. Explain how visual art intersected with European global interchange --whether through trade, diplomacy, conquest or colonial expansion-- with non-European cultures.
5. Analyze how aesthetic principles and practices could serve to bolster, or to undermine, political, social, cultural or behavioral norms at particular historical moments.

Course Schedule:
A weekly schedule of the reading and assignments (readings & videos, quizzes, essays) is posted on our Husky CT website. Each module will involve learning materials (readings and videos), a short quiz and a short essay.

NOTE: Materials for each module will become available the Sunday before each week begins. Within each module, quizzes will only become available on the day they are due.

Course Requirements and Grading

Summary of Course Grading:

Course Components	Weight
Perusall	33.33%
Quizzes	33.33%
Essays	33.33%

Perusall

- Due dates: see Course Schedule. Comments submitted after the deadline will not be accepted.

Readings & Videos: you are responsible for completing all the assigned readings & videos in each module. For each module, you will be collaboratively discussing the readings in the online platform Perusall, accessed through our HuskyCT website.

- **Perusall.com group discussion**: Go to HuskyCT ARTH 1138 →PERUSALL →Assignments→ choose a reading or video. Once in the reading, you can highlight a portion of text (in videos, at any point in the video). This opens a commentary box in which you can post your comment. You can –and should--also comment on your colleagues' posts in the thread.
    - Perusall helps you **learn faster** by collaboratively annotating the readings and communicating with your classmates. Collaboration gets you help whenever you need it, makes learning more fun, enables you to help others (which research shows is also a great way for you to learn).
    - Your **goals** in annotating each reading assignment are:
        - (1) to **demonstrate your grasp of the principal arguments** of each essay. This will help you analyze and retain each essay's main arguments, to build a body of knowledge. Random comments will not score highly.
        - (2) to **stimulate discussion** by posting good comments or questions, especially regarding the essay's principal arguments.
- **Grading commentaries**: your comments and reply posts will be graded according to the following criteria:
    - **Commenting**: unless otherwise indicated, all assignments will require **minimum 5 comments** to reach full marks (this is a minimum. You can of course submit more comments).
    - **Analyzing:** Comments should be closely attuned to analyzing the essay's argument (i.e. comments that merely express personal opinions, focus on minor points, or which veer off on irrelevant tangents will not score highly).
    - **Contributing** thoughtful comments to the class discussion, spread throughout the entire reading (**see some examples**);
    - **Reading** all the way to the end of the assigned reading;
    - **Posing thoughtful questions** and comments that elicit responses from classmates;
    - Thoughtfully **answering** questions from others; thoughtfully **commenting on others' posts**.
    - When **responding** to another's post, do much more than state agreement or disagreement. Justify and support your observations. The most successful postings include examples, reasons, and facts; cite sources when used.

For each assignment the Professor will evaluate the commentaries you submit on time. Based on the overall body of your commentaries, you will receive a score for each assignment as follows

- 4 = demonstrates exceptionally thoughtful and thorough reading of the entire assignment;
- 3 = demonstrates thoughtful and thorough reading of the entire assignment;
- 2 = demonstrates superficial reading of the entire assignment OR thoughtful reading of only part of the assignment;
- 1 = demonstrates superficial reading of only part of the assignment.
- 0 = minimal or no engagement

Perusall grade scale	% or points
A	4.0 points
A-	3.7-3.9 points
B+	3.3-3.6 points
B	3.0-3.2 points
B-	2.7-2.9 points
C+	2.3-2.6 points
C	2.0-2.2 points

C-	1.7-1.9 points
D+	1.3-1.6 points
D	1.0-1.2 points
D-	0.7-0.9 points
F	0.0 -0.6points

Quizzes
Each module will include one short quiz. Quizzes each consist of ten (10) **short answer questions** based on readings, videos, and the instructor's presentations of the material covered in each module. Unless otherwise instructed, your answers should not exceed **50 words** per question. **Quizzes will be made available only on the date listed in the Course Schedule.** The quizzes are timed to remain open for 45 minutes, so that starting the quiz will set the timer running. You will therefore not be able to exit the quiz and return to it later. Once you start, you'll need to complete it. It is important that you complete all learning material (readings & videos) **before** beginning each quiz.

