ART 205 Introduction to Western Art: Gothic to Baroque

Term TBD
3 credits, no prerequisites

This course combines three weekly hours of class meetings with approximately six hours of out-of-class assignments and activities for a total of 90 hours of instruction

Meeting times:  TBD
Room:  TBD

Instructor:  Dr. Rebekah Perry
Office:  211 Fairbanks Hall
E-mail: rebekah.perry@oregonstate.edu
Office phone: 541-737-5005
Office hours: TBD

Required textbook: Stokstad and Cothren, Art History, 5th edition (print and electronic editions available for purchase in Beaver Store, and on reserve in Valley Library)

Course Description:
A survey of the painting, sculpture, architecture, and decorative arts of Europe between the late Middle Ages and the seventeenth century. (Bacc Core Course)

Expanded Description:
This course examines salient moments in the development of art and architecture in Europe between the Gothic period in the twelfth and thirteenth centuries and the Baroque period in the seventeenth century. It introduces students to major monuments of the Western canon, across a spectrum of cultures, geographical regions, and religious and ideological traditions. We will look at painting, sculpture, decorative and ornamental arts, and many types of sacred and secular architecture. You will apply analytical approaches, concepts, and vocabulary taught in class to independent observation and writing exercises based on artworks and buildings on campus and in the surrounding community.

What is art history and what is it not?
Art history is the study of artworks and buildings as cultural artifacts. Art history has elements of “art appreciation” but is not the same thing as art appreciation. Art history is a rigorous academic sub-field of history that requires conversancy in specific facts and events. So, in addition to teaching techniques of visual literacy and ways of thinking about broad social themes, this course emphasizes factual information about specific monuments and their historical contexts. That means that for selected monuments, you will be required to learn and remember approximates dates; key events; location or provenance; techniques and materials; processes of production or construction; contemporary ideologies, values, belief systems; and names of patrons, artists, and architects as applicable. On exams, you will have to recognize images of these monuments and recall the above kinds information about them. Expect to take thorough notes in lecture and invest a reasonable amount of time studying the material with flashcards.
ART 205 Course Learning Outcomes:
This course cultivates visual literacy by teaching students to find forms, patterns, and meaning in late medieval and early modern art objects and buildings. It achieves this by examining relationships between the formal elements of these monuments (medium, style, composition, iconography, technique, etc.) and their socio-historical contexts. We will consider ritual practice, political structures, propaganda, religious devotion, cultural exchange, self and communal representation, technological innovation, and modes of communication. You will learn to recognize contributions of late medieval and early modern societies to our own culture today by identifying visual influences and inspirations in our immediate material and built environment.

Students who fulfill all requirements and achieve satisfactory performance in the course will be able to do the following:

1) Recognize major works of the Western art historical canon and identify them by name, media, location/provenance, period, approximate date, artist, and patron as applicable

   Assessment: monument recognition questions on exams

2) Locate key people, events, and phenomena within the chronology of Western history between the twelfth and seventeenth century

   Assessment: history-related questions on exams

3) Apply basic principles of visual analysis and art historical methodology (analysis of form, style, iconography, materials, patronage, function, and social history)

   Assessment: reading quizzes, analytical questions on exams, visual analysis paper

4) Define and apply terms and concepts specific to the discipline of art history

   Assessment: reading quizzes, vocabulary questions on exams, visual analysis paper

Art Program-level Student Learning Outcomes

ASLO1. Literacy: Demonstrate broad and discipline-specific knowledge of art processes and history

   Assessment: reading quizzes and exams

ASLO2. Critical Thinking: Describe and analyze works of visual art critically and relate them to historical and contemporary contexts.

   Assessment: visual analysis paper

Assessment: visual analysis paper

ASLO4. Production: Create original art and/or research projects by applying discipline-specific tools, skills, methods, and sources

Assessment: visual analysis paper

Baccalaureate Core

This course fulfills the Baccalaureate Core requirement for the categories of Literature and the Arts and Western Culture. It does this by providing instruction and assessments that align with the Student Learning Outcomes for each category. These outcomes are listed below for each category, accompanied by explanations of how ART 205 aligns with those outcomes through instruction and assessments.

