

**Baruch College**  
**ART 1012 FMWA (28845): Art History Survey II**  
**Fall 2020, Online**

Professor Agnieszka Ficek

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Virtual office hours: By appointment (zoom, google, skype, or voice-call)

**Course description:**

This online course selectively surveys the visual arts of Europe from the renaissance to the twentieth century and concurrent historical periods in Asia, Africa, and the Americas. Particular emphasis is placed on theoretical and critical issues, as well as the historical, intellectual, and socio-economic changes reflected or addressed in the works of artists.

**Course description and learning outcomes:**

- By the end of the semester, students should be able to identify major works of art utilizing correct art historical terminology.
- The course will introduce students to the production, reception, and interpretation of art practices.
- This class will challenge students to absorb and critique complex arguments about art practices.
- This course will hone students' abilities to describe and analyze works of art with the use of appropriate art terminology in both written form and class discussions

**Before we begin - FAQ:**

***How does this course work?***

This is a fully online course. I will teach this course both synchronously and asynchronously—this means that I will post class content on Blackboard (BB) and you will be able to review it at your own time and complete short assignments before the due dates. However, we will have weekly synchronous meetings over zoom at a specific date and time. Check the class schedule to see what classes will be taught synchronously and asynchronously so that you can plan ahead!

***How much time in average will I spend reviewing the content of each class?***

This will depend on how you work. The video classes are around 30 mins long. I would estimate 1 hour of work per class. Also, reserve more time in your schedule to complete the BB quizzes and paper.

***Where do I find information on class schedule, course requirements, assignments, grading criteria, exam format?***

In the syllabus!

***Is there a textbook?***

There is no textbook required for purchase for this class.

***How will we be communicating as a class?***

Our main channel of communication will be BLACKBOARD and YOUTUBE. Videos, PowerPoints, assignment instructions, and other supporting documents and links will be posted on blackboard. **Please familiarize yourself with blackboard so you know where to find the material.** I will also be sending emails via blackboard, so please make sure that your emails linked to blackboard work. Please check your Baruch College and/or preferred emails regularly. *The YouTube videos are unlisted and not searchable, so you can comment freely without worrying about privacy. The only people who will see these comments are people in the class*

**Important!** This online class is image intensive! It is, after all, ART history! So, we will be looking at a lot of images. Due to the visual nature of the content of this class, you will regularly download large PPT or videos files. Everything will be available on BB, but be aware that some files will be very large!

***How will you “teach” this course?***

I will teach this course mostly through video classes and supplemental materials.

Video classes: I will post short video classes (in general approx 30mins long) on each class topic. These are content that I create, in which I discuss the major artworks on each topic and the context of their creation. You are expected to watch these video classes in order to complete the class assignments. I strongly recommend that you take notes as you watch the videos, just as you would in a face-to-face classroom. If you do this, you will have a more “active” learning experience and a much more “efficient” experience too: if you take notes, you won’t need to go back to videos in search for information as you complete assignments and exams.

Supplemental materials: On your syllabus you will find links for readings and videos that supplement the video classes. I also expect that you read/watch this supplemental material in order to have a better understanding of the class topic.

***Will there be extra credit?***

No.

***More questions?***

Check the syllabus first, but you can always send me emails if you have questions or concerns. I’m generally good at responding emails quickly during workdays (Mon – Fri) and within work hours (9am – 5pm). You can email me during the night, or during weekends/holidays, but I might respond to you only on the following workday.

**Course requirements, assignments, and grading** (explanation of each requirement below):

Presence and participation in weekly zoom meetings	10%
Completion of weekly quizzes on BB (5, 10% each)	50%
First paper	20%
Final “virtual museum” paper	20%

**Presence and Participation in zoom meetings — 10% of total grade**

We will have weekly zoom meetings in this course. Please check the schedule for dates and times of each meeting. The zoom meetings will work like a classroom meeting, in which we will cover the class content and we will have conversations along the way, in an informal way. These meetings are a good way for us to have a sense of presence, that we are actually part of a group. Also, I will be asking questions that will help you to “see” some aspects of artworks that it would be difficult to see otherwise. In order to get full grade for each zoom meeting, you need to show up for the meeting and do your best to participate in class conversations.

