

## ART 185-011: HISTORY OF ART III SYLLABUS

### Neoclassical to Today



“Art is not only a form of action, it is a form of *social* action. For art is a type of communication, and when it enters the environment it produces its effects just as any other form of action does.”

-Mark Rothko

### Information and Policies

#### Course Information

Spring 2022  
TR 5:00-6:15  
GUGG 0001  
3 Credits  
CRN: 20740

#### Instructor Name and Instructor Contact Information

Sarah Redman (She/They)  
[sarah.redman@unco.edu](mailto:sarah.redman@unco.edu)

#### Instructor Student Drop-In Hours

Zoom meetings available  
by appointment

#### Welcome

I am delighted to welcome you to Art History III! I first fell in love with art history right here at UNC. Art History I was my first college class and I immediately knew it was the right place for me. I graduated from UNC with degrees in Philosophy and Art and Design (with an Art History Emphasis) and went on to earn an M.A. in Art History from the University of Iowa. My favorite period to study is the late Roman Empire, but this course covers many works, artists, and movements that I really love. Art history is such a valuable field of study because it is a unique approach to human history, highlighting throughout the ages what humanity values, how we see the world around us, and what we see as our role in it. I can't wait to dive into these ideas with you this semester!

#### Course Catalog Description

A general survey class of global art traditions from Neoclassical Art to Contemporary Art of the 21st Century. The emphasis of this survey is on the major movements and civilizations, methods of analysis, historical and cultural context.

#### Course Description- What will this course cover?

During the passage of the semester, students will meet in person Tuesdays and Thursdays from 5:00 to 6:15. The course enables students to explore various aspects of art history from the Neoclassical to the dynamic art of today. The structure of the semester is chronological so as to further explore the context of the art and architecture that will be analyzed and read about. The

course will use Canvas as the online platform for learning and as a repository for various resources that can provide a more efficient and effective means to study.

### COURSE CONTENT AND SCHEDULE

This schedule is tentative and subject to change at the instructor's discretion with notice. All assignments (including the page numbers of weekly required reading) and due dates will be posted in Canvas.

We ek	Dates	Topics (a non-exhaustive list)	Things Due
1	1/10/22-1/16/22	Welcome, Intro to Art History, Course Overview, and Rococo	Attend lectures Assigned Reading: Chapter 23, pages 770-778; Chapter 30, pages 923-928 Weekly Question Due: 1/16/22
2	1/18/22-1/23/22	Neoclassicism, The Enlightenment, and Naturalism	Attend lectures Assigned Reading: Chapter 30, pages 929-945 and 948-956 Weekly Question Due: 1/23/22
3	1/24/22-1/30/22	Romanticism	Attend lectures Assigned Reading: Chapter 30, pages 945-947; 957-958; and 962-974 Weekly Question Due: 1/30/22
4	1/31/22-2/6/22	Realism, Photography, and Art of the Civil War	Attend lectures Assigned Reading: Chapter 31, pages 986-993 and 996-1002; Kirk Savage Article Weekly Question Due: 2/6/22
5	2/7/22-2/13-22	Impressionism and Post Impressionism	Attend lectures Assigned Reading: Chapter 31, pages 1003-1014 Weekly Question Due: 2/13/22
6	2/14/22-2/20/22	Symbolism, Architecture, and Decorative Arts	Attend lectures Assigned Reading: Chapter 31,

