



**SUFFOLK**  
**UNIVERSITY**  
MADRID CAMPUS

**ARH 102 M1 – ART HISTORY II**

**Instructor Information:**

**Instructor:** Dr. Almudena Cros

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**Course Information:**

**Catalog Description:** This course is designed as a survey of the art of western civilization from 1400 to the 20th century. Works of painting, sculpture, and architecture are presented in their historical and international context, taking into account issues of iconography, patronage, the role of the artist, materials and techniques. Course covers Renaissance, Baroque, Impressionist and Cubist art movements.

**Instructor's Additional Course Description:** This survey course will help you gain an understanding of the artistic developments that shaped European Art. On completion of this course you will be equipped to appraise a work of art within its context.

**Prerequisites:** None

**Credit Hours:** 4 credits

This course follows the US Federal Government's Credit Hour definition: "An amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutional established equivalence that reasonably approximates no less than:

- (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or
- (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours."

For full up-to-date statement:

[https://cihe.neasc.org/sites/cihe.neasc.org/files/downloads/POLICIES/Pp111\\_Policy\\_On\\_Credits-And-Degrees.pdf](https://cihe.neasc.org/sites/cihe.neasc.org/files/downloads/POLICIES/Pp111_Policy_On_Credits-And-Degrees.pdf)

To complete this course, students will need to dedicate, at a minimum, the following amount of time to the listed activities:

<b>Assignments/Activities</b>	<b>Engagement Estimate</b>	<b>Engagement Hours</b>
Readings	420 pages x 8 minutes per page	56
Review notes	45 minutes per PP/notes x 26 classes	19.5
Mid-Term Exam	10 hours preparation	10
Student Presentation	6 hours preparation	6
Research Paper	20 hours preparation	20
Final exam Review readings and notes	12 hours preparation	12
Individual Visits to Museums and research on artworks	3x4	12
Visualization of videos and review	3	3
Class attendance	3 hours x 15 weeks	45
<b>TOTAL</b>		<b>183.5 HOURS</b>

**Textbook/Course Materials:**

Readings will be provided by the Professor during the course.

**VPATH Course Goals and Objectives:**

<b>GOALS</b>	<b>OBJECTIVES</b>	<b>ASSESSMENT</b>
1. Students will understand the important roles that the visual arts have played in society.	Students will be aware that the visual arts have served multiple purposes in different cultures and at different times.	Exams, final essay and presentation
2. Students will know appropriate (discipline specific) methods for analyzing works of visual art.	a. Students will be able to perceive significant formal features in works of visual art.	Exams, final essay and presentation
	b. Students will be able to describe those formal features using appropriate, discipline-specific language.	Exams, final essay and presentation
	c. Students will recognize the genre or tradition to which works of visual art belong.	Exams, final essay and presentation
	d. Students will be able to relate the subjects/ genres of such works to their expressive content and social purpose.	Exams, final essay and presentation
3. Students will understand how the visual arts are related to their contexts.	a. Students will be able to discuss how works of visual art emerged from the ideas and practices of their original context (social, political, religious, cultural, etc.)	Exams, final essay and presentation
	b. (optional) students will be able to discuss how works of visual art attempt to affect or influence the ideas and practices of their original context.	Exams
4. Students will understand how learning and experiences inside and outside the classroom are connected and interdependent.	Students will apply course-acquired knowledge and skills to analyze works of art seen in person at local museums and galleries.	museum papers

