*Please note that this syllabus should be regarded only as a general guide to the course and is subject to change at the instructor’s discretion.

ARTH 110202  Art: Renaissance to Modern Times, 3 credits
Boston College Summer Session 2017
Summer 2: June 26-August 2
M, W 9 am-12 noon

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Boston College Mission Statement
Strengthened by more than a century and a half of dedication to academic excellence, Boston College commits itself to the highest standards of teaching and research in undergraduate, graduate, and professional programs and to the pursuit of a just society through its own accomplishments, the work of its faculty and staff, and the achievements of its graduates. It seeks both to advance its place among the nation's finest universities and to bring to the company of its distinguished peers and to contemporary society the richness of the Catholic intellectual ideal of a mutually illuminating relationship between religious faith and free intellectual inquiry.

Boston College draws inspiration for its academic societal mission from its distinctive religious tradition. As a Catholic and Jesuit university, it is rooted in a world view that encounters God in all creation and through all human activity, especially in the search for truth in every discipline, in the desire to learn, and in the call to live justly together. In this spirit, the University regards the contribution of different religious traditions and value systems as essential to the fullness of its intellectual life and to the continuous development of its distinctive intellectual heritage.

Course Description
This is the fundamental course for understanding the visual arts: painting, sculpture, and architecture. The major monuments in the history of art will be discussed in their historical and cultural context beginning with the Renaissance in Europe down to the art of our own time. The emphasis will be on style and meaning in art. The class meets for two slide lectures per week. Assignments will include museum visits and study of significant works of art in Greater Boston.

Textbooks & Readings (Required)

Textbooks & Readings (Recommended)
No other readings will be required. However, Sylvan Barnet’s A Short Guide to Writing about Art (New York, 2003), which is on reserve at Bapst, is useful not only for writing your paper but also for analyzing works of art in class and on exams. For instance, chapters 3 and 4 offer an instructive discussion of formal analysis. If you’d like your own copy, you can find it on Amazon, which lists inexpensive, used copies.
Canvas and Other Online Resources
Canvas is the Learning Management System (LMS) at Boston College, designed to help faculty and students share ideas, collaborate on assignments, discuss course readings and materials, submit assignments, and much more—all online. As a Boston College student, you should familiarize yourself with this important tool. The syllabus, assignment sheets, handouts, and image decks will be posted on Canvas. Beyond that, an excellent background resource is the Metropolitan Museum of Art’s Timeline of Art History. Boston College libraries subscribe to the Artstor image bank and other online art history resources, particularly Oxford Art Online. Additionally, Prof. Jeffery Howe produced several specialized indices of online resources: Art on the Web and the Digital Archive of American Architecture. While you may use general sources such as Wikipedia for background and context, do not quote or cite them in your papers.

Course Objectives
Students will learn through a combination of lectures, discussions, a gallery visit, and student presentations. Image lectures provide a framework for the study of design processes, analyzing artifacts for evidence of production technology, function, iconography, and patronage. Students will be expected to begin to understand the scope of art and design history, identify broad patterns and cycles, and grapple with current controversies.

You should set a goal for yourself on the first day of class. What do you wish to accomplish in each class session? Over the course of the semester? Here are some goals for each student:
1. Gain factual knowledge of art terminology, classifications, styles, and techniques;
2. Gain a broader understanding and appreciation of intellectual/cultural activity;
3. Learn to analyze and critically evaluate ideas, arguments, and points of view:
4. Demonstrate knowledge and understanding of artworks across cultural settings; learn the impact of culture, gender, and age in art; and demonstrate this understanding through oral and written presentations; and
5. Demonstrate ethical knowledge pertaining to the role of arts and artists in society as indicated by the works produced and society’s responses to them.

Classroom Expectations
Your active participation will be essential to your learning. You must complete the readings before each class. Please bring your text to class or make arrangements to look on with someone. For the tests, you will be expected to memorize representative examples (approx. 5-10 per chapter) and to have an understanding of their contexts and the cultural forces behind these examples.

Students are required to be fully present in class—no texting, emailing, or otherwise not engaging with the lectures and in-class activities. All cell phones should be turned off and put away during class. It is acceptable to use laptops or other portable electronic devices to view images or take notes. However, taking notes on paper may provide fewer distractions and will allow you to add arrows and otherwise connect information in a non-linear fashion. Please think carefully about whether using a laptop or other device in class is the right choice for you, and use it exclusively for class purposes. Between your textbook, the images on the classroom screen, and the lecture and discussion, you are already multi-tasking. Immerse yourself in those elements, not your email or other tasks that you can perform outside of class. For some current research on how those frequent distractions can affect your learning, see the links I will post on the announcements board.

Attendance
Attending class is an important component of learning. Students are expected to attend all class sessions. When circumstances prevent a student from attending class, the student is responsible for contacting the instructor before the class meets. Students who miss class are still expected to complete all assignments and meet all deadlines. Many instructors grade for participation; if you miss class, you cannot make up participation points associated with that class. Makeup work may be assigned at the discretion of the instructor. If circumstances necessitate excessive absence from class, the student should consider withdrawing from the class. In this class,
two or more absences may affect a student’s course grade.

Consistent with BC’s commitment to creating a learning environment that is respectful of persons of differing backgrounds, we believe that every reasonable effort should be made to allow members of the university community to observe their religious holidays without jeopardizing their academic status. Students are responsible for reviewing course syllabi as soon as possible, and for communicating with the instructor promptly regarding any possible conflicts with observed religious holidays. Students are responsible for completing all class requirements for days missed due to conflicts with religious holidays.