**Completion of quizzes on BB (5 total, 10% each) – 50% of total grade**

Assignments for some classes will consist on the completion of quizzes that will be available on Blackboard on the folder of each class. These are short quizzes that you will be able to answer based on the material covered on video classes, supplemental material, and your own interpretation. **The deadline for these answers is always on the Sunday after the class (11:59 pm, EST- NY Time).**

**First Paper — 20% of total grade**

**Final “Virtual Museum” Paper – 20% of total grade**

**Assignment completions and grading system**

*All assignments must be completed.* Late assignments will be docked 2 points per calendar day until turned in. Notice that due dates are calculated by EST (NY time zone). All assignments and exams are due via Blackboard.

*Incompletes* will be granted in the case of medical or family emergency. Please let me know if you are going through any difficult circumstance that is preventing you to complete your work for this class and we will work something out together.

Points in each assignment and in your final grade are equivalent to letter grades according to the following scale:

A	94–100	C	74–76
A-	90–93	C-	70–73
B+	87–89	D+	67–69
B	84–86	D	64–66
B-	80–83	D-	60–63
C+	77–79	F	0–59

*The instructor reserves the right to change the syllabus at any time. These changes will be made in accordance with class needs and students will be given as much notice as possible. **It is crucial that you check blackboard and your email regularly for announcements.** It is your responsibility to keep yourself informed of any change.*

#### **Course Policies: Cheating and plagiarism policy**

Cheating is the attempted or unauthorized use of materials, information, notes, study aids, devices or communication during an academic exercise. Plagiarism is the act of presenting another person’s ideas, research, or writing as your own. Baruch College’s policy on academic honesty can be accessed here: [https://www.baruch.cuny.edu/academic/academic\\_honesty.html](https://www.baruch.cuny.edu/academic/academic_honesty.html)

Baruch college has extensive information about academic honesty available online. At the link above, you can find definitions of different types of academic dishonesty, due process, students’ rights and the penalties for academic dishonesty. Any material you hand in is assumed to be your original work. While it will be a goal of your written assignments to acknowledge ideas and sources with your own words and thoughts, when you reference other texts and writers you must always make a full and correct citation using quotation marks if appropriate and a footnote or endnote. All instances of cheating and plagiarism will result in an automatic zero (F). Repeated instances of cheating or plagiarism will result in departmental consequences. If you do not understand how to do this, or have questions/concerns, please make an appointment to see me. I will be more than happy to go over citation practices in full.

Module 1: Renaissance and Baroque			
Date	Topics	To read/watch	To do
Wed, Aug 26 <b>(Zoom Class, 4:30)</b>	Introduction to the course and to art historical inquiry	Watch: <a href="#">The Carters' Apes**t</a>	<b>Zoom class: Wednesday, August 26, 4:30pm (EST)</b> How to prepare for this meeting: 1. Read the course syllabus and take note of any questions you have. 2. Think about these questions: What is art? Why is it relevant? 3. Watch the videoclip and think about these questions: - How are Beyoncé, Jay-Z, and the other dancers engaging with the artworks in the museum? The museum itself? - What are they trying to accomplish with this video?
Mon, Aug 31	Early Renaissance Art	Read: <a href="#">Italian Painting of the Later Middle ages</a>  Watch: Video class on Early Renaissance art (posted on BB)	
Wed, Sept 2 <b>(Zoom 4:30)</b>	High Italian Renaissance	Watch: Video class on Italian Renaissance (posted on BB)  Read: <a href="#">Toward the High Renaissance</a>	<b>Zoom class: Wednesday, September 2, 4:30pm (EST)</b> How to prepare for this meeting: 1. Read and watch the videos assigned 2. Think about how the renaissance change art. Why was it so revolutionary? 3. Think about how few images people would see in the renaissance period. We are now bombarded with images so we have to look at the art through the <b>period eye</b>
Mon, Sept 7	<b>NO CLASS</b>		

