

Dr. Sara N. James (preferred form of address: Dr. James)

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Office Hours: TTh 10:45-11:15, 2:40-3:30; MW 1:30-2:00 and by appointment

Teaching assistant: Andrea Maxwell: maxwellam7830@mbc.edu

Classroom: Deming 105 TTh 9:25-10:40

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CONTENT OF COURSE: ARTH 102 is an entry-level, general education course with no prerequisites. The course is a survey of Western European Art, Medieval through Renaissance (c.600-1600) in which we analyze painting, sculpture, architecture, and decorative arts in a political, historical, and social context. The material covers some of the most important, interesting, and influential works in Western Art.

POWER: What a great theme for the academic year! Art has power to communicate in ways that words cannot. The rich and varied ways in which art shows power are the subject of this course.

WEBSITE: The course syllabus, schedule, and details of assignments can be found through links at www.mbc.edu/faculty/sjames/. The syllabus and schedule are subject to change. Changes and notices will be made on-line, so check the website often. Always refer to the online versions for the most up-to-date course materials.

LEARNING OUTCOMES:

- To understand the role of historical inquiry in studying art and to learn to interpret art in the context of time and place. Understanding when, why, where, how, by whom, for whom, and for what purpose art was made helps us to see these objects as those who created it and paid for it intended. We also gain a greater understanding of what made the people in times past who they are today.
- To understand significant events and artists and the development of artistic styles within the context of history, culture, religion and political and economic developments.
- To develop into an informed observer.
- To acquire knowledge of art history terminology, research methods, and library reference tools.
- To develop your skills in organization, critical and logical thinking, and good, clear writing.

TEXT: Stokstad & Cothren. *Art History* 4th edition ISBN-13: 9780205744220; Optional: *Writing About Art* by Sylvan Barnet ISBN-13: 9780205708253, both published by Prentice-Hall. The publisher also offers a subscription to on line version. With older ed. of Stokstad, use outlines and ARTstor files as supplement.

COMMUNICATION:

Please check your MBC email at least once daily. Please feel free to use e-mail for questions, problems, or messages. Please also feel free to make an appointment for discussion when wanted or needed. I make every effort to be available during my office hours; however, sometimes college business may conflict. I can give you a better quality of time if you make an appointment in advance, either during my scheduled office hours or at another mutually convenient time. I may be able to talk with you on the spur of the moment outside of office hours; sometimes I cannot. Please ask if it is a good time to chat and do not take it personally if I am busy. When you try to conduct business with me in the moments before class starts or at the end of class, I sometimes feel harried and can't give your issue the attention it deserves.

KEY TO SUCCESS: "Start by doing what's necessary; then do what's possible; and suddenly you are doing the impossible." St. Francis of Assisi.

You will get from the class what you put into it. Industrious students succeed; slackers fail. I will serve as your enthusiastic coach, as in athletics, but you must do the training. To succeed, you must prepare for class, read you assignment in advance, pay attention in class, take notes, study, and ask questions if you don't understand the material. Moreover, you must review week-by-week, if not class-by-class, so the exams will not overwhelm you. I want you to succeed in art history and share my enthusiasm for the material.

How The Classroom Runs...**Professor's Responsibilities (you can expect me to):**

- Begin and end class on time, come prepared and maintain control of the classroom.
- Provide organized lectures and discussions with appropriate visual aids that relate to and expand upon the materials you have read in your textbook.
- Help you master the material and offer outside of class assistance for those who need extra help through tutors and individual appointments.
- Give periodic evaluation of student work through exams and papers.
- Maintain & update a website as a resource for outlines, study guides; use email for announcements.

Your obligations to the course and the professor (What I expect of the students):

- A lively interchange between faculty and students is ideal in college classrooms. In order to gain the best from this teaching method, the students must bear responsibility, too. You need a foundation to understand the lectures
- You must come to class prepared; otherwise, you are cheating yourself of an education. You are here to get an education, which you cannot do passively or without hard work. You will learn best if you are prepared each day. Read the text BEFORE coming to class to enable us to have an informed and lively discussion. College guidelines recommend 2-3 hours of study for every hour spent in class. Use this time to read, work on time lines and review your class notes.
- Accept responsibility for your learning. Be an active learner: be prepared, be attentive, take careful notes and participate in discussions. Don't spring behind. Seek help if you are struggling.

