

Objectives. In ARTHIST 102, you will learn to how to think, talk, and write about art and its histories. Upon completing the course, you will be able to recognize the primary themes and subjects in the art of various cultures, identify the hallmarks of regional and period styles, elucidate the chronology of art history, and relate works of art to human history. You will have acquired the language of art criticism through the description, analysis, and interpretation of works of art; developed your powers of visual literacy and critical thinking through readings, written assignments, and class discussion; and gained an informed appreciation for various methodological approaches to the discipline of art history and the ways in which museums collect, preserve, study, and exhibit works of art.

Lectures. The course revolves around twice-weekly, 75-minute lectures presented by members of the Art History faculty who are specialists in the fields they cover. The only way to succeed in this course is to attend—and attend to—the lectures. You may use laptop computers in lectures, but *only* for taking notes; phones should be silenced and put away. Please be courteous to the speaker and other students by taking a seat in the back of the auditorium if you arrive late and by remaining quiet and seated until the lecturer completes the class. If you must miss a lecture for any reason, borrow notes from a classmate, review the relevant pages in the textbook, and study the images posted to Canvas.

Discussion sections. Limited in enrollment to facilitate discussion, these weekly sessions are an integral part of the course. Sections provide the opportunity to ask questions, articulate and dispute ideas, expand upon issues raised in the lectures, and examine and analyze works of art in the classroom, the museum, and other campus sites. Attendance is crucial to your success in this course, and you will be evaluated on your informed participation.

Because sections meet only once a week, more than one unexcused absence will necessarily lower your participation grade. If you must miss your section for any reason, you may attend a different one in the same week. The schedule of sections appears below. Be sure to give the instructor your name and the name of your regular section leader.

Canvas. If you are officially enrolled in ARTHIST 102, you will have access to Canvas, the web-based learning management system that contains the course. The ARTHIST 102 site houses practically everything you need for this course—instructors' contact information, images to learn for exams, required readings, writing assignments, announcements, and other useful links and webs of information. To gain access to the site, all you need is an Internet connection, your Emory email address, and a web browser (Mozilla Firefox is the most compatible). Canvas can be reached through the Emory home page (under "Resources") or at <http://classes.emory.edu>. If you have any problems, contact the Emory IT helpline at 404-727-7777.

Textbook. *Art History* by Marilyn Stokstad and Michael W. Cothren (5th edition) was chosen by the Art History faculty for its scope of topics and its accuracy, currency, coherence, and clarity. The book is intended to supplement and reinforce, but not to replace, material presented in lectures and discussed in sections. Pages relating most closely to the lecture content are assigned each week (see the schedule below), but to get the most from the course you are encouraged to read beyond the required pages. Moreover, these page ranges are approximations based on past lectures; the relevant pages may change if the lecturer makes additions, subtractions, or substitutions to the content, so use your judgment and the index to keep the lectures and reading in sync.

Art History, 5th ed., is available in the bookstore for around \$225 (slightly less from Amazon); there is also a softcover edition of volume 2, and both are available to rent for around \$40–50. Another recommended option is to purchase an access card for REVEL, the digital, interactive presentation of the text (complete), for around \$125 (ISBN: 9780133869828), slightly less for volume 2 only. You will need an access code unique to our course. A cheaper alternative is a subscription to the eBook (straightforward, no bells or whistles, and lacking some of the images found in REVEL and the physical edition) for \$92 (ISBN-13: 9780205961801). *Art History* is also available on Kindle and as an eTextbook for Nook.

You may prefer to use an earlier (used) edition of the book: the corresponding pagination for the 4th edition will be posted to Canvas. If you prefer not to purchase anything at all, you will find a copy of *Art History* on 3-hour reserve in the Woodruff Library, Marian K. Heilbrun Music and Media Library (4th floor). With all these options, there is no excuse for not reading the textbook.

Required readings. To encounter a range of perspectives on art history, you will be assigned weekly readings chosen to stimulate and focus discussion in sections. These have been posted to Canvas. Be sure to read the assignment *before* the week's discussion section to enable your full, informed participation. We recommend that you print a copy of each reading and bring it with you to class on the day it will be discussed, along with your reading notes, textual annotations, and questions.

Homework. Your instructor will assign homework, usually in connection with required readings, to help prepare you for class discussion. Quizzes are also a possibility. Credit for this work will be factored into your participation grade.

Papers. This course requires three short papers; full details will be provided in due course. Unless your instructor indicates otherwise, you should submit your work electronically, via Canvas, by the Friday of the week the assignment is due. In fairness to other students, late papers will be downgraded *ten percent per day* to make up for the advantage of extra time unless your instructor has granted an extension in advance. This is a course policy that applies to students in every section of the course.

