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VAHI 101: Introduction to Visual Arts

Fall 2018. Wednesdays & Fridays (section 1) 12:30-1:45 or (section 2) 2:00-3:15.

Room: O'Kane 495.

Course Description:

Fundamental, introductory course in art history and visual culture. Emphasis is on the acquisition of basic visual skills and an understanding of the major periods in the history of art. – the Course Catalog

We will focus on articulating our own responses to art and will use the collections of the Cantor Gallery at Holy Cross, the Worcester Art Museum, and the Boston Museum of Fine Arts to come face-to-face with real art, not just projected reproductions in the classroom. The phrase “face-to-face” may serve to introduce the focus of this introductory course: the body. So as not to lose our bearings in the wealth of art and architecture which have been produced over the millennia, we will use the image of the body as a touchpoint to which we will return. From cave paintings to Picasso, artists have felt it important to render images of the forms of other people – that is, their bodies. How does the appearance of the body change, from prehistoric times, to ancient Greece, to the medieval west, in Asian, Islamic, and African traditions of the past and recent times, in the Renaissance, in Impressionism, in contemporary art? How does the representation of the body in each of these times and places tell us about what was important? How does the representation of “the body” become informed by an understanding of “the spirit,” and what might “body” and “spirit” mean in different contexts? How and why have human beings, from the beginning of recorded history and even before, manipulated their environment to shape objects which might be called “art”? What is art, anyway? These and other similar questions will drive our discussion.

For the past six years, students have been able to choose a community-based-learning (CBL) option for this class’s final project. Together with local high school students, we created an iPhone tour including video, text, and images of art objects from the Worcester Art Museum. Due to the notable success of this project (written up in newspapers, tweeted by Museum Directors, even interviewed on local tv), students will be able to choose a CBL option again this semester. Our current project will be open to only 12 students and will operate in conjunction with RAW, Refugee Artisans of Worcester. Students will (in pairs and accompanied by one of RAW’s leaders) undertake two home visits to one refugee artisan, ask questions, and then research and write a paper as well as a poster to accompany RAW’s crafts when they are sold. (We have just signed an agreement to enable RAW crafts to be sold at the Holy Cross Bookstore!) This poster will increase the value of the crafts and make them more attractive items to buy, which will lead to increased success for RAW and its artisans. The standard final project, in which students create a paper and a poster, also remains a viable and fulfilling option.

Expected Learning Outcomes:

- Acquire familiarity with ideas about what art is and is not, and intention & reception
- Develop an ability to discuss art in appropriate language in both oral and written formats
- Acquire familiarity with the basic historical outlines of the world history and the cultural groups who played a role within it (including knowledge of names and dates connected to art)
- Experience an actual art object in a museum context; learn how to verbally address that object
- Construct an art historical argument using both visual and historical evidence
- Deliver an oral presentation with suitable images and an engaged presentation style (not just reading notes)
- Write a substantial essay about a single object you will view, either in a museum or created by an artisan, using formal analysis

Required Text (available at the Bookstore):

Art: A Brief History (6th Edition) by Marilyn Stokstad, Michael Cothren. Prentice Hall, 2016

There are various options available for this textbook. The 5th edition is also similar and can be used instead of the 6th, but the editions before the 5th (4th, etc.) should not be used, since they do not include the required questions at the end of each chapter.

Course Requirements:

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| • class submissions (you are responsible for entering these on Moodle) | 18% |
| • occasional short writing assignments/pop quizzes | 4% |
| • Midterm Exam | 25% |
| • Final Exam | 30% |
| | <i>plus</i> |

Plus ONE of the following two project options, both of which include written, visual, and oral components

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| • EITHER Option A (standard: writing & presentation on two different topics) | |
| ○ Museum object paper and poster | 19% |
| ○ one 5 minute oral presentation on art object from textbook | 4% |
| | <i>or</i> |
| • OR Option B (community-based learning/CBL: writing & presentation on same topic) | |
| ○ RAW craft object paper and poster | 19% |
| ○ 5 minute oral presentation on the object & CBL experience | 4% |

100 points total

Course Website(s)

This syllabus, electronic reserve readings, information about assignments, and study images and study guides will all be available on Moodle. Your current course grades will also be available. For details, go to Moodle (go to Holy Cross home page, then to Log In, then Moodle).