Student Learning Outcomes for Literature and the Arts:

Learning outcome #1. Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve:

Instruction: The course cultivates visual literacy by teaching you to recognize patterns of form, structure, style, technique, aesthetics, and iconography, and to make connections between these patterns and specific historical events, religious beliefs, socio-economic conditions, technological innovations, and political forces that shaped them and were shaped by them. Image-based lectures incorporate regular small group and class discussions that focus on these concepts and competencies.

Assessment: Your achievement in this area will be evaluated through two reading quizzes that test your understanding of the basic principles and terms of artistic formal analysis, a series of on-site visual analysis exercises using local artworks and buildings, and a visual analysis paper based on one of these four exercises. Three multiple-choice exams test your ability to recognize specific monuments, locate them within the chronological arc of Western history, and interpret their artistic merit and cultural import.

Learning outcome #2. Analyze how literature/the arts reflect, shape, and influence culture:

Instruction: The course is structured chronologically, within a thematic framework. In each lesson, visual analysis of individual monuments provides a platform for identifying and examining a particular historical event, social phenomenon, intellectual movement, or scientific innovation. You will be shown images of artworks and buildings and through a hybrid model of lecture/class discussion, you will identify key formal elements of the
monuments (materials, technique, style, structure, organization of space, iconography, ornamentation, etc.) and the specialized terminology for articulating these elements. This visual analysis then provides the basis for contextual analysis that focuses on relationships of form and function and on a key factor or factors of social process.

**Assessment:** Your achievement in this area will be evaluated through historical and analytical questions on three multiple-choice exams, and through reading quizzes on three scholarly articles that test your ability to identify and analyse the theses and main arguments of each author relative to relationships in history between social phenomena and artistic trends.

Learning outcome #3. Reflect critically on the characteristics and effects of literary and artistic works:

**Instruction:** I regularly organize students into small groups to discuss an image-prompted topic, and then open up the discussion to the class. In these exercises, you do their own thinking about the topic and exchange your thoughts with your peers. Spread throughout the term are four visual analysis exercises in which you visit and analyze an assigned artwork or building on campus or in the surrounding community related to what we are covering in class. This gives you an opportunity to see and interact with original art and architecture in person. On the day each exercise is due, we have a class discussion in which students share their original observations and conclusions about the object or building.

**Assessment:** Your achievement in this area will be evaluated through the 2-3 page paper you will write based on your responses to one of these four visual analysis exercises, and on reading quizzes on three scholarly articles that test your ability to identify and analyse the theses and main arguments of each author relative to relationships in history between social phenomena and artistic trends.

Student Learning Outcomes for Western Culture:

Learning outcome #1. Identify significant events, developments, and/or ideas in the Western cultural experience and context:

**Instruction:** The course introduces students to the canon of European art and thought from the Gothic period in the thirteenth and fourteenth centuries to the Baroque period in the seventeenth century. It is structured chronologically within a thematic framework, with each lesson focusing on a seminal period, historical event, social phenomenon, or intellectual movement of Western Civilization as expressed through its art and architecture.
Assessment: Your achievement in this area will be evaluated through three multiple choice exams that test your ability to recognize specific works of art and architecture, locate them within the chronological arc of Western history, and identify their artistic merit and cultural import, and on reading quizzes on three scholarly articles that explore relationships in western history between social phenomena and artistic trends.

Learning outcome #2. Interpret the influence of philosophical, historical, and/or artistic phenomena in relation to contemporary Western culture.

Instruction: Lectures/discussions highlight ways that events and innovations in the historical periods we are covering in the course contributed to the development of contemporary values, visual culture, and tastes. One of the four visual analysis exercises assigned throughout the course is on the 19th-century Episcopal church on 8th and Madison (now the Corvallis Arts Center) that was built in “American Gothic” style. You will reflect on how this stylistic preference was informed by medieval Gothic architecture, which we examine in detail in the course, as well as on how it was adapted to the preferences and needs of modern Americans in this region of the country. The assignments is designed to help you recognize modes of continuity and adaptation in visual culture, the built environment, and ideation over time. In addition, you will read three scholarly articles that explore in greater depth historical periods and artworks we’re covering in class and that address social processes still at work in our modern environment, such as political propaganda, religious expression, and the evolution of civic institutions.

