

## ART 1B Art in the Western World: From Renaissance to Baroque

**Course Code: ART 1B**

**Instructor: Steven J. Cody, Ph.D.**

**Home Institution: Purdue University Fort Wayne**

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**Credit: 3**

### Office Hours and Communication Policies:

Video conferences will be arranged by appointment (via email).

Questions are always welcome via email.

I will respond to emails promptly on Weekdays, generally between 8am-9am (New York Time). If you have not received a response within 24 hours, please feel free to send me a second message.

### Course Description & Course Objectives:

This class traces the development of the visual arts in so-called “Western” societies from the fourteenth to the twenty-first century. Our primary focus will be examining the relationships between tangible art-objects and the principal concerns of the people that produced the paintings, sculptures, and architectural structures in question. We will come to see that these relationships are unstable; and, indeed, that the notion of “art” itself had different meanings for different historical people. Over the course of the semester, we will not simply seek to place art in its original historical context. Instead, we will approach the visual arts themselves as an important context in which the history of politics, religion, and philosophy unfolds.

### Course Schedule:

#### Week 1

Mon: Introduction: What is an altarpiece?

Tues: Tricks of the Trade: Making Sculptures in Renaissance Italy

**Video to consult – Carving Marble with Traditional Tools (2:48)**

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/sculpture/v/carving-marble-with-traditional-tools>

**Video to consult – Casting Bronze: The Direct Lost Wax Technique**

**(8:36)**

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/sculpture/v/de-vries-bronze-casting>

Wed: Tricks of the Trade: Making Paintings in Renaissance Italy

**Video to consult – Gold-ground Panel Painting (10:23)**

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/painting-materials-techniques/v/gold-ground-panel-painting>

**Video to consult – Michelangelo’s Fresco Technique (5:16)**

<https://www.youtube.com/watch?v=Cej4Ggq5nQI>

Thurs: Giotto’s Arena Chapel

Fri: Early Renaissance Art in Flanders

**Video to consult – Jan van Eyck’s *Ghent Altarpiece*, part 1 (5:17)**

<https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/v/ghent-altarpiece-closed>

**Video to consult – Jan van Eyck’s *Ghent Altarpiece*, part 2 (7:22)**

<https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/v/ghent-altar-open>

***Due Date: Weekly Impressions – electronic submissions by 11:59pm (New York Time)***

**Week 2:**

Mon: Naturalism and the Legacy of Antiquity in Fifteenth-Century Italy

**Video to consult—Masaccio’s *Holy Trinity* (8:12)**

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/masaccio-holy-trinity-c-1427?modal=1>

**Video to consult—Donatello’s *Bronze David* (7:23)**

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-david-bronze-c-1440s?modal=1>

Tues: Leonardo and Michelangelo in and out of Florence

**Video to consult – Leonardo’s *Letter to the Duke of Milan* (3:16)**

<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/leonardo-da-vinci/v/leonarda-da-vinci-s-letter-to-the-duke-of-milan?modal=1>

Wed: Michelangelo’s Sistine Ceiling

**Video to consult – Raphael’s *Portrait of Julius II* (4:10)**

<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-portrait-of-pope-julius-ii-1511?modal=1>

**Video to consult – Michelangelo’s *Last Judgment* (7:28)**

<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-last-judgment-sistine-chapel-ceiling-1628-1629>

Thurs: The Lights and Colors of Renaissance Venice

**Video to consult – Titian, *Madonna of the Pesaro Family* (7:05)**

<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/late-renaissance-venice/v/titian-madonna-of-the-pesaro-family?modal=1>

**Video to consult – Tintoretto, *The Miracle of the Slave* (7:02)**

<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren>

[-florence-rome/late-renaissance-venice/v/jacopo-tintoretto-the-miracle-of-the-slave?modal=1](https://www.khanacademy.org/humanities/renaissance-reformation/high-renaissance/florence-rome/late-renaissance-venice/v/jacopo-tintoretto-the-miracle-of-the-slave?modal=1)