Essays
Each module will include one short essay. Essays will address a specific image or image comparison. Essay instructions will provide you with a prompt to guide your response. Frame your essays with a strong opening argument (not an opinion), backed up with close visual analysis of the artwork(s) and references (including direct citations where appropriate) to the module readings and videos. Do not offer opinions (i.e. personal beliefs or loose observations not anchored in the learning materials). In addition to being assessed for completeness and application/knowledge of course material, essays will also be assessed for their organization and writing style. Remember: any use of AI is prohibited.

How to submit your essays:
You will submit each essay as a PDF --labelled thus: LastName.Essay#.pdf --as an attachment emailed to the Professor at robin.greeley@uconn.edu. Essays not submitted in this format will not be counted. Don't forget to include your name in the header of your essay text.

Word Limits
In your essays, you must **answer all parts of the question** within **400 words**. Your job is to craft the best and fullest answer to the assigned question, and to express yourself concisely **AND** fully. The word limit should encourage you to really think through your answer and to decide how best to make your key points efficiently. As you'll discover, it is much more challenging to write a very good SHORT answer than a rambling, long one.

Grading Scale:

Grade	Letter Grade	GPA
93-100	A	4.0
90-92	A-	3.7
87-89	B+	3.3
83-86	B	3.0
80-82	B-	2.7
77-79	C+	2.3
73-76	C	2.0
70-72	C-	1.7
67-69	D+	1.3
63-66	D	1.0
60-62	D-	0.7
<60	F	0.0

Due Dates and Late Policy
All course due dates are identified in the online course schedule. Deadlines are based on Eastern Standard Time; if you are in a different time zone, please adjust your submission times accordingly. *The instructor reserves the right to change dates accordingly as the semester progresses. All changes will be communicated in an appropriate manner.* Please log into the course at least every other day.

Due dates are fixed. Late work will not be accepted without a valid, documented excuse for not posting assignments on time. Extensions in these cases will be decided on a case-by-case basis and *in advance of the deadlines.*

Feedback and Grades
I will make every effort to provide feedback and grade your exercises within 24 hours. To keep track of your performance in the course, refer to Gradebook in HuskyCT.

Student Responsibilities and Resources

As a member of the University of Connecticut student community, you are held to certain standards and academic policies. There are numerous resources available to help you identify and understand these policies, and to succeed in your academic work. Review these important standards, policies and resources, which include:

- **The Student Code**
  - The Student Code is available here: https://community.uconn.edu/the-student-code/
  - Academic Integrity: addresses Academic Misconduct, i.e. dishonest or unethical behavior such as **PLAGIARISM**, which includes copying sources, failing to properly credit sources, passing off others' ideas as your own, and cheating.
  - This includes use of AI. Thus, in this course, any use of generative AI (e.g. ChatGPT; Google Gemini, etc.) is prohibited.
  - **NOTE:** Plagiarism -- even if accidental or unintentional-- will result in a FAILING grade in this course. Your responsibility is to understand what constitutes plagiarism and avoid it.
  - Resources on Learning to Recognizing and Avoiding Cheating and Plagiarism: https://uconn.libwizard.com/f/plagiarism
- Copyrighted Materials
- Netiquette and Communication
- Adding or Dropping a Course
- Academic Calendar
- Policy Against Discrimination, Harassment and Inappropriate Romantic Relationships
- Sexual Assault Reporting Policy

Students with Disabilities

The University of Connecticut is committed to protecting the rights of individuals with disabilities and assuring that the learning environment is accessible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, please let me know immediately so that we can discuss options. Students who require accommodations should contact the Center for Students with Disabilities, Wilbur Cross Building Room 204, (860) 486-2020 or http://csd.uconn.edu/.

Blackboard measures and evaluates accessibility using two sets of standards: the WCAG 2.0 standards issued by the World Wide Web Consortium (W3C) and Section 508 of the Rehabilitation Act issued in the United States federal government." (Retrieved March 24, 2013 from Blackboard's website)

Software/Technical Requirements (with Accessibility and Privacy Information)

The software/technical requirements for this course include:

- HuskyCT/Blackboard (HuskyCT/ Blackboard Accessibility Statement, HuskyCT/ Blackboard Privacy Policy)
- Adobe Acrobat Reader (Adobe Reader Accessibility Statement, Adobe Reader Privacy Policy)
- Google Apps (Google Apps @ UConn Accessibility, Google for Education Privacy Policy)
- Microsoft Office (free to UConn students through uconn.onthehub.com) (Microsoft Accessibility Statement, Microsoft Privacy Statement)
- Dedicated access to high-speed internet with a minimum speed of 1.5 Mbps (4 Mbps or higher is recommended).