Assessment: Your achievement in this area will be evaluated through formal written papers on the Corvallis Arts Center visual analysis exercise, and on reading quizzes on the three supplementary scholarly articles.

Learning outcome #3. Analyze aspects of Western culture in relation to broader cultural, scientific, or social processes.

Instruction: This course defines art history as the study of art objects as cultural artifacts. In other words, it examines human culture through analysis of the production, function, reception, and consumption of art and architecture. As such, the course is interdisciplinary and expansive in its consideration of social process. It looks at political structures, belief systems, ritual practice, propaganda, cultural exchange, self and communal representation, technological innovation, and modes of communication. These themes are regularly explored in lectures and class discussions and in three supplementary scholarly articles you will be assigned to read.

Assessment: Your achievement in this area will be evaluated through historical and analytical questions on three multiple-choice exams, and through reading quizzes on the three supplementary scholarly articles.
Expectations and course activities

Canvas
I use Canvas for posting announcements, course materials, and grades, and for administering quizzes. If you are unfamiliar with Canvas or need help accessing it, let me know asap so I can orient you. Please make sure your Canvas settings are set up so that you receive my Canvas announcements in your email, otherwise you will miss important instructions and information.

Attendance and Participation
Regular attendance at class meetings is expected and is essential for your success in this course. If you are unable to attend a class, please get notes from a classmate. I will post a version of my PowerPoint lecture on Canvas after each class, but it will not include everything I show you in class, including most text notes. I welcome and encourage questions and comments during lectures. The more engaged you are the more you will get out of the class. We will do regular in-class activities for which you will receive participation points. These activities will not be announced in advance. If you miss the activity you will not receive the points. Participation points cannot be made up, so it’s in your own best interest to not miss class unless absolutely necessary. The participation points count for 10% of your final grade (for more on this, see “Participation Points” in the “Graded Requirements” section below).

Classroom Conduct
Courtesies and decorum are essential to maintaining an environment of effective learning and engagement. Distracting and disruptive behavior undermines that environment and diminishes the class experience for you and those around you. Please refrain from the following:

- Phone use. All phones should be turned off and put away.
- Using laptops for anything but note-taking.
- Arriving late or walking out early. This is distracting and violates the Student Conduct Code. And you will miss important announcements. Please be in your seat before class starts and stay for the entire lesson. Students who have a pattern of arriving later or walking out early will be asked to meet with me to discuss a solution. If you have class, work, or other on-going commitment immediately before or after this and are concerned about getting to where you need to be on time, please come and talk to me.
- Photographing lecture slides with your phone. This is distracting to the instructor and to other students. And it prevents you from meaningfully engaging with the material. If you’re preoccupied with getting out your phone and taking pictures of the screen, chances are you’re not giving a lot of thought to what’s on the screen. Additionally, this is a matter of respecting intellectual property and privacy. Like recording a lecture, photographing lecture slides is something that should only be done with permission of the instructor. Since the slides are designed for a specific purpose and specific context, the instructor should have the right to control their use and audience.
Readings
For each class meeting there is a corresponding reading in the course textbook, Stokstad and Cothren, *Art History* 5th edition. In addition to the Stokstad readings, there are three supplementary readings available as PDF files on Canvas (and one TED talk video). For each of these four supplementary reading/video assignments (plus the introductory chapter of Stokstad) there will be a multiple-choice quiz in Canvas. For more on this, see the section below labelled “Canvas Quizzes.” All reading assignments and their due dates are listed in the course schedule below, next to the day on which they are due.

Visual Analysis Exercises
Spread throughout the term there will be four visual analysis exercises for which, on your own time during the designated week, you will visit at and analyze in person a building or work of art on campus or in the surrounding community related to what we are covering in class. We will then discuss the exercise in class. **The instructions for each exercise will be handed out at the lecture to which the subject of the exercise corresponds. If you miss that class, you can still get the instructions on Canvas, but you will miss out on key lecture content designed to guide you in doing the exercise.** Each exercise will be different but will conform to the following general schema: you will observe the formal features of the monument (medium, style, structure, materials, aesthetics, iconography, etc.) and, based on what you have learned in readings and the corresponding class lecture, think about how those features relate to the purpose, meaning, or function of the monument. Of these four visual analysis exercises you will choose **ONE** to write up as a paper that you will turn in for a grade. Check the class schedule below for the visual analysis exercise schedule and corresponding paper due dates. For more on the paper, see the paragraph below labeled “Visual Analysis Paper.”