Key works. Before each lecture, a list of the principal works or monuments to be covered that day will be available in hard copy in the lecture hall and, when possible, electronically on Canvas. For exams, you will be expected to learn the artist and/or culture of origin, title or designation, approximate date and/or period of creation and sometimes the style of each of those works. A downloadable PowerPoint containing the key works will be posted to Canvas after each lecture: those images are the only ones you will be expected to fully identify on exams. In addition to exercising and strengthening your memory, learning this data will construct a foundation of knowledge and information on which to build an encompassing understanding of art history.

Exams. Three exams—two midterms and a final—will take place in White Hall 205 on the dates specified in the calendar below. Based on material presented in the lectures and readings and covered in discussion sections, these exams will measure your understanding of the periods and cultures covered so far through several means, including slide identifications, matching, and short answer, comparison, and essay questions; they will also require you to apply that knowledge to works of art you have not encountered before. The format for each exam may vary slightly; more detailed information will be provided in advance.

Make-up exams. Because of the logistical difficulty of administering a timed, slide-dependent test, the opportunity to make up a missed exam will be offered only if you can provide a written excuse from a medical or university authority. If you already foresee a conflict, please arrange to meet with your instructor as soon as possible to discuss options. The final exam *cannot* be given early, so please make your travel plans accordingly.

Grades. Credit for this course, whether taken for a letter grade or pass/fail (S/U), is contingent upon the satisfactory completion of *all* assignments. Instructors will grade papers and exams according to a common key. Final grades will be calculated according to the following distribution, with 1,000 points possible:

- Contributions to discussion sections, including homework assignments (150 points)
- Papers (3 @ 100 points each)
- Midterm exams (2 @ 150 points each)
- Final exam (250 points)

Michael C. Carlos Museum. The Carlos Museum is a vital resource for the study of art history at Emory and will occasionally serve as an enlivening extension of the classroom. Its collections include some 17,000 works of art from ancient Egypt and the Near East, classical Greece and Rome, the ancient Americas, Asia, and sub-Saharan Africa, as well as European and American drawings, prints, and photographs. Through group discussions in museum galleries, students will learn how to apply the principles of art history to individual works and how to analyze an art object from various points of view.

EPASS Tutoring. Academic coaching is available for this course. You are entitled to attend two (2) EPASS appointments per week during the semester. During a session, you can review course content, master basic concepts, and develop more advanced skills under the guidance of a fellow student. For information about EPASS policies and scheduling appointments, visit www.epass.emory.edu.

ESL Tutoring. If English is not your first language, you may benefit from working with ESL tutors, undergraduate students who are specially trained to support your developing English-language skills. Tutors will help you at any stage of the writing process, although they will not proofread your work. Because language is best learned through interactive dialogue, you should be ready to collaborate when you come to an ESL tutoring session. A tutoring appointment lasts 50–55 minutes, and you may schedule up to two appointments per week. For more information, visit <http://college.emory.edu/oue/student-support/esl-program/esl-tutoring.html>.

Office of Accessibility Services. If you require accommodations for any type of physical or learning disability, please visit the Office of Accessibility Services (OAS) to learn about the registration process. If you have already registered with the OAS, a copy of your Accommodation Letter should be forwarded to your section instructor within the first two weeks of the semester. Please arrange to talk privately with your instructor about the accommodations you need and how these will be handled in the context of this course; we will make every effort to ensure your full participation in the course. All discussions will remain strictly confidential. For additional information, visit <http://equityandinclusion.emory.edu/access/>.

Extended-time exams. Because our slide exams are timed, we administer extended-time exams ourselves rather than going through the OAS. These exams will be given at the same time as the regular exam but in a separate location, administered by one of the TAs. If you have a class that begins at 1 PM on the day of the exam, *please let your instructor know well in advance so that alternative arrangements can be made.*

Academic integrity. All students enrolled in classes at Emory College are required to abide by the Honor Code, which prohibits any form of academic misconduct, including plagiarizing, cheating (either by seeking or providing assistance), and lying to an instructor. The consequences of a violation are severe and may include failure of the course, a mark on the record, suspension, and expulsion. Please take precautions to ensure that your work and actions are consistent with the Honor Code. A list of Honor Code offenses and information about the Honor Council process may be found at <http://college.emory.edu/home/academic/honor-council/index.html>.

The introductory art history survey has proved to be a transformative course for countless undergraduates, opening entire realms of human creativity to deeper appreciation and further inquiry. We sincerely hope that ARTHIST 102 will have the same effect on you.