Classroom demeanor:

- Students must always communicate in a civil and courteous manner, whether addressing the professor or peers. Students who exhibit inappropriate, rude, or disruptive behavior will be asked to leave the classroom and will receive zeroes for daily work and attendance. Repeated offences or severe first time offences can result in permanent dismissal from the class and/or Judicial Board action. See your Student Handbook for Disruptive Policy.
- The classroom is for teaching, learning, and note-taking for the class in progress. Engaging in activities unrelated to that subject is inappropriate behavior. This includes, but is not limited to, homework for other classes, reading, working puzzles, drawing, knitting, text-messaging, and the like. Offenders will be considered disruptive and will be excused from the class.
- Please make every effort to be punctual. Student tardiness is disruptive and distracting to your professor and your classmates. It is subject to reprimand, especially for habitual offenders. Please leave back row seats for late comers. Late comers are requested to enter quietly and not allow the door to slam.
- Turn off cell phones, computers, and music devices and put them in your bag, out of sight before entering the classroom. The in class use of mobile phones, including text messaging, is inappropriate and will be treated as disruptive behavior. Offenders will be excused from the class.
- Computers are not allowed except in unusual circumstances and with the professor's permission. Students who use computers must sit in the row along the blackboard. They must run on battery power, as no outlets are available.
- Save meals, snacks, naps, trips to the bathroom, personal grooming, and private conversations for outside of the time allotted for class so that you can focus on the material covered in class. It may not be in your book.
- You must do honest work. Cheating and plagiarism are academic dishonesty and will not be tolerated.
- Historically, students who sit in front make better grades. You can hear better, too.

ARTH102 Schedule of Assignments**Spring Semester, 2012**

I love teaching this material and I have prepared carefully for you. I hope you will put forth the effort necessary to enjoy learning it.

Participation and Help: Being engaged helps you learn the material. Please ask relevant questions during the lectures. We can discuss individual needs in appointments. Please seek help as soon as you suspect you are struggling. DO NOT wait for a crisis. I am willing to help; I also have teaching assistant.

ASSIGNMENTS: The schedule below gives approximate areas covered in class on a given date. Read the text BEFORE coming to class to enable us to have an informed discussion; we all learn best this way. Study and digest the material week by week so the exams will not overwhelm you. Do not be persuaded by those who tell you to come to class unprepared and read later. You need a foundation to understand the lectures and to gain the most from the class. College guidelines recommend 3 hours of study for each hour spent in class.

Term III:

Week 1: January 10/12: Stokstad: Intro.; Chapter 14 Early Medieval Art in Europe; January 9: Carolingian Art and Ottonian Art

Week 2: Jan 17/19: Stokstad: Chapter 15: Romanesque Art: France

Week 3: Jan 24/26: Romanesque Art: Spain, Britain, Normandy, Germany & Italy (same chapter)

Week 4: Jan 31/Feb 2: **TEST I: Jan 31.** Material covered is on outlines 1-2. Time line for chapters 14-15 due (You may collaborate with one student on the time line. Both must participate and pledge)

February 2: Chapter 16, Gothic Art: France.

Week 5: Feb 7/9: Chapter 16, Gothic Art: France. (College Art Association meeting Feb 11-14; film)

Week 6: Feb 14/16: Gothic Art: England. Spain, Holy Roman Empire, and Italy

Wed. Feb 15: *Art Trip to Washington National Cathedral and National Gallery: \$15.00, first come first serve. Bus leaves from in front of Grafton library promptly at 7:30 AM and returns around 6 PM.*

Week 7: Feb 21/23: Feb. 23: **TEST II**

Week 8: Feb 28/March 1: Chapter 17: Early Renaissance in Northern Europe (France, Flanders [modern NE Fr. & Belgium], & Spain; France, Germany, Books and Prints

Spring Break: March 4 (after class)-March 11**Term IV:**

Week 9: March 13/15: Northern Renaissance continued.