Statement of expectations for student conduct
It is assumed that all students in this class will conduct themselves honorably and in observation of the university’s code of academic integrity. Any instance of cheating or plagiarism will be reported to the dean and will be subject to appropriate disciplinary action. Misrepresenting someone else’s work or ideas as your own under any circumstances is considered cheating in this course. For a full explanation of the university’s honesty code and disciplinary policy, see [http://studentlife.oregonstate.edu/studentconduct/offenses-0](http://studentlife.oregonstate.edu/studentconduct/offenses-0).

***Ethical use of course materials
All original instructional materials provided to you in this course (syllabi, PowerPoints, handouts, assignments, quizzes, etc.) are copyrighted and are meant for personal study use only. Uploading these materials to any website without permission is strictly forbidden. Your intentions might be good, but this violates copyright law, as well as the instructor’s privacy and intellectual property rights. You can avoid legal and ethical issues by simply using the materials for what they’re intended for. If you need clarification on this, ask.

Statement regarding students with disabilities
Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at [http://ds.oregonstate.edu](http://ds.oregonstate.edu). DAS notifies students and faculty members of approved academic
accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.”

Evaluation of student performance

Three exams (totalling 60% of final grade)
There will be two midterm exams and a final exam for this course, each worth 20% of your final grade. The exams are NOT cumulative (for each exam you will only be tested on the material for that portion of the class, not previous material).

Exam dates: Midterm I: Week 5 (date TBD)  
Midterm II: Week 8 (date TBD)  
Final: as assigned by registrar

Exams will be multiple choice and will consist of the following five types of questions:

- general history (background on the cultures/periods covered, as emphasized in lecture)
- basic identifying info for required monuments (name, period/culture, approximate date, medium, location/provenance, patron, etc. as specified on lecture handouts—see below)
- form, technique, and iconography
- context/meaning of the monuments (what the works meant in the culture that produced them and why they are important in art history, as emphasized in reading and lectures)
- vocabulary (from lecture handouts—see below)

At each class meeting, I will give you a handout listing the monuments from that lecture that you will need to know for the exam, along with a thumbnail picture of each monument and the basic identifying information (name, approximate date, period/culture, location/provenance, patron, artist, architect, etc. as applicable). The handout will also contain the terms and definitions from the lecture that you will be responsible for on the exam. These handouts are your study guides. I will post the handouts on Canvas after each lecture. Please note that these study guides are just outlines; they do not contain all the contextual and analytical information you will also be responsible for on the exams; just memorizing the handouts will not be sufficient preparation for the exams. Images you will have to recognize on exams will be in the PowerPoint files I will post on Canvas, as well as on the lecture handouts and in your textbook. I strongly recommend that you make flashcards to study from. Except for serious unforeseen emergencies, I do not give early or makeup exams. If you miss an exam, you will receive a zero and you will not be able to make up the points. The dates of the exams are listed above and on the course schedule below. Review them carefully. If you have a conflict with one or more of the exams and you cannot move your other commitment, you should consider dropping the course.

Visual Analysis Paper (15% of final grade)
You will choose one of the four visual analysis exercises (explained above in the paragraph labelled “Visual Analysis Exercises”) to write up as a 2-3 page double spaced paper. The paper counts for 15% of your final grade. There will be specific instructions for each exercise, but they will all consist of the following general format: you will observe and analyze the formal features
of the monument (style, structure, materials, technique, composition, aesthetics, iconography, etc.) and, based on what you have learned in readings and the corresponding lectures, think about how those features relate to the purpose, meaning, or function of the monument. This is what you will write up for your paper. **The instructions for each exercise will be handed out at the lecture to which the subject of the exercise corresponds. If you miss that class, you can still get the instructions on Canvas, but you will miss out on key lecture content designed to guide you in doing the exercise.**

