COURSE INFORMATION FORM

DISCIPLINE  Art

COURSE TITLE  History of Art II

CR.HR  3  LECT HR.  3  LAB HR.  CLIN/INTERN HR.  CLOCK HR.

CATALOG DESCRIPTION
Western civilization through the historical development and relationship of architecture, painting, and sculpture from the Renaissance to present day.

PREREQUISITES
None

EXPECTED STUDENT OUTCOMES IN THE COURSE
Upon completion of this course, the student will be able to:
1. Identify and differentiate time periods, geographic centers, stylistic characteristics, and artists of major art movements.
2. Define and apply common art history terms.
3. Recognize and discuss iconography.
4. Employ techniques of formal analysis to specific works of art.
5. Describe the relation of artwork to social and historical contexts.
6. Relate artworks to one’s personal experience.
CLASS-LEVEL ASSESSMENT MEASURES
Student accomplishment of expected student outcomes will be assessed using the following measures.
(Identify which measures are used to assess which outcomes.)
1. Slide identification (1-3)
2. Short answer essay (2-6)
3. Class discussion (1-6)

PROGRAM-LEVEL OUTCOMES ADDRESSED

GENERAL EDUCATION OUTCOMES
Specify which general education outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationships between course and program outcomes and assessment measures.

OCCUPATIONAL PROGRAM OUTCOMES
Specify which occupational program outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationships between course and program outcomes to assessment measures.
Individual instructors may order this outline as fits the needs of their individual courses. In addition, they may place more emphasis on some areas than on others. What is assured is that this particular list is covered in the course. Other topics may be added to a course as the instructor sees fit, and as time and interest allow. An *asterisk can be used to mark an item as optional.

I. Pre-Renaissance
   A. Italy
      1. Moving away from the Gothic visual vocabulary
         Naturalism as a formal language
         a. Duccio in Siena
         b. Cavallina in Rome
         c. Giotto and the revolution in painting
            • Realism
            • Expressive composition
            • Body language, the gesture
      2. Secular functions of Early Renaissance Art
      3. The synthesis of classic, Byzantine, Roman, and Gothic Pisano
      4. Humanism and antiquity
         a. Ghiberti
         b. Brunelleschi and architecture
         c. The individual portrait
         d. Worldly glory as a theme
         e. Linear perspective
   B. Northern Europe and Spain
      1. Northern detailed realism and the Gothic international style
      2. Northern symbolism and formal expression
      3. Emotional expression
      4. Patronage and the portrait
II. Early Renaissance
   A. Italy (Florence)
      1. The addition of Humanism as a generating factor of equal importance to religion in art production
      2. The formal language of architecture, painting, and sculpture in the service of humanism
      3. The effect of social context and patronage on portraiture
      4. Ordered rational space of perspective and the influence of math and science on image space
         Marrying science and philosophy to religion in a coherent and unified fashion to articulate the Christian vision
      5. Realistic, concrete human gestures
      6. Classical form appropriated by Christianity
      7. Reconciliation of classic and medieval form in Botticelli and neo-Platonism
      8. The refinement and decline of the Renaissance, High Renaissance, and Mannerism
   A. The idea of genius
      1. Leonardo
      2. Michelangelo
   B. Venice and the emotional factor in the Renaissance
   C. Mannerism: the Anti-Renaissance
      Ambiguity, eroticism, tension
   D. The religious, social and political statements of architecture

III. Reformation
   A. General social context
   B. Iconological analysis of Isenheim Altarpiece by Grunewald: A visual document in support of the church
   C. Challenges to the church
      1. Allegory of law and grace
      2. A visual presentation of the doctrine of Protestantism by Cranach
      3. Last Supper of Durer
      4. The absence iconographical of the church EDITOR’S QUERY. DEAR WRITER: PLEASE CHECK THIS ENTRY TO SEE IF IT SAYS WHAT YOU WISH IT TO SAY.
      5. The French Ambassadors by Holbein
      6. Bruegel
   D. Support for the church: El Greco
IV. Baroque and Rococo
   A. General social context
      1. Architecture as propaganda for the church
         a. St. Peter’s
         b. Bernini
      2. Painting as propaganda for the church
         a. Caravaggio
         b. Gentileschi
      3. Non religious painting of
         a. Valazquez
         b. Dutch secular art
      4. Rococo and the court

V. Enlightenment
   A. The social context
      1. The investigate process  
         EDITOR'S QUERY. DEAR WRITER: PLEASE CHECK
         THIS ENTRY. THE “INVESTIGATIVE” PROCESS?
      2. Sentimentalism
   B. Formal analysis
      1. Neoclassical
      2. Romanticism
   C. New media
      1. Cast iron
      2. Photography

VI. The late nineteenth century
   A. The social context and personal observation
   B. Styles and substyles
      1. Painting
         a. Romantics: Individualism
         b. Realism: Confronting the contemporary world
         c. Impressionism: The reality of the eye
            The reality of the eye
         d. Post Impressionist
            • Setting the stage for modernism
            • Making visible non-sensory reality: Cezanne, Seurat, Van Gogh, Gauguin
2. Architecture
   New controlling ideas
   1. Form follows function
   2. The visual integrity of material

VII. The early twentieth century and modern art
   A. The social context of modernism: Middle class nicety and Bohemia
   B. The age of isms is painting and sculpture
      1. Fauvism
      2. Expressionism
      3. Cubism
      4. Futurism
      5. Dadaism
      6. Surrealism
   C. The political function of painting
   D. Architecture
      1. The end of embellishment and whimsy
      2. Experiments in measured space
      3. Simplicity and functionality

VIII. The late twentieth century and postmodernism
   A. The social context
   B. Modernism’s culmination in America
   C. Postmodern impulses
      1. Appropriation
      2. Conceptual priority
      3. Explaining and defining society