Wed, Sept 9	Northern Renaissance	<p>Watch: Video class on the Northern Renaissance (posted on BB)</p> <p>Read: <a href="#">An Introduction to the Northern Renaissance in the Fifteenth Century</a></p>	<i>Note: Because of the holiday weekend, we will not meet on Zoom this week</i>
Mon, Sept 14	Baroque Art in Italy, Spain and France	<p>Watch: Video class on Baroque Art in Italy and Spain (posted on BB)</p> <p>Read: <a href="#">Behind the Fierce, Assertive Paintings of Baroque Master, Artemisia Gentileschi</a></p> <p>Watch: <a href="#">Diego Velazquez Las Meninas</a></p>	
Wed, Sept 16 <b>(Zoom 4:30)</b>	Baroque Art II	<p>Watch: Video class on Versailles and the French Baroque (posted on BB)</p>	<p><b>Zoom class: Wednesday, September 16, 4:30pm (EST)</b></p> <p>How to prepare for this meeting:</p> <ol style="list-style-type: none"> <li>1. Read and watch the videos assigned</li> <li>2. How did the Baroque differ from the Renaissance?</li> <li>3. Think about how artists capture movement in stationary works of art</li> <li>4. Consider how major architectural works transmit or communicate power? How does architecture become a setting for other art media?</li> </ol> <p><b>QUIZ 1 IS DUE SUNDAY, SEPTEMBER 20 AT 11:59 PM</b></p>

Module 2: The Eighteenth Century			
Date	Topics	To read/watch	To do
Mon, Sept 21	The Rococo	<p>Watch: Video class on French Rococo (posted on BB)</p> <p>Watch: Short “Artist Spotlight” video on Hogarth (Posted on BB)</p> <p>Read: <a href="#">10 Artworks that Defined the Rococo style</a></p> <p>Read: Melissa Hyde “The Rococo Dream of Happiness as ‘A Delicate Kind of Revolt’ (BB)</p>	
Wed, Sept 23 <b>(Zoom 4:30)</b>	The Grand Tour Neoclassicism	<p>Watch: Video class on The Grand Tour (posted on BB)</p> <p>Read: <a href="#">The Grand Tour</a></p> <p>Watch: Video class on Neoclassicism (posted on BB)</p> <p>Read: <a href="#">Neoclassicism: An Introduction</a></p>	<p><b>Zoom class: Wednesday, September 23, 4:30pm (EST)</b></p> <p>How to prepare for this meeting:</p> <ol style="list-style-type: none"> <li>1. Read and watch the videos assigned</li> <li>2. Think about the idea of gender. The Rococo is often gendered as the “Feminine” style, compared to the “Masculinity” of Neoclassicism. Is this an appropriate stylistic categorization? How can we break down centuries-old notions of gender and look at art of the past with clarity and objectivity?</li> </ol>
Mon, Sept 28	<b>NO CLASS</b>		
Tue, Sept 29	<b>CLASSES RUN ON MONDAY SCHEDULE</b>  Colonial Art in Latin America	<p>Watch: Video class on Colonial Latin America (posted on BB)</p> <p>Read: <a href="#">LACMA’s Ilona Katzew muses on the worlds of ‘Contested Visions’</a></p>	