Where To Go For Help

Technical and Academic Help provides a guide to technical and academic assistance.

This course is completely facilitated online using the learning management platform, HuskyCT. If you have difficulty accessing HuskyCT, you have access to the in person/live person support options available during regular business hours through the Help Center. You also have 24x7 Course Support including access to live chat, phone, and support documents.

Minimum Technical Skills

To be successful in this course, you will need the following technical skills:

- Use electronic mail with attachments.
- Save files in commonly used word processing program formats.
- Copy and paste text, graphics or hyperlinks.
- Work within two or more browser windows simultaneously.
- Open and access PDF files.

University students are expected to demonstrate competency in Computer Technology. Explore the Computer Technology Competencies page for more information.

Evaluation of the Course

Students will be provided an opportunity to evaluate instruction in this course using the University's standard procedures, which are administered by the Office of Institutional Research and Effectiveness (OIRE).

Course Module Outline

Course Orientation:

Review the Course Syllabus and Course Schedule. Check out the Professor's information about the course. Review the computer and digital tools needed for this course. Look over the course's organization and tools, as well as the University of Connecticut's academic policies. Take the syllabus quiz and complete the (ungraded) Perusall practice assignment. And don't forget to introduce yourself to your fellow classmates on our Discussion platform. Check out your classmate's introductions too!

Week 1

Module 1: Introduction: our course; art history; visual analysis.

In this module, we'll cover two things. First, we'll discuss the discipline of art history -- what makes it different from other disciplines? What are its methods and techniques? Second, we'll focus on the main tool of art history: visual analysis. Visual, or formal, analysis is vital to understanding an artwork's aesthetic and cultural functionality. But formal analysis does not simply mean describing what you see in a painting or sculpture, or attributing a "meaning," symbolism, or an artist's intention to what you see. It means analyzing the artwork by breaking it down into the component parts that make it up –i.e.

its structuring elements, such as composition, space, line, color, form, mass, etc.—and understanding the aesthetic effects these elements create. These components form the basis of an artist's visual language, and condition how we, as viewers, perceive an artwork.

Module 2: Humanism & the Renaissance (1500-1600).
In this module, we will discuss how the rise of humanist philosophy, and the "rediscovery" of the ancient cultures of Greece and Rome, marked a fundamental shift in visual art in 14th and early 15th century Italy. We'll track this shift across three areas: the illusionistic depiction of space (Giotto), the emergence of naturalism (Ghiberti), and the invention of pictorial narrative (Giotto & Ghiberti). We'll then examine Leon Battista Alberti's theory of linear perspective and how it reconceptualized pictorial space and its representation in painting and sculpture (Masaccio, Perugino, and Donatello). Finally, we'll focus on the role that "Great Artists" of the High Renaissance (e.g. Michelangelo, Raphael, and Bramante) played in Pope Julius IIs ambitious project to build the Vatican, and analyze the impact of humanism on both the artworks and their role in promoting the pope's reign.

Module 3: Baroque Art: The Reformation & Counter-Reformation (1500-1700).
This module examines how the Protestant Reformation and the Catholic Church's aggressive response to it transformed the religious, political, and artistic landscape of 16th century Europe. Protestant reformers mobilized the medium of printmaking and recruited major German artists (Cranach, Pencz) to produce didactic images aiming to instruct worshipers in Protestant beliefs and practices, while demonizing the Catholic Church. Roman Catholics, on the other hand, zealously enlisted on the power of art to reinforce Church doctrine and win over parishioners with bold and sensational depictions of spiritual ecstasies, religious conversions, martyrdom and torment (Caravaggio, Bernini, Gentileschi). Emphasizing the dramatic style of the *Baroque*, the Church promoted an art of visual intensity, sensorial impact, and extremely dynamic visual effects that depicted faith as "spectacle." We will further see how the Catholic Church exported this spectacular Baroque style to the so-called New World (the Americas), as a principal mechanism through which to expand its empire and bring millions of indigenous Americans into the fold of Catholicism.

