

College of San Mateo
Official Course Outline

1. **COURSE ID:** ART 102 **TITLE:** Art of Renaissance and Baroque (c. 1300-1700) **C-ID:** ART 102+ART 103 = C-ID ARTH 120

Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours

Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

Recommended Preparation:

Eligibility for ENGL 100, or Eligibility for ENGL 105

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)

IGETC:

IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Survey of artistic expression during the Proto-Renaissance, Renaissance, High Renaissance, and Baroque periods (c. 1300-1700). Emphasizes the development of painting and sculpture and their relationship to their cultural and historical context.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Recognize and identify the most important works of art of the period according to subject or title, artist (if known), style, provenance, and approximate date.
2. Recognize, understand, and explain the stylistic characteristics of works of art of the period in order to place them in their art historical context.
3. Relate, compare, and contrast the major styles that emerge in the Western visual tradition during the Renaissance and Baroque periods.
4. Understand works of art from the period in relationship to the societies in which they were created and be able to discuss the cultural, philosophical, political, social, and geographical factors that contributed to their creation.
5. Critique in an original manner the form and content of a work of art from the period using, in a general way, the appropriate vocabulary and language of art.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Recognize and identify the most important works of art of the period according to subject or title, artist (if known), style, provenance, and approximate date.
2. Recognize, understand, and explain the stylistic characteristics of works of art of the period in order to place them in their art historical context.
3. Relate, compare, and contrast the major styles that emerge in the Western visual tradition during the Renaissance and Baroque periods.
4. Understand works of art from the period in relationship to the societies in which they were created and be able to discuss in a general way, the culture, philosophical, political, social, and geographical factors that contributed to their creation.
5. Critique in an original manner the form and content of a work of art from the period using, in a general way, the appropriate vocabulary and language of art.

6. **COURSE CONTENT:**

Lecture Content:

ART 102 is a survey of the history of Western European art from the Proto-Renaissance through Baroque periods with emphasis on the development of painting and sculpture. Students will study representative works of the major artists and periods in relation to their cultural, historical and physical contexts.

Recognition of conventions and stylistic characteristics that are typical of the periods, the transitions that occur between them, and the significance of the works aesthetically and culturally will be emphasized. All of the course objectives are met in each of the topics.

1. Proto-Renaissance: Late 13th and early 14th-century painting in Italy. The emergence of a new humanism and naturalism will be discussed.
 - A. Florence: Cimabue and Giotto and their departure from the Italo-Byzantine style to achieve a greater naturalism in their art.
 - B. Siena: continuation of the Byzantine tradition within which the new naturalism is explored; Duccio, the Lorenzetti brothers, Simone Martini, etc. al.
2. Renaissance in Italy: the 15th century. The classical tradition, revived and reinterpreted by Florentine artists exemplifies the merging of Christian and humanistic values in art.
 - A. Sculpture. Continuation of Late Gothic concepts combined with a revival of interest in Classical form: Ghiberti, Nanni di Banco, Jacopo della Quercia, and Donatello.
 - B. Painting. Concern with formal and scientific aspects of representation such as composition, linear and aerial perspective, anatomy, light: Masaccio, Fra Filippo Lippi, Fra Angelico, Domenico Veneziano, Andrea del Castagno, Piero della Francesca, Pollaiuolo, Botticelli.
 - C. Architecture. Classical principles of design used in conjunction with medieval structural methods: Brunelleschi, Alberti.
3. Ars Nova, Netherlandish Painting in the 15th century
 - A. The emergence of humanistic values in Northern painting. Detailed realism is accomplished through the perfected medium of oil paint: Master of Flémalle, van Eyck, van der Weyden, van der Goes, Bosch.
4. High Renaissance in Italy: the 16th century. The synthesis of the developments of the 15th century into the classical ideal of perfect harmony, balance and unity.
 - A. Florence and Rome. The development of an ideal art that attempts to surpass rather than imitate nature: Leonardo, Raphael, and Michelangelo.
 - B. Venice: The preoccupation with nature and light, the structural use of color to unify the composition: precursor Mantegna, Bellini, Giorgione, Titian, Tintoretto, Veronese.
5. Northern Renaissance
 - A. 16th-century painting in Northern Europe: Bruegel, Dürer, Grünewald, and Holbein
6. Mannerism
 - A. The spiritual crisis of the Protestant Reformation and its effects on central Italian painting. The development of highly individualized styles for aesthetic and expressive purposes: Pontormo, Parmigianino, Rosso Fiorentino, Bronzino, and El Greco.
7. Baroque Art: The direct emotional appeal of the Baroque style, achieved through the manipulation of space and light is the common denominator of art of the 17th century.
 - A. Catholic countries: Italy, Flanders, Spain and France. A new interest in realism, drama, and intense emotional expression inspired by the Counter-Reformation. Monarchies use the Baroque style to promote imperial image. Caravaggio, Bernini, the illusionistic ceiling painters, Rubens, Velázquez, and Poussin.
 - B. Protestant countries: The Netherlands. New Bourgeois values are expressed. Hals, Rembrandt, Vermeer, and the "Little Masters."