Short Written Assignments/Pop Quizzes

These will be assigned as needed.

For Short Writing assignments, examples include a paragraph summarizing one of the required outside lectures or a page addressing the use of revival styles in campus architecture. In general these will be submitted on Moodle.

For pop quizzes, unannounced in-class quizzes will be based on the reading questions assigned and due that day. Please understand that although you only need to respond on Moodle to your own choice of questions (see below), it is expected that you will have carefully completed each of the reading assignments, and that if and when a pop quiz appears, you should be able to respond at least roughly to each of the assigned questions.

Class Submissions

I require your engagement! I want YOU to actively consider the ideas and themes of the class. Therefore I have devoted a percentage of your grade to your showing me how you have engaged with our subject. You are required to write a short response to some of the reading questions assigned each class. In general the submission will be as follows: write 200 words in response to at least one of the questions posed at the end of the assigned chapter and/or that I assign at the end of the previous class. (In the textbook, you may choose from those questions listed under "Think about it" or "Crosscurrents"). If a particular question interests you, I encourage you to look beyond your textbook and use Google or any other resource to more fully explore the question. When necessary (as in the case of electronic reserve readings), I will give more specific instructions at the end of the previous class. Your written responses should be submitted online (in Moodle) by gam on the day of class. Submissions posted after gam will be marked as late and penalized 10%. For every additional day late, submissions will be penalized an additional 10%. (200 words in this paragraph)

If you need to enter your submissions late, for instance, because you were ill, please contact me as soon as possible. Otherwise late submissions will be penalized according the policy laid out above.

Please note: you can miss TWO submissions over the course of the semester and still receive 100% in this section. These "freebies" should allow you a break when you really need it. You do not have to notify me in advance, but you DO have to write "skip" (or something similar) in the space where your response would normally have been posted. After you have written "skip" in two submissions, any other missing submissions will detract from your grade. If you prefer, you can choose not to skip any submissions, but instead to have your lowest two submission grades dropped. You do not have to notify me of your choice. At the end of the semester Moodle will drop your two lowest grades in the class submission category.

You will need to enter the class submission in the appropriately-labeled space. You will see that each class participation space in Moodle is labeled with a letter of the alphabet (A-V). Your syllabus similarly labels each class meeting: for instance, the first class is A, as you see "A. Introduction." So you would record your class submission for the first class, labeled "A," in the Moodle space labeled "Class A: Banksy." (By the way, the response for Class A ONLY is not 200 words, you just need to paste a link.)

Writing a thoughtful response for every class may at times be tedious. It may not be easy, or fun. However, this type of assignment is incredibly valuable. It encourages students to do the reading for every class, and to pay attention in each class, and, indeed, perhaps even to express themselves in every class. This type of daily assignment has been shown to be more effective than infrequent exams in encouraging long-term retention and nurturing sustained, critical thought. This assignment, more than any other, underlines the importance of your daily learning from the reading and class lecture and discussion. To really learn the material, over weeks and months, requires the kind of repeated and long-term engagement laid out by the regular Moodle points. Moreover, the regular point system ensures that all students complete the reading, which leads to a much more interesting and productive class discussion.

I require one submission per class (except for the two "freebies" discussed above), but I am not looking simply for quantity here; the quality of your response is also important. I am looking for a considered response. Since this is such a frequent assignment, I am unable to include written responses to each submission. Please use the guidelines below to understand the numerical grade you receive. I sometimes receive comments on CEFs from students who say they did not understand why they received certain grades on the class submissions. If you have questions, come to my office hours and I will be happy to discuss the requirements in further detail.

Sample grading for each class submission is as follows:

.65 = insufficient or incorrect response

.75 = partially insufficient or partially incorrect response

.85 = good. Responses are complete and correct.

.95 = exceptional. Shows effort over & above usual responses.