		Paper Assignment Overview	pages 1015-1029 Weekly Question Due: 2/20/22
7	2/21/22-2/27/22	19th Century Africa and Colonialism	Attend lectures Assigned Reading: Chapter 29, pages 896-916 Weekly Question Due: 2/27/22
8	2/28/22-3/6/22	Midterm Review	<b>Midterm 3/3</b>
9	3/7/22-3/13/22	“Primitivism,” Fauvism, and Cubism	Attend lectures Assigned Reading: Chapter 32, pages 1031-1045 Weekly Question Due: 3/13/22
-	3/14/22-3/20/22	Spring Break	
10	3/21/22-3/27/22	Futurism, Dada, and the Armory Show CMS Overview	Attend lectures Assigned Reading: Chapter 32, pages 1045-1054 and 1084-1086 Weekly Question Due: 3/27/22
11	3/28/22-4/3/22	American Modernism, Harlem Renaissance, and Surrealism	Attend lectures Assigned Reading: Chapter 32, pages 1054-1063 and 1072-1080 Weekly Question Due: 4/3/22
12	4/4/22-4/10/22	Art of the Great Depression	Attend lectures Assigned Reading: Chapter 32, pages 1080-1082 Weekly Question Due: 4/10/22
13	4/11/22-4/17/22	Suprematism, Constructivism, and Bauhaus	Attend lectures Assigned Reading: Chapter 32, pages 1064-1072 Weekly Question Due: 4/17/22 <b>Paper Due 4/17/22 @11:59pm</b>
14	4/18/22-4/24/22	Abstract Expressionism and Pop Art	Attend lectures Assigned Reading: Chapter 32,

			pages 1089-1095 and Chapter 33, pages 1097-1116 Weekly Question Due: 4/24/22
15	4/25/22-5/1/22	Art of the 21st Century and Final Exam Review	Attend lectures Assigned Reading: Chapter 33, pages 1117-1151 Weekly Question Due: 5/1/22
16	5/2/22-5/6/22	Finals Week	<b>Final Exam 5/3 4:15-6:45</b>

### Important Dates:

Midterm 3/3

Formal Analysis Paper Due 4/17/22 @ 11:59pm

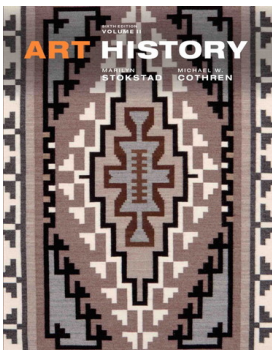
Final Exam 5/3 4:15-6:45

Questions are due weekly when there is not an exam. All dates are listed above.

### Course Purpose

This course will cover the major movements and ideas that drove creative thought from the Neoclassical movement to today. It will explain and highlight how history affects visual cultures and vice versa. By the end of the course, students will have an understanding of how modern art exists in dialogue with its precedents.

### Required Text/Course Materials



- Textbook: Author: Marilyn Stokstad and Michael W. Cothren  
Title: Art History Volume 2 - REVEL Access Card  
Publisher: Pearson  
Edition: 6th  
ISBN: 9780134485195
- Access to Canvas: <https://www.unco.edu/canvas/>
- Blue Books will be required for the midterm and final (a total of 2)

### What will I be able to do by the end of this course?

After this course you will be able to:

- Identify the art historical styles of the time periods under review
- Understand the historical context of the art being examined

- Have a deeper knowledge of the range of ideas and values as expressed in the art being studied
- Research and write about art historical exemplars as well as to visually analyze and interpret works of art from this time period

**How will I be evaluated?**

Successful completion of this course requires the following:

- Weekly Question Submissions on Lectures and Assigned Reading/Content
- Midterm
- Final
- Formal Analysis Essay

**GRADING POLICY**

Your grade will be based on performance in a number of areas. It is important that you stay engaged in the class and keep up with the assigned materials.

Weekly Question Submissions	70 points
Midterm	50 points
Final	50 points
Formal Analysis Essay	50 points

Rubrics and assignment expectations will be posted on Canvas.

Your grade will be based on performance in a number of areas. It is important that you stay engaged in the class and keep up with the assigned materials.