KEY DATES

Reading response due	Week 4	February 09
First exam	Week 6	February 19
Visual analysis due	Week 8	March 9
Second exam	Week 10	March 28
Exhibition response due	Week 12	April 13
Final exam		May 4, 8:00–10:30 AM

DISCUSSION SECTIONS

All sections meet in Carlos Hall 211

<i>Thursday</i>	10:00–10:50	DIS1	Shelley Burian
	11:00–11:50	DIS2	Shelley Burian
	12:00–12:50	DIS3	Nicole Corrigan
	1:00–1:50	DIS4	Nicole Corrigan
<i>Friday</i>	10:00–10:50	DIS6	Abbey Hafer
	11:00–11:50	DIS7	Ellen Archie
	12:00–12:50	DIS5	Joy Partridge

COURSE CALENDAR

WEEK 1

 W 01/17 **Lecture 1: Introduction** (MERRILL)

- *Stokstad*: Introduction, xviii–xxxiii
- *No section this week*

WEEK 2

 M 01/22 **Lecture 2: Arts of Africa in the Museum** (GAGLIARDI)

 W 01/24 **Lecture 3: Materials of African Art** (GAGLIARDI)

- *Stokstad*: Chapter 29, 880–84 intro, 886–88 masks/performance, 890–91, 894 *Nkisi nkonde*, 899–900 Fang ancestor
- *Reading 1*: Susan Vogel, “Always True to the Object, in Our Fashion,” in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by Ivan Karp and Steven D. Levine (Washington, DC: Smithsonian Institution Press, 1990), 191–204.
- *In section*: Michael C. Carlos Museum (African galleries)

WEEK 3

 M 01/29 **Lecture 4: Introduction to the Baroque: Architecture & Sculpture in Papal Rome** (McPHEE)

 W 01/31 **Lecture 5: Painting in Seventeenth-century Italy** (McPHEE)

- *Stokstad*: Chapter 23, 712–20 architecture and sculpture; 720–30 painting
- *Reading 2*: Mary D. Garrard, “Artemisia and Susanna,” in *Feminism and Art History: Questioning the Litany*, edited by Norma Broude and Mary D. Garrard (New York: Harper & Row, 1982), 146–71.

WEEK 4

 M 02/05 **Lecture 6: Painting in Seventeenth-century Flanders, Spain, and Holland** (McPHEE)

 M 02/07 **Lecture 7: Painting & Architecture in Seventeenth- and Eighteenth-century France** (McPHEE)

- *Stokstad*: Chapter 23, 730–35 Spain, 736–57 Flanders and the Netherlands; 757–65 France; Chapter 30, 906–15 Rococo
- *Reading 3*: Madlyn Millner Kahr, “Vermeer’s *Girl Asleep*: A Moral Emblem,” *Metropolitan Museum Journal* 6 (1972): 115–32. doi:10.2307/1512637.
- *In section*: Stuart A. Rose Manuscript, Archives, and Rare Book Library
- *Due Friday, 02/09*: **READING RESPONSE**

WEEK 5

M 02/12 **Lecture 8: Art of the Enlightenment** (MERRILL)

W 02/14 **Lecture 9: Romanticism** (MERRILL)

- *Stokstad*: Chapter 30, 915–17 Neoclassicism in Rome; 922–29 Britain, 934–38 France; 940–43 Goya, 945–58 Neoclassicism & Romanticism
- *Reading 4*: Carol Duncan, “Happy Mothers and Other New Ideas in French Art,” *The Art Bulletin* 55, no. 4 (December 1973): 470–83.

WEEK 6

M 02/19 **FIRST EXAM**

W 02/21 **Lecture 10: Realism: From the Sublime to the Mundane** (MERRILL)

- *Stokstad*: Chapter 31, 972–80 Realism, 984–87 Britain

WEEK 7

M 02/26 **Lecture 11: Impressionism to Symbolism** (MERRILL)

W 02/28 **Lecture 12: Art of the U.S.: The Colonies to the Centennial** (MERRILL)

- *Stokstad*: Chapter 31, 987–1001 Impressionism/Post-Impressionism, 1012–15 Cézanne; Chapter 30, 904–5, 931–32 Copley, 957–58 Cole; Chapter 31, 980–84 Realism
- *Reading 5*: Kirk Savage, “Molding Emancipation: John Quincy Adams Ward’s *The Freedman* and the Meaning of the Civil War,” *Art Institute of Chicago Museum Studies* 27, No. 1, Terrain of Freedom: American Art and the Civil War (2001): 26–39, 101.