Fri: Mannerism in Italy

**Video to consult – Bronzino and the Mannerist Portrait (10:29)**

<https://www.khanacademy.org/humanities/renaissance-reformation/high-renaissance/florence-rome/pontormo/v/bronzino-the-mannerist-portrait?modal=1>

***Due Date: Essay 1 – electronic submission by 11:59pm (New York Time)***

**Week 3:**

Mon: Baroque Art in Europe

**Video to consult – Artemisia Gentileschi, *Judith and Holofernes* (4:00)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-art1/baroque-italy/v/gentileschi-judith?modal=1>

**Video to consult – Borromini, San Carlo alle Quattro Fontane (6:52)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/v/francesco-borromini-san-carlo-1638-1646?modal=1>

**Video to consult – Judith Leyster, *Self-Portrait* (4:32)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/leyster-self>

**Video to consult – Vermeer's *Girl with a Pearl Earring* (3:10)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/vermeer-pearl-earring>

Tues: Rubens, Rembrandt, and the Legacy of Titian in the North

**Video to consult – Rembrandt's *Night Watch* (6:37)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/rembrandt-nightwatch>

Wed: Neoclassicism in the Eighteenth and Nineteenth Centuries

**Video to consult - Antoine Watteau, *Pilgrimage to Cythera* (5:18)**

<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/rococo/v/watteau-cythera?modal=1>

**Video to consult - Jacques-Louis David, *The Death of Marat* (6:22)**

<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/neo-classicism/v/david-marat?modal=1>

**Video to consult - Ingres, *La Grande Odalisque* (4:09)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/romanticism-in-france/v/ingres-la-grande-odalisque-1814?modal=1>

Thurs: Romanticism in the Nineteenth Century

**Video to consult: Géricault, *Raft of the Medusa* (6:35)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/romanticism-in-france/v/g-ricault-raft-of-the-medusa-1818-19?modal=1>

**Video to consult: Friedrich, *The Lone Tree* (3:45)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/romanticism-in-germany/v/caspar-david-friedrich-solitary-tree-or-lone-tree-1822?modal=1>

**Video to consult: Constable, *The Hay Wain* (5:29)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/england-constable-turner/v/hay-wain-constable?modal=1>

Fri: Impressionism

**Video to consult – Edgar Degas, *Visit to a Museum* (5:24)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/impressionism/v/edgar-degas-visit-to-a-museum-c-1879-90?modal=1>

**Video to consult - Gustave Caillebotte, *Paris Street; Rainy Day* (4:43)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/impressionism/v/gustave-caillebotte-paris-street-rainy-day-1877?modal=1>

**Video to consult – Manet’s *Olympia* (7:13)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/realism/v/manet-olympia-1863-exhibited-1865?modal=1>

***Due Date: Weekly Impressions – electronic submissions by 11:59pm (New York Time)***

**Week 4:**

Mon: Post-Impressionism

**Video to consult – Paul Gauguin, *Self-Portrait with Portrait of Émile Bernard (Les misérables)* (5:31)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/post-impressionism/v/paul-gauguin-self-portrait-with-portrait-of-emile-bernard-les-miserables?modal=1>

**Video to consult – Cezanne, *The Large Bathers* (4:45)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/avant-garde-france/post-impressionism/v/paul-c-zanne-the-large-bathers-1906?modal=1>

**Video to consult – Rodin’s *Gates of Hell* (3:37)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/avant-garde-sculpture/v/rodin-the-gates-of-hell-1880-1917?modal=1>

Tues: Modernisms in Western Europe

**Video to consult – Picasso’s *Les Femmes d’Alger (O.J.)* (5:56)**

<https://www.khanacademy.org/humanities/art-history/art-1010/cubism-early-abstraction/cubism/v/picasso-les-femmes-d-alger-1907?modal=1>

**Video to consult – Malevich’s *Suprematist Composition: White on White* (3:50)**

<https://www.khanacademy.org/humanities/art-history/art-1010/cubism-early-abstraction/russian-avant-garde/v/malevich-white-on-white?modal=1>