Weekly Question Submissions (5 points each: 2pts for relevance, 2pts for evidence of critical thinking, 1 pt for grammar, spelling, and punctuation)	70 points
Midterm Exam	50 points
Final Exam	50 points
Formal Analysis Paper	50 points
Course Total	220 points

Course Grading Scale/Assignments:

A (100-93%)	B+ (89.9-87%)	C+ (79.9-77%)	D+ (69.9-67%)
A- (92.9-90%)	B (86.9-83%)	C (76.9-73%)	D (66.9-63%)

B- (82.9-80%)

C- (72.9-70%)

D- (62.9-60%)

F (59.9 or lower)

## **Formal Analysis Writing Assignment**

Final Paper, due November 21 by 11:59pm:

1. Title page: including the title of your paper, your name, and the date of submission.
2. An essay no less than three pages, not including title page, illustrations, and bibliography. The essay will analyze a work of art from the time period covered in this course that you have seen in person. This will require that you visit a museum or gallery during the course of the semester.
3. Double spaced in 12-pt. Times New Roman font. No extra spaces between paragraphs.
4. 1-inch margins
5. Numbered pages
6. Bibliography and footnotes formatted in the Chicago Manual of Style. Use citations for all quotations and whenever you paraphrase someone's ideas or reference obscure facts. Refer to the resources provided on Canvas for formatting guidelines. Plagiarism is a serious form of academic fraud and appropriate steps will be taken with students who engage in this misconduct. Plagiarism detection software is used for materials submitted in this course. You must have a minimum of two appropriate academic sources, properly cited. Work that is found to contain plagiarism will receive a zero and may incur other consequences from the Dean of Students Office.
7. Illustrations: caption must include the name of the object, the name of the person or people that made it, country of origin, date if known, materials, where the object is located (ex: Denver Museum of Art).

Basic outline for the essay:

1. An introduction that identifies the work of art and clearly states your thesis (argument)
  - a. Most of the information you will need to cite will be in this section
2. Formal analysis of the object (see suggestions below)
3. Discussion: function and context for the artwork (You may also need citations here)
4. Conclusion

Formal Analysis:

Formal analysis is an important part of most art history papers. It is essential to show that you have carefully observed your object, and a thorough description and analysis will help you reach a better understanding of the work of art. The questions listed below are intended to help you with this aspect of your paper. It is not a checklist of questions that must be answered in your analysis. Some will be pertinent to your topic; some will not. Part of the assignment is for you to figure out which are the most important. It is helpful, however, to begin by identifying the object and discussing the choice of materials. Then, analyze the work's composition before you proceed with your discussion of other formal elements (volume, light, etc.). Think in terms of cause and effect. For example, "the sculpture reflects light and captures shadow, causing the

bright figures to stand out boldly against the dark background. This sharp contrast between light and dark imparts high drama to the object's appearance.”

A. Type of object: Are you looking at a tool, figure sculpture, article of clothing, painting, mask, or stool? If you are considering sculpture, is it low or high relief, a freestanding figure, group of figures, a combination of the above?

B. Methods and Materials: How was the artwork created? Was it woven? Was it carved from wood or stone (subtractive method)? Is it an object modeled from clay or wax, then cast in bronze (additive methods)? Were a variety of materials used? How does the method of creation affect the shape, scale, or design of the work? How does the choice of material affect the significance of the artwork?

C. Composition: Is the arrangement of forms symmetrical or asymmetrical? Is the basic form open or closed: does it have a simple, contained silhouette, or do parts thrust out in various directions? If the object is composed of a number of different figures or forms, how are these arranged in relation to each other?

D. Volume and Space: What forms are basic to the work? Are they geometric, such as cones, cubes, or pyramids, or irregular forms? Are they jagged or smooth? How are they organized? How do form and space interact? Does it create the illusion of space? Is it meant to be seen from one or multiple vantage points? How does the intended vantage point control the viewer's understanding of the artwork?

E. Line: Is there linear emphasis on the surface of the object? Are the dominant linear elements seen in the forms themselves or are they incised in the surface of the forms? Describe the character of the lines: Primarily horizontal, vertical, diagonal, smooth and flowing? Do lines direct the way in which one “reads” the work?

F. Light, Surface, Texture, and Color: How does light affect the work? Are the forms and surfaces arranged so that a particular effect of light and shade will be attained? Is the surface polished or rough? How does this affect the play of light and the expressive qualities of the work? How are colors used in the artwork and what effect do they have?

G. Movement: Do the above factors add a sense of movement or stillness?

Function and Context:

How is the object used physically and socially? How do formal attributes affect function? What is the context for the object? For example, is it used in initiation, war, royal ceremony, or funerals? Does it address colonial encounters? All of the above? If so, how?

