Course Description: ARTH 2500 introduces the history of art by investigating the ways in which art has developed and functioned within past and present world cultures. It also examines the changing methods of interpretation that are elicited from the study of the art of the past and used in the contemporary discipline of art history. The focus is on analyzing works of art, using both traditional and contemporary approaches and perspectives, for the purpose of understanding the relationship between artistic expression and cultural context.

Course Objectives: The course aims to prepare students to look closely and think critically about a wide range of art works. By learning to look closely you will discover that the form the artist produces gives the work of art its expression, its content, and its meaning. You will develop skill in critical (careful) analysis by comparing works of art and becoming aware of their contexts. You will also learn how to write effectively about visual works through written assignments.

The goal of the course is not to give a comprehensive overview of the history of art, but try to achieve a better understanding of the complex and changing relationships between the objects, ideas and institutions that constitute the category of art and shape investigations into its history.

Teaching and Learning Methods: The format of this course includes lecture supported with visual images, student participation and discussion, critical reading, quizzes and analytic writing assignments. Attendance at all lectures is expected, as is the timely completion of assigned readings and written work. Students should arrive at class prepared to engage with and contribute to class discussion. Note taking is an important learning tool in this class. Taking good notes requires preparation (by doing the reading in advance of class) and contributes to reflection (connecting ideas from class to other notes and readings) and effective review for the written assignments and final exam.

Grading scale:

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<td>A</td>
<td>94-100</td>
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<td>A-</td>
<td>90-93</td>
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<td>70-73</td>
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<td>B+</td>
<td>87-89</td>
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<td>67-69</td>
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<td>84-86</td>
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Evaluation Methods and Criteria

Participation 10%

Written Assignments 50%

- Visual Analysis Worksheet (10%)
- Reading Response Worksheet (10%)
- Compare and Contrast Paper (30%)

Midterm Exam 20%

Final Exam 20%

Exams: The exams will include multiple-choice questions as well as short essay questions.

Worksheets: There are two worksheets meant to help students develop their skills as readers and as lookers. One demands a close and critical reading of an assigned text, and the other a close visual analysis of an assigned object.

Paper: Your compare and contrast paper will be based on one of three pairs of images provided with a prompt. Your paper should demonstrate your ability to deploy the skills developed in the worksheets in an argumentative essay. Please review the style guide before submitting your assignment.

Late assignments will be docked 10% per day late. We will do our best to grade and return papers in a timely fashion, but any paper that is not received on the due date will be graded outside of our scheduled grading time, so you are likely to have a much longer wait.

Student Responsibilities: All students are expected to maintain professional behavior in the classroom setting and in all course-related interactions with faculty and fellow-students. The Student Code specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. I take this very seriously. Students who hand in material that they did not write, or containing passages written by anyone other than the student without appropriate citation will receive a failing grade on the assignment, without the possibility of a rewrite, and may receive a failing grade in the class. If you don’t know the rules, you need to familiarize yourself with them. You can get help with this from me, from the writing center, or from this helpful blog: http://betterthancheating.blogspot.com/. Pretty much the whole world wants to help you do it right, so there are no excuses for doing it wrong.

Course Objectives:

1. Reading: Students will develop their critical reading skills.
2. Visual Analysis: Students will develop skills of description and analysis.
3. Historical Knowledge: Students will develop their knowledge of the history of selected developments in Western art history.
4. Theoretical Knowledge: Students will leave the course conversant with many of the key theoretical, methodological and political approaches to art and art history.
5. Writing: Students will develop their writing skills with a focus on building a thesis-driven argument.
Accommodations: Americans with Disabilities Act Statement: The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements.

Content Accommodations: Some of the readings, lectures, films, or presentations in this course may include material that may conflict with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. The University of Utah’s complete accommodations policy may be found at http://www.regulations.utah.edu/academics/6-100.html.

I am happy to work with students to make the course accessible whenever possible, however, if you think you might require accommodations, you must meet with me early in the semester. I am very unlikely to negotiate any form of accommodation after January 21.

If you need more support than I am able to offer you, or than you are comfortable asking for, please review the resources available on campus to help you succeed.

Laptops, telephones and any other wireless electronic devices are to be turned off and put away for the duration of the lecture. Students who require special accommodations in this matter must meet with me to discuss them in our first week of classes.

This syllabus not binding. Changes and additions may be made when necessary. Always check Canvas!

If you find writing difficult, if English is not your first language, or if you just want to make your writing even better than it already is, please visit the writing center. It is located in the Marriott Library. You will need to schedule an appointment ahead of time. They can help with developing an argument or thesis, structure, and editing for clarity.

Please review rules and recommendations for effective communication as outlined on Canvas.
SCHEDULE OF LECTURES AND ASSIGNMENTS

Tuesday, January 12: Introduction

Thursday, January 14: The Trouble with Time
- Julia Bryan-Wilson "Building a Marker of Nuclear Warning."

Tuesday, January 19: Reading Images

Thursday, January 21: Naturalism and Idealism

Tuesday, January 26: Patronage in 15th century Florence
- Visual Analysis Worksheet Due

Thursday, January 28: Patronage in early 20th century Paris
- Recommended Reading: Isabelle Alfandary, "Gertrude Stein as Portrait Painter" The Stein’s Collect, (SF, 2011), 252-257.

Tuesday, February 2: Iconoclasm and the Protestant Reformation
- “The Reform of Images” select texts from Renaissance Art Reconsidered, Richardson, Woods and Franklin, eds. (Blackwell, 2008), 410-428

Thursday, February 4: Iconoclasm and the late-20th century Culture Wars

Tuesday, February 9: Maps and Mapping

Thursday, February 11: No Class

Tuesday, February 16: The Image of the Artist in the Renaissance and Baroque Periods
Thursday, February 18: The Image of the Artist in the Modern and Postmodern Periods

Tuesday, February 23: Collections, Commodities, and Markets in the Dutch Golden Age
• Reading Analysis Worksheet Due.

Thursday, February 25: Collections, Commodities and Markets in the 1960s
• Recommended Reading: Cecile Whiting, "Shopping For Pop" A Taste for Pop: Art, Gender and Consumer Culture, (Cambridge, 1997), 7-49.

Tuesday, March 1: Academy & Canon in 18th Century France

Thursday, March 3: Academy & Canon in Interwar Germany

Tuesday March 8: Midterm Review

Thursday, March 10: Midterm Exam
• Please bring a pen to class.

SPRING BREAK

Tuesday, March 22: Exhibitions & National Identity in Revolutionary France
• Reading TBA (check Canvas)

Thursday, March 24: Exhibitions and National Identity in 1937

Tuesday, March 29: Land and Landscape
• Edmund Burke, excerpt from A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful (Links to an external site.)

Thursday, March 31: Land Art and Earthworks

Tuesday, April 5: Gender, Identity and Power: Impressionism and Modernity

Thursday, April 7: 2nd Wave Feminism
Tuesday, April 12: State Art and Revolution

Thursday, April 14: Dissident Art and Revolution

Tuesday, April 19: Colonization and its Discontents

Thursday, April 21: Postcolonial Voices
• Paul Chaat Smith “Home of the Brave” in Everything You Know About Indians is Wrong, (U of Minnesota Press, 2009).

Tuesday, April 26: Final Exam Review

The Final Exam will be held on Tuesday, May 3, 1-3 pm
Please bring pens and a blue book.