WEEK 8

M 03/05 **Lecture 13: Art of the U.S.: The Gilded Age to the Great Depression** (MERRILL)

W 03/07 **Lecture 14: History of Photography** (CRONAN)

- *Stokstad*: Chapter 31, 968–71 early photography; Chapter 32, 1040–44 Modernism, 1065/67 Wood, 1066 Lange; Chapter 33, 1088–91 Photography
- *Reading 6*: James C. Curtis, “Dorothea Lange, Migrant Mother, and the Culture of the Great Depression,” *Winterthur Portfolio* 21, no. 1 (Spring 1986): 1–20.
- *Reading 7*: Edward Weston, “Seeing Photographically,” originally published in *The Complete Photographer*, January 20, 1943.
- *Due Friday 03/09: VISUAL ANALYSIS*

03/12–16

SPRING BREAK

WEEK 9

M 03/19 **Lecture 15: Matisse and Expressionism** (CRONAN)

W 03/21 **Lecture 16: Picasso and Cubism** (CRONAN)

- *Stokstad*: Chapter 32, 1018–21 Matisse; 1016–17, 1021–26 Picasso
- *Reading 8*: Henri Matisse, “Notes of a Painter,” originally published in *La Grande Revue* (Paris), December 25, 1908.

WEEK 10

M 03/26 **Lecture 17: European Abstraction** (CRONAN)

- *Stokstad*: Chapter 32, 1029–31 Kandinsky, 1034–35 Malevich, 1052–54 De Stijl

W 03/28 **SECOND EXAM**

- *In section*: Museum workshop

WEEK 11

M 04/02 **Lecture 18: Dada and Surrealism** (LEE)

W 04/04 **Lecture 19: Abstract Expressionism: Painting during the Cold War** (LEE)

- *Stokstad*: Chapter 32, 1037–40 Dada, 1057–59 Surrealism; 1073–81 Abstract Expressionism
- *Reading 9*: Harold Rosenberg, excerpt from “The American Action Painters,” originally published in *Art News* (New York) 51, no. 8 (December 1952), reprinted in Rosenberg, *The Tradition of the New* (New York, 1959), pp. 23–30; and Clement Greenberg, “Modernist Painting,” originally published in *Arts Yearbook* (New York) 1 (1961), revised and reprinted in *Art & Literature* 4 (Spring 1965): 193–201.

WEEK 12

M 04/09 **Lecture 20: Strategies for Anti-Expression** (LEE)

W 04/11 **Lecture 21: Art as Political Engagement** (LEE)

- *Stokstad*: Chapter 33, 1082–84, 1092–93 Warhol, 1095–96 Minimalism; 1100–1 Chicago, 1107–8 Kiefer, 1109 Richter, 1111–12 Ringgold, 1116–21 Activism, 1135–36 Wilson
- *Reading 10*: Andy Warhol, interview by G. R. Swenson, excerpted from “What Is Pop Art? Answers from 8 Painters,” Part 1, *ARTnews*, November 1963; and Sol LeWitt, “Paragraphs on Conceptual Art,” *Artforum* (New York) 5, no. 10 (Summer 1967): 79–83.
- *Due Friday, 04/13*: **EXHIBITION RESPONSE**

WEEK 13

M 04/16 **Lecture 22: African American Art** (HARRIS)

W 04/18 **Lecture 23: Postcolonial Arts of Africa** (GAGLIARDI)

- *Stokstad*: Chapter 33, 1112–13 Simpson and Marshall, 1134 Hammons, 1136–37 Walker; Chapter 29, 900–3 postcolonial African art
- *Reading 11*: Randy Kennedy, “Black Artists and the March into the Museum,” *New York Times*, Nov. 28, 2015.

WEEK 14

M 04/23 **Lecture 24: Industrial Cities & Architectural Reactions** (CRAWFORD)

W 04/25 **Lecture 25: Interwar Modernism** (CRAWFORD)

- *Stokstad*: Chapter 31, 1004 Horta; Chapter 32, 1044–46 Modernism; 1054–57 Bauhaus
- *Reading 12*: Friedrich Engels, “The Great Towns” (1845), in *The City Reader*, edited by Richard LeGates and Frederic Stout (New York: Routledge, 2011), 46–54.
- *Reading 13*: Three Manifestoes: Walter Gropius, “Programme of the Staatliches Bauhaus in Weimar” (1919), and Le Corbusier [Pierre Jeanneret], “Five Points Toward a New Architecture” (1926), in *Programs and Manifestoes on 20th-Century Architecture*, edited by Ulrich Conrads (Cambridge, MA: MIT Press, 1970), 49–53 and 99–101; and El Lissitzky, “Ideological Superstructure; Basic Premises” (1929), in *Russia: An Architecture for World Revolution*, translated by Eric Dluhosch (London: Lund Humphries, 1970), 68–71.
- *In section*: Campus tour

WEEK 15

M 04/30 **Lecture 26: Starchitecture? The Contemporary Built Environment** (CRAWFORD)

- *Stokstad*: Chapter 33, 1125–28 Foster, Hadid, Gehry
- *Reading 14*: Witold Rybczynski, *Why “Starchitects” Are Ruining Skylines*, podcast, The Brian Lehrer Show, 2014. Listen at <http://www.wnyc.org/story/call-local-architectural-talent/>