Each paper should address the following questions:

What is it?

Who made it?

Where was it made?

When was it made?

Why was it made? (How was it used?)

What does it mean to the people who created it?

What does it tell us about the people who made it?

### **What should I do to succeed?**

- Use the materials posted each week. Unless something is labeled as supplemental, it is required.
- Take good notes and find what style of note taking works for you. If you need ideas, please ask me.
- Ask questions. Lots of questions.
- Expect to spend roughly 3 hours per week (including class time) for every credit hour earned. For instance, you would spend roughly 9 hours per week on a 3-credit lecture class. We each bring a different level of experience and aptitude to a class; you may need to spend a little more (or a little less) time outside class to achieve the grade you're aiming for.
- Come talk to me! While I don't have on-campus office hours, I am always available by email and by appointment.
- Study for the tests.
- Pretend there is a test every week.
- Use the library.
- Take advantage of free tutoring services:  
<https://www.unco.edu/tutoring/>

### **Course Policies:**

#### **Late/Makeup Work Policy**

Late work will not be accepted except in cases of emergency or serious illness. If you believe you will need an extension due to extreme circumstances, please contact me as soon as you are aware you will not be able to meet the assigned deadline. The instructor has final discretion on whether an extension will be given. If you are absent, you are responsible for making up the content missed.

#### **Email Policy**

I will check my UNC email daily Monday through Friday during the work day and respond to student emails within 48 hours. I will not be available on weekends or after 5pm during the week unless you have arranged an appointment with me.

#### **Academic Integrity**

Students are expected to practice academic honesty in every aspect of this course. Students who engage in academic misconduct are subject to grading consequences with regard to this course and/or university disciplinary procedures through the Dean of Students Office. More information about the academic misconduct process can be found in UNC's Student Code of Conduct (BEAR Code).



Plagiarized assignments will receive a zero and may incur additional penalties via the Dean of Students Office.

## **COVID-19**

The COVID-19 pandemic is a complex, challenging, and fluid situation, which continues to evolve. UNC will follow applicable legal requirements and federal, state, and county public health recommendations and mandates in all decisions related to university operations. Students should review the Coronavirus website for the current academic term for the most up to date guidance. Students who fail to comply with UNC's public health requirements, such as the use of masks and social distancing, will be reminded of current policy; students who fail to correct their behavior will be asked to leave the classroom and may be referred to the Dean of Students office. As of August 12, 2021, masks are required in all indoor spaces, except for limited exceptions. Instructors who can maintain a 6 foot distance from students are exempt while engaged in instructional activity.

The safety and well-being of our Community of Bears requires each of us to be prepared to do our part to protect the health of our entire campus community, as well as our friends, families, and neighbors. It is important that all members of the university community work together to do all we can to keep our community safe.

## **Equity and Inclusion**

I honor the inherent dignity of each individual and welcome everyone's unique world views. In class, we will work together to create an environment where everyone is free to share diverse perspectives and experiences. I am not afraid to be caught learning. If I do anything that makes you feel excluded or uncomfortable, please trust that you can tell me that openly. If you want to report an incident related to identity-based discrimination or harassment, please visit [www.unco.edu/institutional-equity-compliance](http://www.unco.edu/institutional-equity-compliance).

The University of Northern Colorado (UNC) embraces the diversity of students, faculty, and staff. UNC honors the inherent dignity of each individual, and welcomes their unique perspectives, behaviors, and world views. People of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, sizes and/or shapes are strongly encouraged to share their rich array of perspectives and experiences. Course content and campus discussions will heighten your awareness of others' individual and intersecting identities. For information or resources, contact the Division of Diversity, Equity and Inclusion, at 970-351-1944.