March 16: **Museum papers due March 16 noon, Deming 105**

Week 10: March 20/22 (RSA): Ch.17: Early Renaissance in Florence; Italy Outside Florence

Week 11: March 27/29: Ch. 17: High Renaissance in Italy (March29-April 1 NYC)

Week 12: April 3/5: Chapter 18: Mannerism in Italy; Renaissance Art in Northern Europe; Printmaking

Week 13: April 10/12: Chapter 18: Sixteenth Century in the North

Week 14: **Final Examination: Tuesday April 17 @ 9 AM (slides at 9:30) in Deming 105. Rescheduling for Tuesday afternoon is possible only for students who have a conflicting exam.**

Academic Requirements for 2012:

ATTENDANCE: Discussion is an important part of the course, and to discuss, students must participate. Please come to class prepared. You need this foundation to understand the lectures and the discussion. The interchange makes learning exciting for you and for your professor. Attendance is crucial: if you do not come, you cannot participate. You have 3 absences. Attendance at exams is mandatory.

RESERVE SHELF: There are books in the library on reserve and in the college collection that contain readings assigned in class. An earlier version of your textbook is on reserve in the library.

REQUIREMENTS/GRADING: No extra credit is available, but you have many opportunities to succeed.

GRADING: 10-point scale.

85 %: 3 exams of equal value

15 %: timelines, class participation, journal, attendance.

Students who adequately fulfill all assignments in a timely manner and who have good attendance earn the privilege of having their best grade added TWICE in the final average. This privilege can make a letter-grade difference.

EXAMINATIONS: Your three tests/exams count equally. Format includes image identification, essay and short answer based on the lectures and readings.

WRITTEN WORK: Take pride in your work. All out-of class, written assignments must be typed, double-spaced, legibly printed, with 1" margins and numbered pages. No plastic covers or three-ring binders. Use a paper folder with pockets or brads for your journal. E-mail attachments and faxes are not appropriate ways to deliver written assignments and will not be accepted.

MUSEUM PAPER: see my website under Resources/Formal analysis for more information.

This assignment is a style analysis/formal analysis and not a biography of the artist or a research paper. Choose a work that appeals to you and that complements the material in your class. Check your topic with your professor if you are in doubt about whether it fits.

VITAL INFORMATION: Give the vital statistics early in the paper: museum location, origin, artist if known, and date. Describe by going from the general to the specific in a systematic way. Later in the paper, do not be afraid to be personal. If the work of art moves you, tell why.

ARTIST: Who did the work? Is the artist innovative? Does the work itself tell you anything about the artist? Remember, your paper is about the work of art and is not a biography of the artist.

STYLE/ANALYSIS: What is the style? How can you tell? Describe the work and how it is representative of its style. Is the work unique in any way? What draws you to it?

SUBJECT: Is the subject religious, secular, portrait, landscape? When in the artist's career was the work done? Is the subject unusual? Think about others who made art that way or produced the same subject.

MATERIALS: If it is a painting, what is the texture of the paint? Oils? Tempera? Can you tell? How? Is the paint a vehicle for expression? Does the work have meaning or symbolic value? If it is sculpture, what is it made of? What qualities of the material are apparent? Finish? Smooth? Rough?

PROFESSOR'S NOTE: Your success in this class is important to me. I want you to understand the material and share my enthusiasm for it. Please see me if you need help or wish to chat about concerns, interests, etc. Don't wait for a crisis. Remember, I know more about the material being covered and the expectations of the professor than your friends or relatives. You can communicate by email, telephone, or in person. I make every effort to be available during my office hours; however, sometimes college business may conflict. I can give you a better quality of time if you make an appointment in advance, either during my scheduled office hours or at another mutually convenient time. I may be able to talk with you on the spur of the moment outside of office hours; sometimes I cannot. Please ask if it is a good time to chat and do not take it personally if I am busy. When you try to conduct business with me in the moments before class starts or at the end of class, I sometimes feel harried and can't give your issue the attention it deserves.