**Course Assignments**
The university expects that you will spend a minimum of two hours per week for every hour of instruction time. Given the accelerated class schedule of summer courses, that works out to twelve hours of preparation, on average, for every week of class.

**Grading**
Grades will be based on class participation, discussion, and gallery worksheets (10%), a class presentation (20%), an object analysis/curatorial research paper (30%), midterm test (20%), and a final test (20%). The undergraduate grading system for Summer Session is as follows:

- A (4.00), A- (3.67)
- B+ (3.33), B (3.00), B- (2.67)
- C+ (2.33), C (2.00), C- (1.67)
- D+ (1.33), D (1.00), D- (.67)
- F (.00)

All students can access final grades through Agora after the grading deadline each semester. Transcripts are available through the [Office of Student Services](#).

**Written Work**
Summer Session students are expected to prepare professional, polished written work. Written materials must be typed and submitted in the format required by your instructor. Strive for a thorough yet concise style. Cite literature appropriately, using MLA or Chicago style. Develop your thoughts fully, clearly, logically and specifically. Proofread all materials to ensure the use of proper grammar, punctuation and spelling. For writing support, please contact the [Connors Family Learning Center](#).

**Deadlines and Late Work**
Writing assignments handed in late will be graded but will likely be discounted proportional to their lateness. Each student is expected to take the mid-term and final tests. You cannot pass the course if you do not complete every assignment.

**Accommodation and Accessibility**
Boston College is committed to providing accommodations to students, faculty, staff and visitors with disabilities. Specific documentation from the appropriate office is required for students seeking accommodation in Summer Session courses. Advanced notice and formal registration with the appropriate office is required to facilitate this process. There are two separate offices at BC that coordinate services for students with disabilities:

- [The Connors Family Learning Center (CFLC)](#) coordinates services for students with LD and ADHD.
- [The Disabilities Services Office (DSO)](#) coordinates services for all other disabilities.

Find out more about BC’s commitment to accessibility at [www.bc.edu/sites/accessibility](http://www.bc.edu/sites/accessibility).
Scholarship and Academic Integrity
Students in Summer Session courses must produce original work and cite references appropriately. Failure to cite references is plagiarism. Academic dishonesty includes, but is not necessarily limited to, plagiarism, fabrication, facilitating academic dishonesty, cheating on exams or assignments, or submitting the same material or substantially similar material to meet the requirements of more than one course without seeking permission of all instructors concerned. Scholastic misconduct may also involve, but is not necessarily limited to, acts that violate the rights of other students, such as depriving another student of course materials or interfering with another student’s work. Please see the Boston College policy on academic integrity for more information.

First Assignment: Topic Presentation
As a professional, you will be asked to formally present your ideas to colleagues, clients, or the public. The survey nature of this course forces us to cover a lot of material at a surface level. In your presentation, you will teach a survey-related topic in greater depth and from a fresh perspective. Furthermore, you must argue for its significance.

Choose an artist, architect, limited artistic movement, regional specialty, or some other subtopic (not a full chapter) to present to the class sometime during the course of the semester. For example, you could present on Giotto, St. Peter’s Basilica, Bramante’s Tempietto, Qing porcelain, or Japanese woodblock prints. The period of significance must be from the Renaissance up to the 20th century (you MUST pick a topic or individual significant prior to 1900). You will then present that subtopic during that particular chapter. Start by thinking about what artists and time periods you are familiar with, and what you most like about them. Once you have chosen, look through the textbook to locate your context.

Bid for your topic as soon as possible. Tell me your topic; check the syllabus for the date for your presentation. No two people can present on the same topic, so make your bid as early as possible. You may email me your topic and date, or fill out the sign-up sheet that I will pass around at second class.

Plan a 6-minute (minimum) presentation, including a PowerPoint file, sketches, or other media. Present your topic to the class and argue for its significance. Do not feel obligated to repeat the text; add new works or approaches. Try not to repeat more than one of the examples from the text. Seven minutes is the best length; I’ll stop you at ten minutes. You must use at least one significant academic reference.

Write a single-page word-processed summary for your classmates, including at least one image, background information, and references. Please make enough copies for the entire class (approx. ). Please give me two copies.

Present: Your presentation will be scored equally on presentation form, content, and the handout. The presentation counts as 20% of the class grade. What is most significant?
Preliminary Course Schedule

M June 26  Introduction: What Is Art History? (Discuss the Introduction)
Late Medieval Italy (Begin discussing Chapter 14)

W June 28  Late Medieval Italy (Chapter 14 concluded)
Late Medieval and Early Renaissance Northern Europe (Discuss Chapter 20)

M July 3    Quattrocento Italy (Chapter 21)
Renaissance and Mannerism in Cinquecento Italy (Chapter 22)

W July 5    High Renaissance in Northern Europe & Spain (Chapter 23)
The Baroque in Italy (Chapter 24)

M July 10   The Baroque in Italy (Chapter 24) concluded
The Baroque in Northern Europe (Chapter 25)

W July 12   South and Southeast Asia (Chapter 32)
**MIDTERM TEST**

M July 17   Rococo to Neoclassicism (Chapter 26)
China and Korea (Chapter 33)

W July 19   Romanticism, Realism, Photography (Chapter 27)
Japan (Chapter 34)
**Paper Due**

M July 24   Impressionism through Symbolism (Chapter 28)
Native Arts of the Americas (Chapter 35)

W July 26   Modernism (Chapter 29)
Oceania (Chapter 36)

M July 31   High Modernism and Postmodernism 1945-1980 (Chapter 30)
Africa (Chapter 37)

W August 2  Contemporary Art Worldwide (Chapter 31)
**FINAL TEST**