## **Name in Use/Pronoun in Use/Name Change**

Some students may have changed their names to better reflect their gender identity or for other reasons. The process to request that the University change the name that appears on Canvas and on the course roster is available here: <https://www.unco.edu/registrar/name-change.aspx>

### **Disability Resource Center**

Disabilities are not a reflection of your intelligence or who you are, but how your brain or body works. If you need some accommodations, it is best to contact the Disability Resource Center. This will help you gain access to resources and let me know how I can best accommodate your needs. I am also happy to talk to you about what this entails if you're not sure that it's for you.

Disability Resource Center (DRC):

- (970) 351-2289
- Michener Library L-80
- [www.unco.edu/disability-resource-center](http://www.unco.edu/disability-resource-center)

### **Food Insecurity and Basic Needs**

UNC helps students facing food insecurity through the Bear Pantry:

- University Center 2166A
- [www.unco.edu/bear-pantry](http://www.unco.edu/bear-pantry)

The Student Outreach and Support Office (SOS) can assist students during difficult times, which may include medical, mental health, personal or family crisis, illness, or injury.

SOS - Dean of Students Office

- 970-351-2001
- [dos@unco.edu](mailto:dos@unco.edu)

### **Title IX: Discrimination and Harassment**

The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. Students who have experienced (or who know someone who has experienced) any of these incidents should know that they are not alone. UNC has staff members trained to support students to navigate campus life, to access health and counseling services, to provide academic and housing accommodations, to help with legal protective orders, and more.

- UNC's Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-351-4040 or <http://www.unco.edu/asap>
- UNC Counseling Center: 970-351-2496 or <http://www.unco.edu/counseling>
- UNC Psychological Services: 970-351-1645 or [http://www.unco.edu/cebs/psych\\_clinic](http://www.unco.edu/cebs/psych_clinic)
- Students who are survivors, who are concerned about someone who is a survivor, or who would like to learn more about sexual misconduct or report an incident, can visit [www.unco.edu/sexual-misconduct](http://www.unco.edu/sexual-misconduct). Students may also contact the Office of Institutional Equity and Compliance (OIEC) at 970-351-4899 or email [titleix@unco.edu](mailto:titleix@unco.edu).

### **What was here before UNC? (Land Acknowledgement)**

I encourage you to learn about the rich history of the tribes, whose territory the University of Northern Colorado currently occupies. These native peoples lived in harmony with the land for generations before it was "settled" by those of European descent.

## Where can I get help?

### Writing Center

The Writing Center offers three kinds of sessions to meet your writing needs: In-Person, Email, and Zoom Sessions. Trained Writing Center Consultants can assist you with writing assignments from any course or subject. Even if you think your writing is pretty good, it's always nice to have another reader look over your work.

To guarantee a session time, make an appointment using our online scheduling system by visiting our website (below). We also have walk-in session times available during our scheduled open hours, Monday – Friday 9:00 am – 4:00 pm in the Writing Center, Ross Hall 1230 as well as walk-in sessions in the library (first floor) Monday – Thursday evenings, 5:00 pm – 8:00 pm.

If your instructor requires you to visit the Writing Center, make sure to alert your Consultant, and/or check the box on the appointment form, and we will send an email confirmation of your session to your instructor.

### UNC Tutoring

<https://www.unco.edu/tutoring/>

## Liberal Arts Curriculum & GT Pathways

**This course is a part of the Liberal Arts Curriculum at UNC and fulfills 3 credit hours of the Arts & Humanities: Arts & Expression category. The Colorado Commission on Higher Education has approved ART 185 for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT-AH1 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to <http://highered.colorado.gov/academics/transfers/gtpathways/curriculum.html>**

**UNC's LAC outcomes in Arts & Humanities: Arts & Expression are aligned with the State of Colorado's GT Pathways student learning outcomes, competencies, and content criteria for AH1. This includes CDHE competencies and student learning outcomes in Creative Thinking, Critical Thinking, and Written Communication.**