Wed, Sept 30 <b>Zoom 4:30</b>	Colonial Roots of the Museum: African Art at the Met	Watch: 20-min class on African Art in a Global Context  Read: <a href="#">Kongo: Power and Majesty</a>	<b>Zoom class: Wednesday, September 30, 4:30pm (EST)</b> How to prepare for this meeting: 1. Read the two exhibition reviews and watch the class videos 2. Think about these questions: How can museums effectively show works of colonized cultures? 3. Think about how museums and cultural institutions have been complicit in colonial power structures? <b>QUIZ 2 IS DUE SUNDAY, OCTOBER 4 AT 11:59 PM</b>
<b>Module 3: Revolutions, Empire and Expansion</b>			
<b>Date</b>	<b>Topics</b>	<b>To read/watch</b>	<b>To do</b>
Mon, Oct 5	History Painting: National Myths (France and Haiti)	Watch: Video class on History Painting I (posted on BB)	
Wed, Oct 7 <b>Zoom 4:30</b>	History Painting: National Myths (Settler Colonialism — US, Canada, Australia)	Watch: Video class on History Painting II (posted on BB)  Explore the digital material relating to <a href="#">Kent Monkman’s Misktikosiwak (Wooden Boat People)</a>	<b>Zoom class: Wednesday, September 30, 4:30pm (EST)</b> How to prepare for this meeting: 1. Read the supporting material and watch the class videos 2. Think about how art has historically helped construct fictions, mythologies, and present false narratives 3. How are these false narratives still present in today’s culture?
Mon, Oct 12	<b>NO CLASS</b>		<i>Note: Because of the holiday weekend, we will not meet on Zoom this week. Use this time to work on your first paper!</i>
Wed, Oct 14	Romanticism	Watch: Video class on Romanticism  Read: <a href="#">Why the Raft of the Medusa is One of the Most Inspirational Works of Art</a>	<b>FIRST PAPER DUE WED, OCT 14, 11:59PM</b>



Mon, Oct 19	Japanese prints of the 18 <sup>th</sup> and 19 <sup>th</sup> century	Watch: Video class on Japanese prints (posted on BB)  Watch: <a href="#">Better Know the Great Wave</a>	
Wed, Oct 21 <b>Zoom 4:30</b>	Orientalism	Watch: Video class on Orientalism (posted on BB)  Read: Introduction to <i>Orientalism</i> by Edward Said (BB)	<b>Zoom class: Wednesday, September 30, 4:30pm (EST)</b> How to prepare for this meeting: 1. Read the supporting material and watch the class videos 2. Take notes of Edward Said's main points in his introduction to <i>Orientalism</i> . 3. How do we consume other cultures and their objects? How do these narratives change the way we look at foreign countries and cultures? 4. Does Said's project still hold weight in 2020? <b>QUIZ 3 IS DUE SUNDAY, OCTOBER 25 AT 11:59 PM</b>

#### Module 4: The Nineteenth Century

Date	Topics	To read/watch	To do
Mon Oct 26	Realism: Art and Sex Work	Watch: Video class on Realism (posted on BB)  Watch: <a href="#">Manet's A Bar at the Folies-Bergère</a>	
Wed Oct 28 <b>Zoom 4:30</b>	Linda Nochlin: <i>Why Have There Been No Great Women Artists?</i> (1971)	Read: Linda Nochlin, <i>Why Have There Been no Great Women Artists?</i> (BB)	<b>Zoom class: Wednesday, October 28, 4:30pm (EST)</b> How to prepare for this class: 1. What are the main points of Linda Nochlin's article? 2. The article was published in 1970. Do you think it is still relevant in 2020? How in particular?
Mon Nov 2	Impressionism and Post-Impressionism	Watch: Video class on Impressionism and Post-Impressionism (posted on BB)  Read: <a href="#">Impressionism: Art and Modernity</a>	

Wed Nov 4 <b>Zoom 4:30</b>	The Advent of Photography	Watch: Video class on Early Photography  Read: <a href="#">Early Photography: Niépce, Talbot and Muybridge</a>	<b>Zoom class: Wednesday, October 28, 4:30pm (EST)</b> How to prepare for this class: <ol style="list-style-type: none"> <li>1. What made Impressionism so radical?</li> <li>2. How did the invention of photography change the process of "image-making" and the way we look at images</li> <li>3. Think about Susan Sontag and her thoughts on images in the media, particularly images of suffering. Is there a code of ethics that artists and photographers <i>should</i> follow?</li> </ol> <b>QUIZ 4 IS DUE SUNDAY, NOVEMBER 8 AT 11:59 PM</b>
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**Module 5: The Twentieth Century**

