

# ARTH-106: HISTORY OF WESTERN ART: RENAISSANCE TO CONTEMPORARY

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**Effective Term**

Fall 2025

**CC Approval**

02/07/2025

**AS Approval**

02/13/2025

**BOT Approval**

02/20/2025

**COCI Approval**

N/A

**SECTION A - Course Data Elements****CB04 Credit Status**

Credit - Degree Applicable

**Discipline**

Minimum Qualifications	And/Or
Art History (Master's Degree)	

**Subject Code**

ARTH - Art History

**Course Number**

106

**Department**

Art History (ARTH)

**Division**

Arts and Humanities (ARAH)

**Full Course Title**

History of Western Art: Renaissance to Contemporary

**Short Title**

Hist West Art: Ren to Contemp

**CB03 TOP Code**

1002.00 - Art

**CB08 Basic Skills Status**

NBS - Not Basic Skills

**CB09 SAM Code**

E - Non-Occupational

**Rationale**

Updating common course numbering course change.

## SECTION B - Course Description

### Catalog Course 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.

## SECTION C - Conditions on Enrollment

### Open Entry/Open Exit

No

### Repeatability

Not Repeatable

### Grading Options

Letter Grade or Pass/No Pass

### Allow Audit

Yes

## Requisites

### Advisory Prerequisite(s)

Completion of ENGL-C1000 or ENGL-120B with a minimum grade of C or appropriate placement.

## SECTION D - Course Standards

### Is this course variable unit?

No

### Units

3.00

### Lecture Hours

54.00

### Outside of Class Hours

108

### Total Contact Hours

54

### Total Student Hours

162

## Distance Education Approval

### Is this course offered through Distance Education?

Yes

### Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Hybrid	Permanent
Entirely Online	Permanent
Online with Proctored Exams	Permanent

## SECTION E - Course Content

### Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:	
1.	Recognize the work of significant artists and movements from the 1400s to the contemporary period in Europe and North America.
2.	Discern the ways in which specific historical, political, religious and philosophical contexts shape works of art.

### Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Identify, examine, and assess representative works of art and architecture from the Renaissance to the contemporary period employing appropriate art historical terminology.
2.	Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.
3.	Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the Renaissance to the contemporary period.
4.	Identify the techniques and materials used by artists during this period, including oil painting, fresco, tempera, print media, architectural systems, and mixed media.

### Course Content

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

1. 15c Flanders
  - a. Private and public patronage
  - b. Intersection of commerce and art
  - c. Printmaking
2. 15c Italy
  - a. Intersection of Humanism and art
  - b. Private and public patronage
  - c. Fresco and tempera painting
  - d. Sculpture
  - e. Defining Renaissance
3. 16th Italy
  - a. Papal patronage in Rome
  - b. Venice
4. 16th North of the Alps/Spain
  - a. Protestant Reformation
  - b. Development of landscape painting
  - c. Spain and Catholicism
5. 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
6. 18th century
  - a. Rococo
  - b. Enlightenment values in art
  - c. Neo-Classicism
7. 19th century
  - a. Romanticism
  - b. Realism
  - c. Industrial Revolution
  - d. Impressionism
  - e. Post-Impressionism
  - f. Late 19c sculpture and design
8. 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

## Methods of Instruction

### Methods of Instruction

Types	Examples of learning activities
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 artwork 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.

### Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards  
 Chat Rooms  
 Discussion Boards  
 E-mail Communication  
 Telephone Conversations  
 Video or Teleconferencing

### Student-Initiated Online Contact Types

Chat Rooms  
 Discussions  
 Group Work

### Course design is accessible

Yes

## Methods of Evaluation

### Methods of Evaluation

Types	Examples of classroom assessments
Quizzes	Quizzes will be administered periodically in the semester. Format will be image based with short-answer questions.

**Exams/Tests**

1. 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.
2. 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 of feminine identity. What aspects of femininity does each work emphasize? What social factors shaped these two works? Is one more successful? Why?

**Essays/Papers****Class Participation****Assignments****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.

**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

For Example:

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.

**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.

**SECTION F - Textbooks and Instructional Materials****Material Type**

Textbook

**Author**

Stokstad, Marilyn

**Title**

Art History

**Edition/Version**

6th

**Publisher**

Prentice Hall

**Year**

2018

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**Material Type**

Textbook

**Author**

Davies, Hofrichter, et al.

**Title**

Janson's History of Art

**Edition/Version**

8th

**Publisher**

Wadsworth

**Year**

2016

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**Course Codes (Admin Only)****ASSIST Update**

No

**CB00 State ID**

CCC000511775

**CB10 Cooperative Work Experience Status**

N - Is Not Part of a Cooperative Work Experience Education Program

**CB11 Course Classification Status**

Y - Credit Course

**CB13 Special Class Status**

N - The Course is Not an Approved Special Class

**CB23 Funding Agency Category**

Y - Not Applicable (Funding Not Used)

**CB24 Program Course Status**

Program Applicable

**Allow Pass/No Pass**

Yes

**Only Pass/No Pass**

No