

Professor David J. Drogin
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HA112 (BL2) – History of Western Art and Civilization, Renaissance to Modern

The online component of the course is on its Angel website: <http://fitnyc.sln.suny.edu>
Sign in with your FIT username and password. On Angel, the course appears as HA112 BL2

IN-CLASS SESSIONS WILL BE HELD ON THE FOLLOWING DATES

February 1 and 22

March 8, 15, 22 (midterm)

April 12 and 26

May 3, 17, 24 (final)

- On-time attendance at every in-class session is mandatory.
- Students absent more than two times will be withdrawn and will receive a WF.
- Three lates (at the beginning of class or returning from break) count as one absence.
- Students who do not return from break will be marked absent for the day.

Please note the dates of the Midterm and Final. There are no make-up exams.

Participation:

Students are expected to participate regularly in class and online. Your questions and observations help shape class discussions, and regular participation will improve your grade.

Reading Assignments:

- The required textbook for this course is Marilyn Stokstad, *Art History*, 3rd Edition, Volume Two. Required readings are listed each week with assigned page numbers.
- The required online course readings are found at <http://www.smarthistory.org>. Required readings are listed each week by categories noted in bold (e.g., Themes, Artist, Style).
- All readings must be completed before the class for which they are assigned.

Paper Assignment:

- A 5-page paper is due on May 3
- E-mailed papers are not accepted. No extensions are granted and late papers are marked down a half-grade each day (A to A- to B+, etc.). Papers more than one week late are not accepted and will be graded as a 0.
- Plagiarism is a serious academic offense and will not be tolerated. Students who plagiarize will automatically receive an F in the course and will be reported to the Dean's Office.

Grade Distribution:

Attendance & Participation (in class & online):	20%
Online Learning Activities:	15%
Paper Assignment (May 3):	15%
Midterm Exam (March 22):	25%
Final Exam (May 24)	25%

LAPTOPS MAY BE USED FOR NOTE TAKING ONLY. Students who want to use laptops in class must sign a laptop-use agreement form. If a student violates this policy, laptop use will be prohibited and the student will receive the equivalent of one absence.

CELL PHONES ARE STRICTLY PROHIBITED, INCLUDING TEXT MESSAGES

Students who are warned repeatedly about cell-phone use will be asked to leave the class, marked absent, and their participation grade will be marked down accordingly.

- Feb. 1: **CLASS**
Introduction
pp. xxvi–xlvi
Themes: For the Very Beginner , The Skill of Describing, Tempera Paint
- Feb. 8: **ONLINE**
Fourteenth-Century Sculpture and Architecture
Italian transitions and the Classical heritage
pp. 553–559
Time: 400–1300 Medieval Era, Gothic: Jamb Figures at Chartres
Artist: Nicola Pisano, Andrea Pisano
Themes: Quarrying and Carving Marble
- Feb. 22: **CLASS**
Fourteenth-Century Painting
Church and private patronage, Giotto and his contemporaries.
pp. 559–572
Time: 1300–1400 Proto-Renaissance, Siennese Art: Duccio, Martini, Lorenzetti
Artist: Giotto
- Mar. 1: **ONLINE**
Fifteenth-Century Painting in Northern Europe
Changes in iconography and technique: Van Eyck, Van der Weyden and contemporaries.
pp. 585–588, 590–593, 596–607
Themes: Oil Paint
Style: Renaissance in Flanders, Renaissance in Italy & the North
Artist: Campin, Van Eyck, Van der Weyden, Christus
- Mar. 8: **CLASS**
Fifteenth-Century Italian Sculpture and Architecture
A Florentine Renaissance? The Medici and their patronage.
pp. 619–632
Themes: Bronze Casting
Style: Renaissance in Florence
Artist: Donatello, Ghiberti

Mar. 15: CLASS

Fifteenth-Century Italian Painting

Technique and iconography in central and northern Italy, Masaccio to Bellini.
pp. 634–640, 642–656

Artist: Brunelleschi, Masaccio, Piero della Francesca, Botticelli, Mantegna, Bellini.

Mar. 22: **MIDTERM EXAM (classroom)**

Apr. 5: ONLINE

Sixteenth-Century Italian Painting

Court patronage and Mannerism: Leonardo, Raphael, Michelangelo, Titian and Mannerists.

pp. 659–666, 671–674, 688, 692–696

Time: 1500–1600

Style: High Renaissance, Mannerism

Artist: Leonardo da Vinci, Michelangelo (Sistine Chapel Ceiling, *Last Judgment*), Raphael, Pontormo, Parmigianino, Bronzino

Apr. 12: CLASS

Sixteenth-Century Sculpture and Architecture

The role of Antiquity and Mannerism: Michelangelo, Cellini, Giambologna.
pp. 669–671, 675–680, 697–698

Artist: Michelangelo (*Pietà*, *David*, *Moses*), Cellini

Apr. 19: ONLINE

The Renaissance in the North and Spain

Changes in genre and media, dialogues with Italy: the circles of Dürer, and El Greco.
pp. 707–709, 711–717, 726–729, 732–734

Time: 1500–1600

Themes: Print Making

Artist: Dürer, Holbein, Bruegel, El Greco

Apr. 26: CLASS

Baroque Painting in Italy and Spain

The Carracci, Caravaggio and the Baroque; Velázquez and the Spanish Court.
pp. 744–745, 755–760, 764–768

Time: 1600–1700

Artist: Carracci, Caravaggio, Guercino

May 3: CLASS (paper due)
Baroque Sculpture and Architecture in Italy and in France
Papal and royal courts: Bernini and his rivals.
pp. 745–754, 793–797
Artist: Bernini
Style: Baroque in France

May 10 ONLINE
Seventeenth-Century Painting in Northern Europe
Across boundaries: Poussin, Rubens, and their contemporaries; genre and technique in the Netherlands: Rembrandt and Vermeer.
pp. 797–800, 774–777, 781–789
Style: Baroque in Flanders
Artist: Poussin, Vermeer, Rembrandt

May 17: CLASS
Rococo to Neoclassicism in France
Domestic and Imperial, Politics and Pastoral:
Watteau and Fragonard to Vigée-Lebrun and David.
pp. 942–944, 946–951, 972–975
Time: 1700–1800
Style: Rococo, Neo-Classicism
Artist: David

May 24: **FINAL EXAM** (classroom)