Your paper will be evaluated on the following six criteria:

- Compliance with instructions (meets length and formatting requirements, no outside research, answers the questions in the assignment, etc.)
- Organization: has a clear, thoughtfully-organized structure with a short introductory paragraph containing an overarching thesis/argument, a body, and a short concluding paragraph (does not need to be long; a few sentences is sufficient)
- The thoroughness of your observations of key formal features (you should recognize what these are from the corresponding lecture and reading)
- The accuracy and thoroughness of your use of relevant terms as taught in lectures and readings
- The thoroughness and thoughtfulness of your contextual analysis (how successfully you relate your paper subject to relevant monuments, themes, and concepts covered in the course; remember, you’re *analyzing*, not just describing).
- Use of grammar, spelling, and syntax. I will mark down for extensive spelling errors, bad grammar, and sloppy punctuation.

I’m happy to meet with you to go over a draft of your paper *in advance of the due date*. Also, you may turn in a second paper and I will take the higher of the two scores. **Except for extraordinary circumstances, I will not accept late papers since I go over them in class on the day they are due and since I’m giving you four opportunities to write the paper.**

**Canvas quizzes (totalling 15% of final grade)**

There will be a multiple choice “open book” Canvas quiz on each of four special readings and one video talk that you will be assigned over the course of the term. Each quiz counts for 3% of your final grade. The first quiz is on the introductory chapter of our course textbook, Stokstad’s *Art History*, and the remaining four quizzes will be on supplementary articles available as PDF files on Canvas and a TED talk accessible through a link on Canvas. Each quiz must be completed by class time on the day it’s due. See below (and on the course schedule) for the assignments and their due dates. **There will be no makeup quizzes. If you miss a quiz, you will receive a zero and you will not be able to make up the points.**
Canvas quiz due dates and times:
Canvas quiz #1
Assignment: Introduction to Stokstad’s *Art History* (pp. XXII-XLI)
Due: TBD

Canvas quiz #2
Assignment: Sylvan Barnet, “Formal Analysis and Style,” from *A Short Guide to Writing about Art* (pdf file on Canvas)
Due: TBD

Quiz #3
Assignment: Linda Seidel, “‘Jan Van Eyck’s Arnolfini Portrait’: Business as Usual?” (pdf file on Canvas)
Due: TBD

Canvas quiz #4
Assignment: Sarah Blake McHam, “Donatello’s Bronze ‘David’ and ‘Judith’ as Metaphors of Medici Rule in Florence” (pdf file on Canvas)
Due: TBD

Canvas quiz #5
Due: TBD

Participation (10% of final grade)
We will do regular in-class activities for which you will receive participation points. These participation points count for 10% of your final grade. The activities will not be announced in advance. If you miss the activity because you were absent or because you arrived late or left early, you won’t get the points, and there is no way to make them up, so it’s in your own interest to make a habit of coming to class regularly.