**ARH 102 Course Goals & Learning Objectives:**

Upon successful completion of this course, students will know/understand:	Upon successful completion of this course, students will be able to:	How the student will be assessed on these learning outcomes
<ul style="list-style-type: none"> <li>the foundations of European architecture, painting, sculpture, applied and decorative arts from 14<sup>th</sup> century to 1930s.</li> <li>Western European culture through the visual arts, with a particular focus on Spain, with special focus on the transition from one artistic period to another and the different reactions to the legacy of the classical past.</li> <li>identify a variety of artistic media and support (sculpture, mosaic, fresco, tempera or oil painting, panel, canvas)</li> <li>appreciate the relevance of Classical Art and Biblical stories in European culture.</li> <li>how the artistic medium and display of Art objects and artifacts in Museums can affect our understanding.</li> </ul>	<ul style="list-style-type: none"> <li>develop criteria for the evaluation of works of Art through visual memory and critical thinking.</li> <li>appraise works of Art taking into account their original and current context and display.</li> <li>identify a number of artists and their most influential works of Art discussed in class, placing them in their chronological general context. and in the individual context of the development of the artist</li> <li>identify a range of themes and iconographic symbols, including Mythological and Biblical figures.</li> <li>assess works of Art displayed on Museums, Galleries or churches visited during the course, taking into account the media in which they were executed, and the way they are displayed.</li> </ul>	<ul style="list-style-type: none"> <li>Class discussions</li> <li>Assignments: readings for class and individual research paper (approx. 2000 words)</li> <li>Discussions in class as a group, and in pairs or small groups during Museum visits, analyzing a work of Art not previously seen in class.</li> <li>Development of critical and individual ideas through observation and independent research will result in extra points.</li> </ul>
<ul style="list-style-type: none"> <li>how to research and write about Art, becoming familiar with the use of appropriate terminology.</li> </ul>	<ul style="list-style-type: none"> <li>describe formal features using appropriate, discipline-specific language.</li> </ul>	<ul style="list-style-type: none"> <li>Oral presentations in Museum visits, with a hard copy to be handed in to the Professor at the end.</li> </ul>

**Course Policies:**

Assignments may be sent by e-mail, but hard copy (print) version is preferable. Please discuss with the professor beforehand if you are not able to hand in a printed copy of your assignment.

Students should participate actively. You are responsible for all of the assigned readings whether or not we actually discuss them in class. The readings and cases will provide the information necessary to participate in class discussions in a meaningful way, to prepare the group project, and to effectively answer exam questions.

In the event that a class meeting is unexpectedly cancelled, students will be expected to continue with readings or other assignments as originally scheduled. Any assignments due or class activities (e.g., a quiz, exam or presentation) planned for such a cancelled class are due at the next class meeting unless other instructions are communicated.

**Grading/Evaluation:**

Midterm exam: 20%

Final exam: 30%

Individual presentation at a Museum, with a hard copy to be handed in to professor: 20%

Research paper (approx. 2000 words), consisting of an Introduction, Supporting text, Conclusion, Bibliography and Illustrations: 20%

Class Participation & attendance: 10%

**Grading scale:**

A = 94-100;

A- = 90-93: Excellent understanding and mastery of skills

B+ = 87-89;

B = 84-86;

B- = 80-83: Good understanding and mastery of skills

C+ = 77-79;

C = 74-76;

C- = 70-73: Minimally satisfactory understanding and mastery of skills

D = 65-69: Less than satisfactory understanding and mastery of skills

F= 64 and below: Lack of understanding and inability to master skills.

**Assignments/Exams/Papers/Projects:**

**Grading** will be based on a mid-term exam (20%), final exam (30%), oral presentation (20%), research paper (20%) and class participation & attendance (10%). **Class participation** includes in-class participation, satisfactory compliance with punctuality, attendance, and appropriate interaction during class. Students are expected to arrive prepared to discuss the assigned readings and to actively participate.

Factors to be considered in determining grades include the accurate description and attribution of a work of Art in class and in the written assignments. Identification of the artistic media, the subject represented, attribution to a particular artist and period are all points taken into consideration when marking. The development of critical and individual ideas through observation and independent research will result in extra points.

Please note there will be a penalty for handing assignments late, at a rate of 1 point per each day past the due date.

**Participation/Attendance Policy:**

The SUMC Student Handbook states the following:

*Once a student is registered for a course, attendance at every meeting of every class is expected, including those held in the first week of the semester. A maximum of two unjustified absences is permitted. Each additional absence will cause the final course grade to be lowered by one-third of a letter grade, i.e., from A to A-; A- to B+; B+ to B, etc.*

*Excessive absences in a course will have a negative effect on the final grade. When a student is absent, the quality of his or her work in a course will deteriorate since material missed in class sessions can rarely be made up satisfactorily, even though the student remains responsible for that work.*

*Please note that even when a student has a justified reason for missing class, such as illness, the negative academic impact on learning will be the same as if the absence were for spurious reasons.*

*In this course, any absence due to illness should be justified by a note from the student's physician or other health professional confirming the day(s) on which the student was unable to attend class. A written excuse from a student's host parent or residence supervisor is also acceptable.*

*In the event that a class meeting is unexpectedly cancelled, students will be expected to continue with readings or other assignments as originally scheduled. Any assignments due or class activities (e.g., a quiz, exam or presentation) planned for such a cancelled class are due at the next class meeting unless other instructions are communicated.*

**Classroom policies:**

Please note that food or drink (except water) is not allowed in class. Using cellphones, laptops and talking to your course-mates during class is distracting and disruptive to others. Cell phones should be switched off. Entering the classroom after the instructor's presentation has started can be distracting both to the instructor as well as to other students. Please do not leave the class for any reason other than having a restroom break.