Above a .85 requires extra effort beyond what was strictly necessary. Characteristics of such a response might include a well-organized paragraph that avoids repetition, includes formal analysis, and has an identifiable topic sentence, or adds (to the required information) a considered personal opinion, reflection, or additional knowledge (beyond the textbook). Such a response must be noticeably more sophisticated, better-written, thoughtful, or imaginative than the norm. Although a higher word-count is not required, responses that receive higher than .9 often considerably exceed the required 200 words.

BONUS OFFER. This course is based on the premise that many cultures exist in our world and that they are all worthy of study. This is true on campus, too. Therefore, once during the semester, instead of the standard Class Submission, you may choose to attend an event sponsored by the Office of Diversity, the MPE (Multicultural Peer Educators), or another event on campus of which the main aim is to learn about another culture. The only requirement is that not be an event that another professor is requiring you to attend. After

you attend the event, write a few sentences about your experience in the space where the regular Class Submission would be posted.

Exams

The exams will include both object identifications and essays. The objects you are responsible for identifying are listed on the syllabus. Most will be presented in class either by students or me, but some will not. They are all located in the reading due for that day. I may also include “unknowns” in the exam, which are images I have not shown to you before, but to which you should respond using the knowledge you already have from the images I have assigned. I will hand out detailed study guides beforehand (study guides and flashcards will also be posted on Moodle).

Memorizing the identifying details of a painting, sculpture, or architectural monument requires hard work and time. Memorization does not come easily. However, retaining the knowledge of such identifying details is centrally important, for these facts act as a scaffolding for making larger generalizations. For instance, once you can recall that a certain Greek sculpture was created around 440 BCE, you will then be able to look at other similar sculptures (real-life “unknowns” in books and museums throughout your life) and to realize that they date from the same period and cultural context.

This class will be hard work

Students report spending 4-8 hours per week on this class. You should, then, be prepared to spend approximately 6 hours per week on this class, with more time possible when larger assignments are due. There are also some required events and field trips that take place outside of regular class hours. Please be aware of these requirements from the beginning if you decide to sign up for this class.

Please note that it is not easy to get an “A” in this class; art history is a difficult, highly-critical, and self-reflective discipline. An “A” is reserved for truly exceptional work.

Resources

Holy Cross has a number of resources set up for you. Please do not hesitate to be in touch with these offices, as they are set up for your benefit, and I have heard from many students about how helpful the individuals in these offices are. Save time, make things easier for yourself!

For assistance with studying, time management, writing, editing, and dealing with stress, contact Academic Services and Learning Resources at:

<https://www.holycross.edu/support-and-resources/academic-services-and-learning-resources>

For assistance with research and library use, make a personal appointment with a librarian at:

<http://libguides.holycross.edu/ask>

Special Needs

Students who need accommodations for a disability are encouraged to talk to the instructor after class or during office hours. All accommodations need to be approved by the Office of Disability Services. Any student who feels the need for accommodation based on the impact of a disability should contact the Office of Disability Services to discuss support services available. Once the office receives documentation supporting the request for accommodation, the student would meet privately with Disability Services to discuss reasonable and appropriate accommodations. The office can be reached by calling 508-793-3693 or by visiting Hogan Campus Center, room 215A. If you are already registered with Disability Services, please be sure to get your accommodation letters and deliver them to your instructors in a timely fashion. Instructors need 4-5 days advance notice to be able to facilitate the process of receiving testing accommodations.

<http://www.holycross.edu/health-wellness-and-access/office-disability-services>

Important Policies

1. Late work is penalized one letter grade per day late. This means that if you turn in a "B" paper one day late, you will receive a "C." Any extensions must be cleared with me in advance. Any assignment that is turned in late without permission will be marked down one letter grade per day -- regardless of the excuse.
2. Class cancellation. In case of inclement weather, please check your email.
3. Plagiarism is a serious offense and can lead to permanent expulsion. For details on Academic Integrity, see <https://catalog.holycross.edu/node/1381#AHP>

Never use someone else's words or ideas without citing your sources (book, articles, websites). Any kind of outside assistance or research must be acknowledged. Students sometimes cut-and-paste from digital sources without acknowledging these sources – but this is an offense that could result in very serious consequences, so DON'T DO IT! Cite your sources and be safe! If you are in any doubt about whether something needs to be cited, play it safe and ASK me or the Writer's Workshop. In the words of the Montserrat statement on academic honesty, "The temptation to engage in an act of academic dishonesty will almost certainly arise, but the risk of enhancing a single grade is not worth the loss of your personal integrity."