Wed: Post-War Trends

**Video to consult – Why is that important? Looking at Jackson Pollock (12:17)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/abex/v/why-is-that-important-looking-at-jackson-pollock?modal=1>

**Video to consult – The Case for Mark Rothko (4:19)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/abex/v/the-case-for-mark-rothko?modal=1>

**Video to consult – Helen Frankenthaler’s *Mountain and Sea* (4:29)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/new-york-school/v/frankenthaler-sea?modal=1>

Thurs: Circa 1960, America

**Video to consult – The Case for Land Art (9:28)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/minimalism-and-earthworks/v/the-case-for-land-art?modal=1>

**Video to consult – Identity and Civil Rights in 1960s America (6:11)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/postwar-figurative-art/v/benny-andrews-flag-day?modal=1>

Fri: Themes in Contemporary Art

**Video to consult - Carrie Mae Weems, *Untitled (Woman Feeding Bird)*, *The Kitchen Table Series*, 1989-90 (4:43)**

<https://www.khanacademy.org/humanities/art-history/global-culture/concepts-in-art-1980-to-now/concepts-in-art-1980-to-now/identity-art/v/carrie-mae-weems-kitchen-table-series?modal=1>

**Video to consult – The Case for Ai Weiwei (5:54)**

<https://www.khanacademy.org/humanities/art-history/global-culture/concepts-in-art-1980-to-now/concepts-in-art-1980-to-now/appropriation-and-ideological-critique/v/the-case-for-ai-weiwei-the-art-assignment-pbs-digital-studios?modal=1>

**Video to consult – Ai Weiwei’s *Sunflower Seeds at the Tate* (2:21)**

<https://www.youtube.com/watch?v=m7UcuYiaDJ0&app=desktop>

***Due Date: Essay 2 – electronic submission by 11:59pm (New York Time)***

**Weekly Impressions:**

These assignments call for you to reflect on the set of lectures you viewed during Weeks 1 and 3. Due dates are listed in the Course Schedule above.

Your task is to select one work of art that stood out to you from each lecture. You will then develop a written statement that

- 1) briefly explains why the work you selected caught your attention  
- and -
- 2) relates the work to one of the following themes: social status, political power, religious belief. In this respect, special attention should be paid to the visual character of the work itself. Consider the compositional arrangement, the use of color, the medium, the intended context of display, et cetera.

This type of writing exercise does not call for outside research - **do not consult any websites, articles, or books without my expressed approval**. These assignments are opportunities to demonstrate what you’ve learned from our class lectures. You should consult your class notes. You are welcome to exchange ideas with your classmates. You are also welcome to discuss your ideas with me prior to the due date. My only stipulation is that the document you submit needs to be your own work.

These assignments should be treated as formal pieces of writing. So write clearly. And be sure to proofread your work before submitting it.

**Essays:**

We will be writing two *thematic essays* in this class. Thematic essays require you choose at least five images and discuss the ways in which they engage with one of the issues we explore in our lectures. Due dates are listed in the Course Schedule above.

This type of writing exercise does not call for outside research - **do not consult any websites, articles, or books without my expressed approval**. These essays are opportunities to demonstrate what you've learned from our class lectures. You should consult your class notes. You are welcome to exchange ideas with your classmates. You are also welcome to discuss your essay with me prior to the due date. My only stipulation, here, is that the document you submit needs to be your own work.

**The specifics of each individual essay assignment can be found below.** But there are few general requirements worth mentioning at this point.

These essays are formal pieces of writing. So write clearly. Include a title, an introduction, and a conclusion. Be sure to proofread your essay before you turn it in.

**There are no length or formatting requirements for these essays.** Quality is what counts. But a word to the wise: your discussion should aim for depth of analysis—you goal is to link precise visual observations to the principal concerns the people who produced the art-object in question, all while focusing on the theme of the essay itself. This is difficult to achieve without sufficient length.