Date	Topics	To read/watch	To do
Mon Nov 9	The Avant-Garde: Introduction (Cubism)	Watch: Video class on Cubism (posted on BB)  Watch/Read: <a href="#">Pablo Picasso, Les Demoiselles d'Avignon</a>	
Wed Nov 11 <b>Zoom 4:30</b>	The Avant-Garde: Weimar Germany	Watch: Video class on German Avant-Garde  Watch: <a href="#">Ernst Ludwig Kirchner, Street, Dresden</a>	<b>Zoom class: Wednesday, November 11, 4:30pm (EST)</b> How to prepare for this class: <ol style="list-style-type: none"> <li>1. What does <i>Modern</i> mean in Art History?</li> <li>2. What does the phrase <i>Modernist aesthetic</i> mean to you? (Think of the use of color, shape, composition, media etc).</li> <li>3. How do artists use their practice as a form of resistance or healing from trauma?</li> </ol>
Mon, Nov 16	Russian Avant-Gardes and Socialist Realism	Watch: Video class on The Russian Avant-Garde and Socialist Realism  Read: <a href="#">MoMA Explores the Rise of the Avant-Garde in Bolshevik Russia</a>	

Wed, Nov 18	Abstract Expressionism	<p>Watch: Video class on AbEx</p> <p>Watch: <a href="#">The Case for Abstraction</a></p>	<p><b>Zoom class: Wednesday, November 18, 4:30pm (EST)</b></p> <p>How to prepare for this class:</p> <ol style="list-style-type: none"> <li>1. Think about how art is used as propaganda. This has been a constant theme throughout our semester. What makes the Russian and AbEx examples more inherently political?</li> <li>2. Before this class, did you think that abstraction could be this political?</li> </ol>
Mon, Nov 23	Art and War: Futurism, Surrealism and Dada	<p>Watch: Video class on Surrealism and Dada (posted on BB)</p> <p>Watch: <a href="#">The Case for Surrealism</a></p> <p>Watch: Video class on Futurism</p> <p>Read: Filippo Marinetti <i>The Futurist Manifesto</i> (1909) (posted on BB)</p>	
Wed, Nov 25	<b>NO CLASS</b>		
Mon, Nov 30	Mexican Muralism	<p>Watch: Video class on Mexican Muralism (posted on BB)</p> <p>Read: <a href="#">Mexican Muralism: Los Tres Grandes</a></p>	

<p>Wed, Dec 2 <b>Zoom 4:30</b></p>	<p>Brazilian Modernism</p>	<p>Watch: Video class on Brazilian Modernism (posted on BB)</p> <p>Read: Anthropophagic Manifesto (posted on BB)</p>	<p><b>Zoom class: Wednesday, December 2, 4:30pm (EST)</b></p> <p>How to prepare for this class:</p> <ol style="list-style-type: none"> <li>1. How do we tell the history of Modernism outside of the Euro-US-dominated narrative?</li> <li>2. How do we define <i>Modern</i> while also being critical of the colonial/Western associations?</li> <li>3. What are the problems with using terms like “anthropophagic” and the colonial associations?</li> </ol>
<p>Mon, Dec 7</p>	<p>Harlem Renaissance and Civil Rights</p>	<p>Watch: Video class on the Harlem Renaissance and Civil Rights (posted on BB)</p> <p>Watch: <a href="#">Jacob Lawrence: The Migration Series</a></p>	
<p>Wed, Dec 9 <b>Zoom 4:30</b></p>	<p><i>Use this time to work on your final “Virtual Museum” paper. Our Zoom class will cover issues from our final class, and also allow you all to ask final questions about the paper and final quiz</i></p>		<p><b>Zoom class: Wednesday, December 9, 4:30pm (EST)</b></p> <p>How to prepare for this class:</p> <ol style="list-style-type: none"> <li>1. Why is representation so important in art and media?</li> <li>2. When we think of history, in what ways should we be critical and look for biases or erasures?</li> <li>3. How can we tell an <i>inclusive</i> and <i>fair</i> historical narrative?</li> </ol> <p><b>VIRTUAL MUSEUM PAPER DUE WED, DEC 9, 11:59PM</b></p> <p><b>QUIZ 5 IS DUE SUNDAY, DECEMBER 13 AT 11:59 PM</b></p>