Week 2

Module 4: Baroque Art: Dutch Art & Global Trade (1600-1700). In this module we look at the art produced by the Dutch Republic and the Netherlands during the 17th century by artists such as Rembrandt, Peter Paul Rubens and Johannes Vermeer. Here, the political independence and abundant wealth of the Dutch middle class, facilitated by a vast global empire of trade, brought about an independent commercial art market that expanded the social classes who purchased artworks. This resulted in the rise of new types of paintings –portraits, still lives, landscapes and genre scenes—that reflected the social aspirations of this new middle class. We will also see how the Dutch East India Company and the Dutch West India Company facilitated encounters with non-Europeans that, increasingly over the century, shifted the terms of artistic representation from open engagement to stereotyped degradation of the "Other."

Module 5: The French Revolution & its Global Effects (1750-1810). Here we will look at Neoclassicism, the Enlightenment, and revolution. We'll examine the dramatic changes in art and society which, sparked by Enlightenment philosophy and political discord, culminated in the French Revolution (1789)-- an event that instituted modern democracy and universal human rights. Comparing two distinct and antithetical aesthetic movements –*Rococo* (Boucher, Fragonard) and *Neoclassicism* (David, Girodet, Benoist)—we'll track Jacques-Louis David's response to the complex demands of painting at a time of political upheaval. We'll also consider the issue of slavery and the representation of the Black body in the aftermath of the Revolution. Looking at the war for independence of France's prized colony in the Americas, Saint-Domingue, we'll chart how enslaved Africans deployed Enlightenment ideals and aesthetics in their fight to declare the sovereign nation of Haiti.

Module 6: Romanticism: Orientalism and Empire (1820-1850). After the Revolution, young artists and writers embraced *Romanticism,* a movement focused around one's personal and subjective sensations, stressing emotion, intuition, the personal and the irrational (dreams, visions, desires) as sources of inspiration. Nature, painted with the imaginative sensibility of the aesthetic sublime, took on intense emotional and metaphorical meanings (J.M.W.Turner), while depictions of the "Orient" (today's Middle East) served as pretexts for expressing such intense passions as brutality and cruelty (Gros), or lust, eroticism, and sexual desire (Delacroix, Ingres). This module examines two opposed –and conflicting-- political messages that the Romantic style in painting could support: on the one hand, a celebration of French colonialism and domination of the Middle East and, on the other, a condemnation of the French government's corrupt incompetence (Géricault).

Week 3

Module 7: Realism and Impression (1850-1900).

This module looks at artists from Courbet to Manet, Renoir and Monet. Realism dominated European art during the 1848 Revolution when images of peasant and laboring classes became a flashpoint for political and social discontent. By the 1860s, avant-garde artists like Manet, Monet and Renoir adapted the style to celebrate modernity and the modernization of urban life in Paris.

Module 8: Modernism and the "Primitive" (1900-1920). Here, we'll track the development of *Cubism,* beginning with Braque and Picasso's elaboration of an art that would mark the most radical break with conventions of pictorial representation since the Renaissance. Cubism began by combining multiple views and perspectives, analyzing representation in terms of planes, shapes, geometrical form, and their visual presence on a flat canvas surface. But Cubism quickly developed a whole new way of thinking about the relationship between vision and representation, image and reality. We will consider how Picasso's *Les Demoiselles d'Avignon* (1907) originated stylistic tactics that aggressively shattered Western conventions of illusionism, and assimilated the Otherness of the so-called "primitive" to lay bare the fiction of feminine sexuality and its representation in the social relations of modern capitalism.

Module 9: Women Artists & Performance Art (1960s to the present). Performance is ephemeral, momentary and, as such, resists commodification for the art market. The gestures and movements of the actions situate the performance artwork in real space and real time, and create an interpersonal connection of the performer(s) with the audience, often directly involved in the performance itself. By its very "liveness," performance art blurs the boundary between art and life, thereby giving social, political, and cultural dimensions tangible form. To grasp its critical potential, we'll look at Yoko Ono's *Cut Piece* (1964) that probes the question of gender and race. We will also look at Latin America, where the socially and politically motivated works of Guatemalan artist Regina José Galindo address on-going human-rights abuses, social injustices, and preserving historical memory of civil war against its erasure.

END.