Miscellaneous

Dates: BCE (Before the Common Era) and CE (Common Era) are preferred to B.C. (Before Christ) and A.D. (Anno Domini: Year of our Lord) because we study many cultures and religions in this class, not just Christian ones.

Use of Quotes: As a rule of thumb, I suggest no more than one quotation per page of written work. It is disruptive for a reader to keep shifting from your voice to another's, and paraphrasing – rewording another's ideas – is an important skill. You still need to cite your source when paraphrasing, however.

Supplemental Reading List – required reading, available on ERes

Austen, Kat. "Get the Picture? Art in the Brain of the Beholder." *The New Scientist* 2873 (2012).

Beard, Mary, Richard Brilliant, and Salvatore Settis. "Arms and the Man : The Restoration and Reinvention of Classical Sculpture." *TLS. Times literary supplement*, no. 5105 (2001): 3-4.

Bevan, Robert. *The Destruction of Memory: Architecture at War*. London: Reaktion, 2006.

Buchen, Lizzie. "Patches for Faces/the Science of Finding a Face in the Crowd. Discrete Brain Sections Form a Dedicated Network to Recognize Faces." *Scientific American Magazine*, December 10 2008.

Camille, Michael. "Review of Mellinkoff, Outcasts: Signs of Otherness in Northern European Art of the Late Middle Ages." *Art Bulletin* 77, no. 1 (2005): 133-34.

Chattopadhyay, Collette. "Ravinder Reddy : The Illusion of Appearances." *Sculpture* 22, no. 2 (2003): 18-19.

Dodd, Erica Cruikshank. "The Image of the Word : Notes on the Religious Iconography of Islam." In *Late Antique and Medieval Art of the Mediterranean World*, edited by Eva R. Hoffman, 185-212. Malden, MA: Blackwell Publishing, 2007.

Griffin, Randall C. "Thomas Eakins' Construction of the Male Body, or, "Men Get to Know Each Other across the Space of Time"." *Oxford Art Journal* 18, no. 2 (1995): 70-80.

Hall, James. "Soaked in the Skin. Review of 'Spectacular Bodies'." *Times Literary Supplement (TLS)*, November 03 2000.

Heartney, Eleanor. "Blood, Sex, and Blasphemy : The Catholic Imagination in Contemporary Art." *New art examiner* 26, no. 6 (1999): 34-39.

_____. "The Body East." *Art in America (1939)* 90, no. 4 (2002): 44-49.

Jones, Jonathan. "Not Naked but Nude." *The Guardian*, February 8 2006.

Lawrence, Sidney. "The Color of Art." *American art* 11, no. 1 (1997): 2-9.

Myers, Steven Lee. "Iraq's Ancient Ruins Face New Looting." *The New York Times*, June 25 2010.

Smith, Joan. "Liberated Lookers. Review of Pointon, 'Naked Authority : The Body in Western Painting, 1830-1908'." *Times literary supplement (TLS)* 1991, 15.

Wallach, Amei. "Shirin Neshat : Islamic Counterpoints." *Art in America* 89, no. 10 (2001): 136-142, 189.

Williams, Robert. ""Virtus Perficitur": On the Meaning of Donatello's Bronze David." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 53, no. 2/3 (2009): 217-228.