Lab Content:

None

TBA Hours Content:

None

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Discussion
- C. Field Trips
- D. Other (Specify): Information will be delivered via the assigned textbook, and WebAccess (which includes assigned readings, assigned videos, PowerPoint presentations of the lectures, and CourseMate, an interactive learning tool that accompanies the assigned text.) All of the above will identify and explain the major artistic monuments, their stylistic characteristics and historical context, as well as illustrate the relationship of works of art to each other and to the societies that created them. Forums will be used for class discussion. Students will be asked to analyze works of art, differentiate between stylistic periods, compare and contrast them, and relate them to their cultures. In the process students will learn different approaches to analyzing and critiquing works of art. Out-of-class assignments include readings from the

assigned and selected texts, and writing a museum paper. The museum paper, a stylistic analysis, approximately 1000 words in length, will allow students to demonstrate their knowledge and understanding of the history of art and their ability to analyze a work of art, to compare and contrast it to other works of art, and to place it in its cultural and historical context. Written assignments related to field trips to area galleries and museums will have similar objectives.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

A museum paper, also referred to as a stylistic analysis, approximately 1000 words in length, will be assigned to allow students to demonstrate their knowledge and understanding of the history of art of the periods and their ability to analyze a work of art, to compare and contrast it to other works of art, and to place it in its cultural and historical context.

Written assignments related to field trips to area galleries and museums will have similar objectives.

Reading Assignments:

Reading assignments will be assigned in the textbook, Kleiner, Gardner's Art through the Ages, 16th Ed., Vol. II, or the Backpack edition. Additional reading assignments will be made in CourseMate, selected websites and selected texts.

Other Outside Assignments:

Additional outside assignments will include viewing selected videos available at Films on Demand and YouTube, and visiting local museums that house collections of Renaissance and Baroque art, mainly, the Palace of the Legion of Honor, and the Cantor Center for the arts on the Stanford Campus.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Exams/Tests
- C. Field Trips
- D. Homework
- E. Papers
- F. Quizzes
- G. Research Projects
- H. Written examination

- I. 1. Mid-term and Final Exams must include essay components that require students to analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values, and analyze, discuss, and distinguish the roles of art, architecture, and the artist from the Renaissance to the contemporary period. 2. Each section must include written essays and/or research projects that require students to analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values, and analyze, discuss, and distinguish the roles of art, architecture, and the artist from the Renaissance to the contemporary period. Class participation via forums offer students an opportunity to share their ideas and practice their ability to analyze and critique works of art. Exams and quizzes evaluate student's knowledge and understanding of the material. Students will identify works of art, define art terms and analyze works of art and discuss their relationship to their cultural and historical context. Exams will include essays asking students to analyze and discuss "unknown" works of art, which will require them to apply what they have learned in the course to a work of art that has not been presented in the textbook or lecture. A museum paper, which will require research, will give students the opportunity to demonstrate their ability to apply their knowledge and understanding of art history to a work of art and to place it in the history of art. Short papers on visits to local museums will demonstrate similar abilities. If a student is unable to visit museums or galleries, alternate assignments will be made. Most museums now have their collections on line.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Kleiner, F., S. Gardner's *Art through the Ages*, 16th ed. -Cengage, 2022

Origination Date: November 2021

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Effective Term: Fall 2022

Course Originator: Rebecca Alex