<b>LAC Arts &amp; Expression Learning Outcomes + GTP Competencies &amp; SLOs</b>	<b>Course Mapping</b>
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<p><b>Creative Thinking:</b></p> <p><b>Competency in creative thinking represents both the capacity to combine or synthesize existing ideas, images, or expertise in original ways and the experience of thinking, reacting, and working in an imaginative way characterized by a high degree of innovation, divergent thinking, and risk taking.</b></p> <p><b>Student Learning Outcomes (SLOs)</b></p> <p><i>Students should be able to:</i></p> <p><b>4. Embrace Contradictions</b></p> <p><b>a. Incorporate alternate, divergent, or contradictory perspectives or ideas within the context of the discipline and the shape of the work.</b></p>	<p>Students will learn competing theories in art history where applicable and be encouraged to use their own creative and critical thinking to form their own opinions on which theories hold the most merit. The course will address the continuity and change of art over time and emphasize both commonalities and differences between those cultures and cultures the students are more familiar with. They will demonstrate their understanding of those contradictions in their responses to the essay questions on the midterm and final, and in the required formal analysis paper.</p>
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<p><b>Critical Thinking:</b></p> <p><b>Competency in critical thinking addresses a student’s ability to analyze information and ideas from multiple perspectives and articulate an argument or an opinion or a conclusion based on their analysis.</b></p> <p><b>Student Learning Outcomes (SLOs)</b></p> <p><i>Students should be able to:</i></p> <p><b>2. Utilize Context</b></p> <ul style="list-style-type: none"> <li><b>a. Evaluate the relevance of context when presenting a position.</b></li> <li><b>b. Identify assumptions.</b></li> <li><b>c. Analyze one’s own and others’ assumptions.</b></li> </ul> <p><b>5. Understand Implications and Make Conclusions</b></p> <ul style="list-style-type: none"> <li><b>a. Establish a conclusion that is tied to the range of information presented.</b></li> <li><b>b. Reflect on implications and consequences of stated conclusion.</b></li> </ul>	<p>Students will be able to utilize context to determine the meaning and purpose of art created in various cultures and time periods. They will analyze the works in context to interrogate historical and personal assumptions about those cultures and make conclusions about the information presented. This will be achieved and evidenced through essay questions on exams that will require students to analyze the given artworks in their respective contexts and in the required formal analysis paper.</p>
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<p><b>Written Communication:</b></p> <p><b>Competency in written communication is a student’s ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and continual processes and experiences across the curriculum.</b></p> <p><b>Student Learning Outcomes (SLOs)</b></p> <p><i>Students should be able to:</i></p> <ul style="list-style-type: none"> <li><b>2. Develop Content</b> <ul style="list-style-type: none"> <li><b>a. Create and develop ideas within the context of the situation and the assigned task(s).</b></li> </ul> </li> <li><b>4. Use Sources and Evidence</b> <ul style="list-style-type: none"> <li><b>a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.</b></li> <li><b>b. Follow an appropriate documentation system.</b></li> </ul> </li> </ul>	<p>Students will be required to display competency in written communication by developing ideas, critically reading and applying academic sources, and supporting their claims in the form of essay question responses on the midterm and final and in the required formal analysis paper. They will also be required to submit written questions about the content weekly which will provide an opportunity to critically evaluate the week’s content and use writing as a means of formal inquiry.</p>
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<p><b>Content Criteria for Arts and Expression (GT-AH1)</b></p>	<p><b>Course Mapping</b></p>
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**Respond analytically and critically to works of artistic expression, by addressing all of the following:**

- a. Describe the basic elements and their effects on meaning in a work of art.**
- b. Relate the effects of geography, economics, politics, religion, philosophy, and science on the values of a culture and the stylistic features of its arts.**
- c. Determine how a work reflects or rejects the major values or concerns of a historical era or culture.**
- d. Interpret themes or major concepts.**

Students will learn how individual works of art fit into, or challenge, their contexts by understanding the major elements of each period/culture and by developing a firm understanding of how the cultures covered in this course were affected by physical, religious, social, scientific, and philosophical factors. This will be achieved through the course design as all art will be presented while situated in its specific time and place. Students will demonstrate their understanding by correctly identifying the title, period/culture, medium, and significance of given artworks on the midterm and final exam. They will also demonstrate understanding in their required formal analysis paper by explaining the relevant context of the art they choose to write about.