	One Required Outside Lecture/Performance						
YOUR CHOICE (by 16 Nov)			You can choose any lecture or performance that interests you (by 16 Nov). There is one exception:	You can't choose an event that another prof. is requiring you to attend.	Students must select and attend one outside event: either a performance or lecture sponsored by ATB (Arts Transcending Borders), or a lecture or workshop held at the Cantor Gallery.	Short Writing (due 16 Nov), "ATB or Cantor lecture." 400 words. What was most interesting to you? What connections to our class did you notice?	
					https://www.holycross.edu/departments-and-programs/arts-transcending-borders-atb/events-calendar		
					https://www.holycross.edu/iris-and-b-gerald-cantor-art-gallery/exhibitions/upcoming-exhibitions		
Date	Day	Letter	Topic	Reading Due	Objects	Written work, etc.	Standard
29-Aug	Weds	A	Introduction: Embodiment			Class Submission Due CBL & standard project assignments handed out	Sign up, also sign up for oral presentation
31-Aug	Fri	B	Prehistory	Stokstad xiv-32, Bryson	Venus of Willendorf, Stonehenge, Lascaux	Class Submission Due	Small groups set up, require all to SUBMIT Library Doodle poll before/after class
5-Sep	Weds	C	Ancient Near East; Formal Analysis	Stokstad 33-47, Myers on Iraq	Uruk vase, ziggurat, stele of Naramsin, Lamassu, Ishtar Gate	Class Submission Due	Cantor Gallery Short Writing assigned (due 9/14). Formal analysis of 1 work.
7-Sep	Fri	D	Ancient Egypt	Stokstad 48-67,	Khafre, Great pyramids, Palette of Narmer	Class Submission Due	Library meeting: date TBA
12-Sep	Weds	E	Early Asia	Stokstad 68-91, Chattopadhyay	emperor Qin's army, stupa at Sanchi, Wu Shrine	Class Submission Due	
14-Sep	Fri	F	Ancient Greece and the Aegean	Stokstad 92-127, Hall on Goddess	Palace at Knossos, Parthenon, Spear Bearer, funerary krater, Venus de Milo, Pergamon	Class Submission Due	Short Writing on Cantor Gallery object due Preliminary Work Due: five sources, outline of refugee history, questions to ask artisan

Date	Day	Letter	Topic	Reading Due	Objects	Written work, etc.	Standard	CBL
19-Sep	Weds	G	Etruscan and Roman Art	Stokstad 128-57, Beard on Laocoön	Villa of the mysteries, <i>Laocoön</i> , <i>Augustus of Prima Porta</i> , Pantheon	Class Submission Due, Midterm Study Guide handed out		Home visits? (Take photos!)
21-Sep	Fri	H	Jewish, Early Christian, and Byzantine Art	Stokstad 158-183, Camille review of Mellinkoff	<i>Vienna Genesis</i> , <i>Hagia Sophia</i> , <i>Byzantine icon</i> , <i>San Vitale</i>	Class Submission Due		Home visits? (Take photos!)
26-Sep	Weds	I	Islamic Art, Midterm review	Stokstad 184-204, Wallach on Shirin Neshat	<i>Dome of the Rock</i> , <i>Mosque of Cordoba</i> , <i>Alhambra's Court of the Lions</i> , Court of Gayumars, Neshat's Rebellious Silence	Class Submission Due	Sign up for Oct Boston field trip or decide self-scheduled	Sign up for Oct Boston field trip or decide self-scheduled
28-Sep	Fri		Midterm					Home visits? (Take photos!)
3-Oct	Weds	J	Later Asian Art	Stokstad 205-231	<i>Taj Mahal</i> , Great Wave, <i>Kandariya Mahadeva temple</i> , <i>Tale of Genji</i>	Class Submission Due	Poster Design Assignment Due	Poster Design Assignment Due
5-Oct	Fri	K	Early Medieval & Romanesque	Stokstad 232-259	<i>Book of Kells</i> , <i>Plan of Abbey of St Gall</i> , <i>Durham cathedral</i> , <i>Hildegard and Volmar</i>	Class Submission Due		
10-12 Oct			Fall Break					