*Essay 1 Prompt:*

Naturalism was a principal concern among artists in the Renaissance and Baroque eras. Painters and sculptors alike studied human anatomy. They paid attention to the properties of light. They developed new techniques for describing the natural world – linear perspective, atmospheric perspective, oil paint, etc. And they created works of art with a heightened sense of immediacy. In these regards, naturalism in the visual arts is often related to important religious concerns.

In essay form, analyze no less than five examples of Early Modern (Renaissance and Baroque) religious art that speak to the period's interest in naturalism. Carefully analyze each work you select, paying specific attention to the areas where naturalistic painting practices intersect with the period's religious concerns. You are welcome to select any of the works we studied in the first half of this class, but you should aim for some sense of breadth (i.e. don't simply choose three works by the same artist).

Note: The title of a work of art is always italicized when written in print.

*Essay 2 Prompt:*

In the second half of this class, we've seen several artists engage with what might be called significant social problems. These problems have ranged from practices of covert prostitution and slavery; to the "crisis of modernity"; to issues involving gender, violence, and war. *In essay form, discuss no less than five images that engage with these types of social problems.*

You are welcome to pick from any of the images we're covered in the second half of the course.

But your essay should also reflect the scope of the material we've addressed (i.e. don't simply pick three images from the nineteenth century).

Carefully analyze each image you select, citing specific instances where the artist's choices intersect with the broader social concerns that you are describing. In this, particular attention should be paid to the way your artists respond to these concerns. Do they adopt the position of an activist and envision their work as a means of changing certain behaviors? Are they trying to cure society's ills? Do they serve as a type of investigator, exposing practices that many would rather ignore?

This assignment calls for a polished presentation. Write clearly. Include an introduction and a conclusion. Be sure to proofread your essay before you turn it in.

Note: The title of a work of art is always italicized when written in print.

serious and compelling reason is required to drop from the course. Serious and compelling reasons includes: (1) documented and significant change in work hours, leaving student unable to attend class, or (2) documented and severe physical/mental illness/injury to the student or student's family.

### Grading Policy

**In this course, grading will be based on the following:**

Weekly Impressions:	40%
Essay 1:	30%
Essay 2:	30%

### Letter Grade Assignment

Final grades assigned for this course will be based on the percentage of total points earned and are assigned as follows:

Letter Grade	Percentage	Performance
A	93-100%	Excellent Work
A-	90-92%	Nearly Excellent Work
B+	87-89%	Very Good Work
B	83-86%	Good Work
B-	80-82%	Mostly Good Work
C+	77-79%	Above Average Work
C	73-76%	Average Work
C-	70-72%	Mostly Average Work
D+	67-69%	Below Average Work
D	60-66%	Poor Work

Letter Grade	Percentage	Performance
F	0-59%	Failing Work

## Course Policies

### Attend Class

Students are expected to attend all class sessions as listed on the course calendar.

### Build Rapport

If you find that you have any trouble keeping up with assignments or other aspects of the course, make sure you let your instructor know as early as possible. As you will find, building rapport and effective relationships are key to becoming an effective professional. Make sure that you are proactive in informing your instructor when difficulties arise during the semester so that they can help you find a solution.

### Understand When You May Drop This Course

It is the student's responsibility to understand when they need to consider disenrolling from a course. Refer to the Course Schedule for dates and deadlines for registration. After this period, a serious and compelling reason is required to drop from the course. Serious and compelling reasons includes: (1) documented and significant change in work hours, leaving student unable to attend class, or (2) documented and severe physical/mental illness/injury to the student or student's family.

### Commit to Integrity

As a student in this course (and at this university) you are expected to maintain high degrees of professionalism, commitment to active learning and participation in this class and also integrity in your behavior in and out of the classroom.

### Academic Honesty Policy & Procedures

"The principles of truth and honesty are recognized as fundamental to a community of scholars and teachers. University expects that both faculty and students will honor these principles, and in so doing, will protect the integrity of academic work and student grades."

### Definitions

"**Cheating** is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means."

"**Plagiarism** is a form of cheating."

"Plagiarism is the use of distinctive ideas or works belonging to another person without providing adequate acknowledgement of that person's contribution."