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<thead>
<tr>
<th>Grading summary:</th>
<th>Grading scale:</th>
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<tbody>
<tr>
<td>Midterm I: 20%</td>
<td>A  92.5 - 100</td>
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<td>Midterm II: 20%</td>
<td>A- 89.50 - 92.49</td>
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<td>Final exam: 20%</td>
<td>B+ 86.50 - 89.49</td>
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<td>5 Canvas quizzes 15% (3% each)</td>
<td>B  82.50 - 86.49</td>
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<td>Visual analysis paper: 15%</td>
<td>B- 79.50 - 82.49</td>
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<td>Participation 10%</td>
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*** Final grades are rounded up or down to the next whole number, as indicated on the grading scale above. Final grades will only be changed in the event of instructor error, no exceptions. Unless you notice an error, please do not email me at the end of the term asking me to bump up your grade.
<table>
<thead>
<tr>
<th>Lecture date</th>
<th>Topic</th>
<th>Visual analysis exercises (instructions passed out in class on date indicated)</th>
<th>Readings, assignments &amp; quizzes due</th>
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<tr>
<td>Week 1</td>
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<td>Date TBD</td>
<td>Course introduction</td>
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<td>Date TBD</td>
<td>Introduction to art history: approaches and methods</td>
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<td>Stokstad introduction, pp. XXII-XLI</td>
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<td>Due by class time today: Canvas quiz #1 (Stokstad intro)</td>
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<td>Week 2</td>
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<td>Due by class time today: Canvas quiz #2 (Barnet)</td>
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<td>Week 3</td>
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<td>Date TBD</td>
<td>The Gothic cathedral in 12th &amp; 13th century France, part II: sermons in glass &amp; stone</td>
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<td>Finish Stokstad reading from Wednesday</td>
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<td>Date TBD</td>
<td>Northern Gothic decorative arts &amp; “court style” in the 14th century</td>
<td>Visual analysis exercise #2: illuminated gradual in Special Collections. On [date TBD], go to Special Collections at Valley Library between 10am and 5pm to view</td>
<td>Stokstad 548-561 Due in class today: visual analysis papers on Corvallis Arts Center</td>
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<td>Week 4</td>
<td>Date TBD</td>
<td>Gothic Italy in the 14\textsuperscript{th} century, part I: civic &amp; public art</td>
<td>Stokstad 531-536, 547-548</td>
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<td>Week 4</td>
<td>Date TBD</td>
<td>Gothic Italy in the 14\textsuperscript{th} century, part II: panel paintings, altarpieces &amp; chapels</td>
<td>Stokstad 536-547</td>
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<td><strong>Due in class today:</strong> visual analysis papers on illuminated gradual</td>
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<td>Week 5</td>
<td>Date TBD</td>
<td>Midterm I</td>
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<td>Week 6</td>
<td>Date TBD</td>
<td>The early Renaissance in Northern Europe, part II: Flemish Panel Painting</td>
<td>Stokstad 573-585; Craig Harbison, “Sexuality and Social Standing in Jan van Eyck’s Arnolfini Double Portrait” (Canvas)</td>
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<td>Date TBD</td>
<td>The early Renaissance in Northern Europe, part III: the printing revolution in Germany</td>
<td>Stokstad 591-593</td>
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<td>Week 7</td>
<td>Date TBD</td>
<td>The early Renaissance in Italy, part I: first half of the 15\textsuperscript{th} century</td>
<td>Stokstad 595-617; Sarah Blake McHam, “Donatello’s Bronze ‘David’ and ‘Judith’ as Metaphors of Medici Rule in Florence” (Canvas)</td>
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<td>Due by class time today: Canvas quiz #4 (McHam); visual analysis papers on the Netherlandish painting at the Jordan Schnitzer Museum of Art</td>
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<td>Date TBD</td>
<td>The early Renaissance in Italy, part II: second half of the 15\textsuperscript{th} century</td>
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<td>Week 8</td>
<td>Date TBD</td>
<td>Midterm II</td>
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<td>Date TBD</td>
<td>The High Renaissance in Italy</td>
<td>Stokstad 633-661; Elizabeth Lev TED talk, “The Unheard Story of the Sistine Chapel” (<a href="https://www.ted.com/talks/elizabeth_lev_the_unheard_story_of_the_sistine_chapel">https://www.ted.com/talks/elizabeth_lev_the_unheard_story_of_the_sistine_chapel</a>)</td>
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<td>Due by class time today: Canvas quiz #5 (Lev TED talk)</td>
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<td>Week 9</td>
<td>Date TBD</td>
<td>The late Renaissance &amp; Mannerism in Italy</td>
<td>Stokstad 661-677</td>
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<td>Date TBD</td>
<td>The 16th century in Northern Europe</td>
<td>Visual analysis exercise #4: Renaissance prints in Special Collections. On [date TBD] go to Special Collections at Valley Library between 10am and 5pm to view the prints. Papers due Wed of week 10.</td>
<td>Stokstad 679-711</td>
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<td><strong>Week 10</strong></td>
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<td>Date TBD</td>
<td>The Baroque in Italy &amp; Spain</td>
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<td>Stokstad 713-736</td>
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<td>Date TBD</td>
<td>The Baroque in northern Europe</td>
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<td>Stokstad 736-769</td>
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<td>Due in class today: visual analysis papers on Renaissance prints in Special Collections</td>
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<td><strong>Final exam</strong>: [as assigned by registrar]</td>
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