Date	Day	Letter	Topic	Reading Due	Objects	Written work, etc.	Standard	CBL
17-Oct	Weds	L	High Medieval and Gothic	Stokstad 260-291	<i>St. Denis, Chartres portal, Heures de Jeanne d'Evreux</i>	Class Submission Due		JPG or PDF of poster (with partner) due in shared Google folder (first version)
17-Oct	Weds		REQUIRED Boston MFA Field Trip, 4:15-9 pm, depart side of Kimball near loading dock/garage				Field trip to MFA to choose project topic	Field trip to MFA to choose Short Writing object
19-Oct	Fri	M	Early Renaissance	Stokstad 292-323; Williams on Donatello	<i>van Eyck Double Portrait, San Lorenzo, Donatello's David</i>	Class Submission Due		second home visit, when?
24-Oct	Weds		Research Day, meet in Scalia classroom, 2nd floor Dinand				Topic (object name & accession #) due	Short Writing on Boston MFA object due. OK to skip research class.
26-Oct	Fri		NO CLASS (Made up by MFA Field Trip)				Five sources, argument due in Moodle	
27-Oct	Sat		??? Family Weekend RAW Craft event, 10-3, Hogan. REQUIRED visit					
31-Oct	Weds	N	High Renaissance & Reformation	Stokstad 324-365, Hartney on Catholic artists	Vitruvian Man, Michelangelo's Pietà, Sistine Ceiling, Dürer's Adam & Eve, Garden of Earthly Delights	Class Submission Due		

Date	Day	Letter	Topic	Reading Due	Objects	Written work, etc.	Standard	CBL
2-Nov	Fri	O	17c Art in Europe (Baroque) & Draft Day	Stokstad 367-401	<i>Bernini's Teresa in Ecstasy</i> , Caravaggio's Calling of St. Matthew, Rembrandt's Three Crosses,	Class Submission Due	Draft Day, draft due in class	Draft Day, draft due in class
7-Nov	Weds	P	Art of the Americas	Stokstad 402-427, Buchen on "Faces"	<i>Coatlicue</i> , Machu Picchu, Pueblo Bonito	Class Submission Due		
9-Nov	Fri	Q	African Art	Stokstad 428-445; Lawrence's Color of Art	<i>Benin hip mask</i> , Great Zimbabwe, <i>Jenné mosque</i> , <i>Spirit spouse</i>	Class Submission Due		CBL: Final posters (with partner) due in shared Google drive
14-Nov	Weds	R	European & American Art 1715-1840. Final Project Extravaganza	Stokstad 446-473, Smith's Lookers	Fragonard's Progress of Love, <i>Kaufmann's Cornelia Pointing to her Treasures</i> , Monticello, Delacroix' <i>Liberty</i> , Goya's Third of May, Géricault's <i>Raft of the Medusa</i>	Class Submission Due	Standard: Final Projects (paper and poster) due in Class; Poster Party	CBL: Papers due and Presentations given in class, printed posters will be displayed.
16-Nov	Fri		No CLASS (Prof. Luyster at a conference).			Short Writing "ATB or Cantor lecture" Due		Thank-you letter to artisan's family due (please mail directly to their home).
21-23 Nov			Thanksgiving Break					
28-Nov	Weds	S	Later Nineteenth-Century in US & Europe (1840-1910)	Stokstad 474-509, Griffin on Eakins	<i>Monet's Impression, Sunrise</i> , Munch's The Scream, Rodin's Burghers of Calais	Final Study Guide Handed Out Class Submission Due		

Date	Day	Letter	Topic	Reading Due	Objects	Written work, etc.	Standard	CBL
30-Nov	Fri	T	Modern Art (1900-1945)	Stokstad 510-549, Austen on Pollock	<i>Picasso's Demoiselles</i> , Wood's American Gothic, The Two Friedas	Class Submission Due		
5-Dec	Weds	U	Art since 1945, Final Review	Stokstad 550-591, Hartney's Body East	<i>Pollock's Autumn Rhythm</i> , Darkytown Rebellion, Vietnam Memorial, World Trade Center Hub	Class Submission Due; Short Writing "I See Differently" Due		
7-Dec	Fri		Final Exam (in-class portion)					
??			12:30 section (VAHI 101 01) Final Exam Essays Due					
??			2pm section (VAHI 101 02) Final Exam Essays Due					