



## **ARTH 106 - History of Western Art: Renaissance to Contemporary Course Outline**

**Approval Date:** 03/12/2020

**Effective Date:** 08/14/2020

### **SECTION A**

**Unique ID Number** CCC000511775

**Discipline(s)** Art History (Master's Required)

**Division** Arts and Humanities

**Subject Area** Art History

**Subject Code** ARTH

**Course Number** 106

**Course Title** History of Western Art: Renaissance to Contemporary

**TOP Code/SAM Code** 1002.00 - Art/Art Studies, General / E - Non-Occupational

**Rationale for adding this course to the curriculum** Add recommended preparation of ENGL 120

**Units** 3

**Cross List** N/A

**Typical Course Weeks** 18

### **Total Instructional Hours**

#### **Contact Hours**

**Lecture** 54.00

**Lab** 0.00

**Activity** 0.00

**Work Experience** 0.00

**Outside of Class Hours** 108.00

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**Total Contact Hours** 54

**Total Student Hours** 162

**Open Entry/Open Exit** No

**Maximum Enrollment**

**Grading Option** Letter Grade or P/NP

**Distance Education Mode of Instruction** On-Campus  
Hybrid

Entirely Online

Online with Proctored Exams

### **SECTION B**

**General Education Information:**

## SECTION C

### Course Description

**Repeatability** May be repeated 0 times

**Catalog Description** This survey course covers painting, sculpture, and architecture in the Western (European and North American) tradition, from the Renaissance to the Contemporary period. Emphasis is on the connection between visual culture and its historic context. Required for all art and art history majors.

**Schedule Description**

## SECTION D

### Condition on Enrollment

**1a. Prerequisite(s):** *None*

**1b. Corequisite(s):** *None*

**1c. Recommended**

- ENGL 120

**1d. Limitation on Enrollment:** *None*

## SECTION E

### Course Outline Information

#### 1. Student Learning Outcomes:

- Recognize the work of significant artists and movements from the 1400s to the contemporary period in Europe and North America.
- Discern the ways in which specific historical, political, religious and philosophical contexts shape works of art.

#### 2. Course Objectives: Upon completion of this course, the student will be able to:

- Identify, examine, and assess representative works of art and architecture from the Renaissance to the contemporary period employing appropriate art historical terminology.
- Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.
- Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the Renaissance to the contemporary period.
- Identify the techniques and materials used by artists during this period, including: oil painting, fresco, tempera, print media, architectural systems, and mixed media.
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#### 3. Course Content

This course covers the art and architecture of the following periods:

- 15c Flanders
  - Private and public patronage
  - Intersection of commerce and art
  - Printmaking
- 15c Italy
  - Intersection of Humanism and art
  - Private and public patronage
  - Fresco and tempera painting

- d. Sculpture
- e. Defining Renaissance
- C. 16th Italy
  - a. Papal patronage in Rome
  - b. Venice
- D. 16th North of the Alps/Spain
  - a. Protestant Reformation
  - b. Development of landscape painting
  - c. Spain and Catholicism
- E. 17th century Baroque
  - a. Italy and Spain and Counter-Reformation
  - b. Flanders and Netherlands--art for the market
  - c. Development of still life as subject
  - d. France-Art and absolutism
- F. 18th century
  - a. Rococo
  - b. Enlightenment values in art
  - c. Neo-Classicism
- G. 19th century
  - a. Romanticism
  - b. Realism
  - c. Industrial Revolution
  - d. Impressionism
  - e. Post-Impressionism
  - f. Late 19c sculpture and design
- H. 20th century
  - a. Impact of innovation and change on art
  - b. Cubism and its influence
  - c. Fauvism
  - d. Suprematism
  - e. Dada
  - f. Surrealism
  - g. Collage, mixed media
  - h. Abstract Expressionism
  - i. Pop Art
  - j. Seventies and identity art, earth art
  - k. Eighties and Postmodernism
  - l. Nineties to Now
  - m.

#### 4. Methods of Instruction:

**Activity:** Small groups explore and assess in-depth a topic covered in lecture. Groups present their findings to peers for further analysis and critique.

**Discussion:** Students will analyze works of art and connect these to context in course discussion.

**Field Trips:** Possible Field Trip: Class trip to view important, relevant exhibition of art works at a local San Francisco museum.

**Lecture:** Image-based lectures which promote all-class and small group discussion of content.

**Other:** In addition to online lectures with images and voiceover, students will be assigned "field trips" in which they choose local art work and use tools we cover in class to analyze

public art, murals, local studios, museums, galleries. Additionally, discussion boards will be set up and weekly art works posted so that students can together analyze the work and build on one another's comments. Finally, projects will be assigned that direct students out into their local neighborhoods to find intersections of art and local identity.

**Online Adaptation:** Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

**7. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

**Typical classroom assessment techniques**

Exams/Tests --

Quizzes --

Papers --

Class Participation --

Final Exam --

Additional assessment information:

GRADE WILL BE BASED UPON:

1. Quizzes. Quizzes will be administered periodically in the semester. Format will be image-based with short-answer questions.

2. Tests. Tests will include objective and essay-style questions. Essays will be image-based comparison/contrast.

For example:

Compare and contrast Durer's Self-Portrait with Rogier Van Der Weyden's Portrait of a Lady in terms of the position of the sitter, the connection to the viewer as related to gaze, and relate these to the cultures' assumptions regarding gender.

3. Final Exam will include objective and essay-based questions.

Final Exam Essay: Write a 3-4 page, handwritten essay comparing and contrasting Andy Warhol's "Marilyn Diptych" and Judy Chicago's "Dinner Party" in terms feminine identity. What aspects of femininity does each work emphasize? What social factors shaped these two works? Is one more successful? Why?

Letter Grade or P/NP

**8. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

1. Selected readings from textbook, periodicals or library collection covering periods, cultures and artists discussed in lecture.

For example:

1. Read Chapter 22 in Stokstad, Art History and write a one-page response to the impact of the Counter-Reformation on 17th-century painting and sculpture in Italy.

2. Read Robert Hughes on Andy Warhol and write a two-page analysis of one Warhol painting linking the work to Hughes' thesis.

B. Writing Assignments

1. Written evaluations of art viewed in museums and galleries.

For example:

Write a three-page visual analysis on an American landscape painting at the deYoung Museum in San Francisco. In your analysis consider materials, scale, and content. Link

this work to course discussion on the role of landscape in American art.

2. Comparison/Contrast Essay

Write a two-page essay comparing and contrasting two buildings from the Baroque and the Neo-classical periods. Connect these buildings to the religious/cultural context that informed the aesthetics of the architects in each period.

C. Other Assignments

1. Presentation to the class using images and exploring a theme or specific artist covered in the course content. For example:

Student will compare self-portraits of Vincent Van Gogh and Rembrandt in a presentation of ten minutes. Text of the presentation will be submitted in addition to the presentation.

**9. Required Materials**

**A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.**

Book #1:

Author: Stokstad, Marilyn

Title: Art History

Publisher: Prentice Hall

Date of Publication: 2018

Edition: 6th

Book #2:

Author: Davies, Hofrichter, et al.

Title: Janson's History of Art

Publisher: Wadsworth

Date of Publication: 2016

Edition: 8th

**B. Other required materials/supplies.**