Bottled water is not usually allowed inside Museum exhibition rooms, so you will have to leave your drink in a locker. Please do not bring large backpacks or handbags to the Museum visits, so we are not delayed by having to wait for you to locate the lockers and leave your belongings secure. Please remember to always bring your student ID and photocopy of your passport to all the Museum and site visits. Also remember that it is only rarely allowed to take photographs inside Museums, and that you are expected to be respectful of worshippers when taking photographs inside churches.

Students should refrain from other activity which can be distracting *either to the instructor or to other students*.

**Disability Statement:**

If you anticipate issues related to the format or requirements of this course, please meet with me. I would like us to discuss ways to ensure your full participation in my classroom.

If formal, disability-related accommodations are necessary, it is very important that you be registered with the Office of Disability Services (ODS) at the main Campus in Boston so that I am notified of your eligibility for reasonable accommodations. We can then plan how best to coordinate your accommodations. Check the ODS web site at [www.suffolk.edu/disability](http://www.suffolk.edu/disability) for information on accommodations.

**Student Resources:**

SUMC provides a range of student services, both academic and personal. To learn more about course-related tutorials and academic workshops, refer to the SUMC Student Handbook, Section 2 "Academic Policies and Services". Section 5, "Living in Madrid", contains information on the medical and mental health resources, including an English-speaking therapist, available to you.

**Midterm Review:**

At midterm, around week 7, you will be given a midterm grade based on your progress to date and performance on presentations, quizzes and the midterm exam. Midterm grades of C- or below will be reported to the Madrid Campus Academic Standing Committee, with an explanation of what I believe has contributed to that grade: excessive absences, poor time management or study skills, lack of effort, difficulty with the course material or with writing or language skills, etc. The Academic Standing Committee or I may contact you to suggest strategies for addressing these difficulties. I strongly encourage you to visit me during my office hours so we may discuss how you can be successful in this class.

**Academic Misconduct:**

[www.suffolk.edu/about/mission-history/policies-procedures/academic-misconduct-policy](http://www.suffolk.edu/about/mission-history/policies-procedures/academic-misconduct-policy)

Suffolk University expects all students to be responsible individuals with high standards of conduct. Students are expected to practice ethical behavior in all learning environments and scenarios, including classrooms and laboratories, internships and practice, and study groups and academic teams. Cheating, plagiarism, unauthorized collaboration, use of unauthorized electronic devices, self-plagiarism, fabrication or falsification of data, and other types of academic misconduct are treated as serious offenses that initiate a formal process of inquiry, one that may lead to disciplinary sanctions.

Student work will be thoroughly examined for academic integrity and may be scanned using plagiarism detection software. A faculty member suspecting academic misconduct will contact the student using the Suffolk email address to schedule a meeting and will make all effort to do so within five business days of detecting the incident. During the meeting, the faculty member will present the documentation that led to suspected academic misconduct. Resolution of the incident will be according to the procedures outlined in the SUMC Student Handbook.

**Academic Grievances Policy:**

[www.suffolk.edu/student-life/student-services/student-handbook/university-policies-for-student-cas-sbs/grievances-academics](http://www.suffolk.edu/student-life/student-services/student-handbook/university-policies-for-student-cas-sbs/grievances-academics)

**Course schedule:**

The schedule, policies, procedures, and assignments in this course are subject to change in the event of extenuating circumstances, by mutual agreement, and/or to ensure better student learning.

