

**I. CATALOG DESCRIPTION:**

- A. Department Information:  
Division: Humanities and Social Science  
Department: Art  
Course ID: ART 102  
Course Title: Art History: The Renaissance to Present  
Units: 3  
Lecture: 3 hours  
Prerequisite: None
- B. Catalog and Schedule Description:  
Presents a survey of western art from the Renaissance through the 20<sup>th</sup> Century. Topics covered include 15<sup>th</sup> and 16<sup>th</sup> century Italian art; Renaissance and Baroque art; the Rococo movement; Romanticism; Realism; Impressionism; Cubism; Surrealism and other styles of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One**

**III. EXPECTED OUTCOMES FOR STUDENTS**

Upon completion of the course, the student should be able to:

- A. Identify major works of art and architecture from Renaissance through the 20<sup>th</sup> century.
- B. Compare and contrast the styles and themes portrayed in a variety of works of art and architecture.
- C. Evaluate and critique works of art based on historical context, subject matter, theme, form, composition, material, technique, line, color, space, mass, volume, perspective, proportion, and scale.
- D. Recognize patterns and themes presented in the history of art and architecture.
- E. Analyze images of art and architecture from a historical as well as aesthetic perspective.

**IV. CONTENT:**

- A. The Fourteenth Century in Italy
  1. The City-States: Politics and Economics
  2. Disruption and Change
  3. Letters and Learning
  4. The Movement Away from Medievalism in Art
- B. Fifteenth-Century Art in Northern Europe and Spain
  1. Political, Economics, and Religious Developments in the Fifteenth Century
  2. French Manuscript Illumination
  3. Fifteenth-Century Flemish Art
  4. Fifteenth-Century French Art
  5. Fifteenth-Century German Art
  6. Fifteenth-Century Spanish Art
- C. Fifteenth-Century Italian Art
  1. The "Rebirth" of Italian Culture
  2. Florence
  3. The Rise of Portraiture
  4. Developments in Architecture
  5. Images of Piety and Devotion
  6. The Princely Courts
  7. Turmoil at the End of the Century
- D. The High Renaissance and Mannerism
  1. Upheaval in the Church
  2. The High Renaissance
  3. Mannerism
  4. Later Sixteenth-Century Architecture

San Bernardino Valley College  
Curriculum Approved: March 24, 2003  
Last Updated: April 2002

5. Later Sixteenth-Century Venetian Art and Architecture
- E. Sixteenth Century Art in Northern Europe and Spain
  1. The Protestant Reformation
  2. Holy Roman Empire (including Germany)
  3. France
  4. The Netherlands
  5. Spain
- F. Baroque and Rococo Art
  1. The "Baroque"
  2. Baroque Art of the Seventeenth Century
  3. Late Baroque Art of the Early Eighteenth Century
  4. Rococo: The French Taste
- G. Neoclassicism Through the Mid-Nineteenth Century
  1. The Enlightenment: Philosophy, Society, Science and Technology
  2. Voltaire versus Rousseau: Science versus the Taste for the "Natural"
  3. The Revival of Interest in Classicism
  4. From Neoclassicism to Romanticism
  5. The Rise of Romanticism
  6. Imagination and Mood in Landscape Painting
  7. Various Revivalists Styles in Architecture
  8. The Beginnings of Photography
- H. The Later Nineteenth Century
  1. Industrialization, Urbanization, and Expanding Global Consciousness
  2. Realism
  3. The Pre-Raphaelite Brotherhood
  4. Impressionism
  5. Post-Impressionism
  6. The Rise of the Avant-Garde
  7. Symbolism
  8. Sculpture in the Later Nineteenth Century
  9. The Arts and Crafts Movement
  10. Art Nouveau
  11. Fin-de-Siecle Culture
  12. Other Architecture in the Later Nineteenth Century
- I. Early Twentieth Century Art
  1. Expressionism in Earth-Twentieth-Century Europe
  2. Early Expressionist Sculpture
  3. Embracing Abstraction
  4. Challenging Artistic Conventions
  5. European Expressionism in the Wake of World War I
  6. Utopian Ideals
  7. Emphasizing the Organic
  8. Art as Political Statement in the 1930s
  9. Energizing American Art at Mid-century
- J. Later Twentieth Century Art
  1. World War II and Its Aftermath
  2. The Art World's Focus Shifts West
  3. Postwar Expressionism in Europe
  4. Modernist Formalism
  5. Alternative of Modernist Formalism
  6. New Models for Architecture
  7. Postmodernism in Painting, Sculpture, and New Media

**V. METHODS OF INSTRUCTION:**

- A. Lecture accompanied by audio/visual materials
- B. Directed class and group discussion
- C. Read text and other sources
- D. Field trips to area museums
- E. Oral and written project and presentation

**VI. TYPICAL ASSIGNMENTS:**

- A. Class discussion: In a small group, discuss the relationship between Neoclassicism and the French Revolution. Identify two works of art that you feel best illustrate this relationship, and report back to the class the rationale for your choices.
- B. Read text: Read the chapter on Fifteenth Century Italian Art in your text.
- C. Field Trip: Select one painting or sculpture from among those observed at the museum we visited. Prepare a three-page paper that describes the object's historical context, age, style, form, composition, proportion and scale. Describe what prompted you to select this object.
- D. Oral and written project and presentation: Prepare a five-paper and a ten-minute lecture on a painting, sculpture or architectural landmark of your choice. Identify the age of the object, its subject matter, the artist (if know, its form and composition, its proportion and scale, and its historical significance.

**VII. EVALUATION(S):**

- A. Methods of Evaluation
  - 1. Objective and essay examinations (for lecture and text assignments). Typical questions include:
    - a) Goya's *Third of May, 1808*, has been called an "indictment of the faceless and mechanical forces of war itself." Do you agree with this statement? Cite elements from the painting that support your opinion.
    - b) What historical justification was made in designing the nineteenth-century Houses of Parliament in the Gothic style?
    - c) What does the term "modern" denote when used in connection with art?
    - d) A single vanishing point perspective is used in which Northern painting?
      - (i) Last Supper
      - (ii) Seated Apostles
      - (iii) Maesta
      - (iv) Lamentation
  - 2. Subjective evaluation of student writing (field trip reports, term paper): Students are graded on their ability to apply course material to the analysis of a work of art, to organize the material in a coherent fashion, cite sources, and write clearly.
  - 3. Subjective evaluation of student presentation (oral presentation): Students are graded on their ability to apply course material to the analysis of a work of art, to organize and present the material in a coherent fashion, to provide appropriate visual illustrations, and to present a coherent mini-lecture.
- B. Frequency of Evaluation
  - 1. One or more midterm examinations
  - 2. One final examination
  - 3. One field trip report
  - 4. One term paper
  - 5. One class presentation

San Bernardino Valley College  
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**VIII. TYPICAL TEXT(S):**

Kleiner, Fred S., and Christin J. Mamiya. Gardner's Art Through the Ages. 11<sup>th</sup> ed. Fort Worth: Harcourt College Publishers, 2001.

Janson, H. W., and Anthony F. Janson. History of Art. 6<sup>th</sup> ed. New York: Abrams, 2000.

Stokstad, Marilyn. Art History. 2<sup>nd</sup> ed. Upper Saddle River, New Jersey: Prentice-Hall, 2002.

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None**