DATE	GENERAL TOPIC OF LESSON	READINGS
<b>WEEK 1</b>		
Class 1	Overview of the course goals and learning objectives. <b>Lesson 1:</b> Introduction to Art History. Europe in 1400.	
<b>WEEK 2</b>		
Class 2	<b>Lesson 2:</b> Florence and Flanders in 1400s: Fra Angelico, Botticelli, Jan van Eyck, Roger van der Weyden	Fleming and Honour: 'The Fifteenth Century in Europe', A World History of Art, pp 417-456.
Class 3 <b>Prado Museum</b>	Museum visit: Early Italian and Netherlandish paintings.	Meet the group at main entrance to Prado Museum at 14:25.
<b>WEEK 3</b>		
Class 4	<b>Lesson 3:</b> Renaissance in Italy in 1500s: Bellini, Michelangelo, Titian	Fleming and Honour: 'The Sixteenth Century in Europe', A World History of Art, pp. 457-506
Class 5	Classical sculpture and Renaissance in Italy and Germany.	Meet the group at main entrance to Prado Museum at 14:25.
<b>WEEK 4</b>		
Class 6	<b>Lesson 4:</b> German Renaissance: Durer and Cranach.	
Class 7 <b>Thyssen Museum</b>	Museum visit: German Renaissance	Meet by the ticket office at the Thyssen Museum.
<b>WEEK 5</b>		
Class 8	<b>Lesson 5:</b> Michelangelo and Titian	
Class 9	Review session	
<b>WEEK 6</b>		
Class 10	<b>Mid-Term Exam</b>	
Class 11	NO CLASS	Compensating for Escorial trip

DATE	GENERAL TOPIC OF LESSON	READINGS
<b>WEEK 7</b>		
Class 12	<b>Lesson 6:</b> Titian and El Greco. The Renaissance in Spain: El Escorial	Fleming and Honour: 'The Sixteenth Century in Europe', A World History of Art, pp. 457-506.  Janis Tomlinson, 'Painting at the Court of Philip II', From El Greco to Goya. Painting in Spain 1561-1828, pp. 20-41.
Class 13	Museum visit: Titian and El Greco.	Meet by main entrance to Prado Museum at 14:25.
<b>WEEK 8</b>		
<b>Spring Break</b>	<b>No Class</b>	
<b>Spring Break</b>	<b>No Class</b>	
<b>WEEK 9</b>		
Class 14	<b>Lesson 7:</b> The Baroque: Caravaggio, Bernini, Rubens.	Fleming and Honour: 'The Seventeenth Century in Europe', A World History of Art, pp. 567-606
Class 15 <b>Prado Museum</b>	Museum visit: Baroque (I)	Meet by main entrance to Prado Museum at 14:25
Class 16 <b>Day trip to El Escorial</b>	<b>Meeting at 9:00 at bus stop 11 isla 1, Moncloa bus station</b>	<b>COMPULSORY STUDY TRIP TO EL ESCORIAL</b>
<b>WEEK 10</b>		
Class 17	NO CLASS	Compensating for Escorial trip
Class 18	<b>Lesson 8:</b> The Baroque (II) Velázquez and Rembrandt	
<b>WEEK 11</b>		
Class 19 <b>Prado Museum</b>	Museum visit: Baroque (II) and Goya	Meet by main entrance to Prado Museum at 14:25
Class 20	NO CLASS	Compensating for Escorial trip
<b>WEEK 12</b>		
Class 21	<b>Lesson 9:</b> The Nineteenth century: Goya	Janis Tomlinson, 'Goya's Modernity', From El Greco to Goya. Painting in Spain 1561-1828, pp. 139-161.
Class 22 <b>Thyssen Museum</b>	Museum visit: Nineteenth century art	<b>Student presentations</b>  Meet inside Museum Hall
<b>WEEK 13</b>		
Class 23	<b>Lesson 11:</b> Impressionism	Impressionist techniques handout: Revolution in Paint
Class 24 <b>Thyssen Museum</b>	Museum visit: Nineteenth century art	<b>Student presentations</b>  Meet inside Museum Hall
<b>WEEK 14</b>		

<b>DATE</b>	<b>GENERAL TOPIC OF LESSON</b>	<b>READINGS</b>
Class 25	<b>Lesson 12: Picasso</b>	
Class 26 <b>Sorolla Museum</b>	Museum visit: Sorolla	Meet inside courtyard at Museo Sorolla and <b>Student presentations</b>
<b>WEEK 15</b>		
Class 27	<b>LAST DAY OF CLASS</b> <b>Review Session</b>	<b>Research Papers due</b>
<b>WEEK 16</b>		
Final	<b>Final Exam</b>	