

COURSE SYLLABUS

LAST REVIEW	Spring 2021
COURSE TITLE	Art History II: Renaissance-Contemporary
COURSE NUMBER	ARTS 0103
DIVISION	Arts, Communications, and Humanities
DEPARTMENT	ARTS
CIP CODE	24.0101
CREDIT HOURS	3
CONTACT HOURS/WEEK	Class: 3
PREREQUISITES	None
COURSE PLACEMENT	Students must meet the correct placement measure for this course. Information may be found at: https://www.kckcc.edu/admissions/information/mandatory-evaluation-placement.html

COURSE DESCRIPTION

This course is an introduction to World Art from the Renaissance through the Modern and Post-Modern periods. It will investigate the painting, sculpture, and architecture of the different periods and place an emphasis on the elements of style, which identify them. There is no Pre-requisite for this course. Art history courses do not have to be taken in sequence. Art history courses do not have to be taken in sequence.

KANSAS SYSTEMWIDE TRANSFER: ARTS1030

The learning outcomes and competencies detailed in this course outline or syllabus meet or exceed the learning outcomes and competencies specified by the Kansas Core Outcomes Groups project for this course as approved by the Kansas Board of Regents.

PROGRAM ALIGNMENT

This course is part of a program aligned through the Kansas Board of Regents and Technical Education Authority. For more information, please visit:
https://kansasregents.org/workforce_development/program-alignment

General Education Learning Outcome

- Basic Skills for Communication
- Mathematics
- Humanities
- Natural and Physical Sciences
- Social and Behavioral Sciences

Institutional Learning Outcomes

- Communication
- Computation and Financial Literacy
- Critical Reasoning
- Technology and Information Literacy
- Community and Civic Responsibility
- Personal and Interpersonal Skills

TEXTBOOKS

<http://kckccbookstore.com/>

METHODS OF INSTRUCTION

A variety of instructional methods may be used depending on content area. These include but are not limited to: lecture, multimedia, cooperative/collaborative learning, labs and demonstrations, projects and presentations, speeches, debates, panels, conferencing, performances, and learning experiences outside the classroom. Methodology will be selected to best meet student needs.

COURSE OUTLINE

- I. Early Renaissance Art in Europe
 - A. Review the Late Middle Ages to the emergence of the Renaissance.
 - B. International Style in manuscript illumination, painting and Sculpture.
 - C. Flemish Art
 - D. Spread of Flemish art to Spain, Portugal, France and Germany
 - E. The Italian Renaissance in Florence
 1. Secular architecture including Renaissance palace facades vs. religious architecture.
 2. The impact of new subject matter, materials and techniques in sculpture and painting.
 - G. The Florentine style in the architecture, sculpture and painting of the fifteenth century.
- II. Renaissance Art in Sixteenth-Century Europe.
 - A. Effects of the Reformation on art in Europe.
 - B. The changing status of artists.
 - C. Italian Art
 1. Differences in paintings and sculpture created in Florence and Northern Italy vs. paintings and sculpture created in Rome.
 2. Architecture in Rome and its environs including the sixteenth century.
 3. Venetian painting style and changes in technique of painting.
 4. The architecture in Venice and the Veneto vs. Rome.
 - D. Characteristics of Italian Mannerism in painting, sculpture, and architecture.
 - E. Important examples of painting, architecture, and the craft arts created in the French court.
 - F. Northern European painting with painting and prints from Germany and the Holy Roman Empire.

- G. The role of court painters in England and Spain.
- H. The architecture, sculpture, and painting in England vs. Spain.
- III. Baroque, Rococo and Early American Art
 - A. Roman Baroque
 - 1. Impact of the Counter-Reformation, the impact of new scientific discoveries on the arts, and the new role of patrons.
 - 2. Important ways in which Baroque painting, sculpture and architecture differs from that of the Renaissance.
 - 3. The role of illusionistic ceiling painting in Roman Baroque art.
 - C. French Baroque
 - 1. Palace architecture and its decoration.
 - 2. Stylistic difference between the sculpture and painting of France with that of Rome.
 - 3. Discuss the development of the French Academy
 - D. Spanish Baroque architecture and painting vs. French and Roman Baroque styles.
 - E. Flemish Baroque
 - 1. French and Flemish Baroque styles.
 - 2. Flemish Baroque painting.
 - F. Dutch Baroque
 - 1. Reformation and the Dutch art market.
 - 2. Categories of paintings and prints of the Netherlands.
 - G. English Baroque architecture.
 - H. German and Austrian Baroque architecture and sculpture.
 - I. The Rococo Style.
 - J. Examples of architecture and painting in Colonial America before 1776.
- IV. Asian Art of the 1300's to Modern
 - A. Chinese Art
 - B. Japanese Art
 - C. Korean Art
 - D. Art of the Indian Subcontinent.
- IV. Neoclassicism and Romanticism in Europe and the United States.
 - A. The significance of the French Revolution.
 - B. The Enlightenment and the concept of the Grand Tour on European society.
 - C. Neoclassicism and Romanticism in English painting.
 - D. Gothic revival architecture in England.
 - E. French Neoclassicism and Romanticism.
 - 1. French Neoclassical painting vs. English painting giving special emphasis to the work of Jacques Louis David and his students.
 - 2. French Romantic sculpture and painting and evaluate the influence of Romantic literature on the visual arts.
 - F. Neoclassical and Romantic architecture in Germany and Spain.
 - G. Neoclassicism and Romanticism in the United States.
 - 1. Neoclassicism and the Federal style of architecture in the U.S.
 - 2. American Romantic painting.

- V. Realism to Impressionism in Europe and the United States.
 - A. The influence of the Industrial Revolution on the visual arts.
 - B. The impact of the France Academy on painting.
 - C. Photography as an art form, photographic pioneers, and their works.
 - D. Naturalism and Realism
 - 1. Movements of Naturalism and Realism in France.
 - 2. The spread of Naturalism and Realism beyond France.
 - F. Art in the United States from 1850 to 1880
 - 1. Neoclassical sculpture with Civil War sculpture .
 - 2. The importance of Civil War photography on painting and vice versa
 - G. Painting in England from 1840 to 1880, the Pre-Raphaelite Brotherhood and the arts and crafts movement.
 - H. Impressionism
 - 1. Stylistic differences between early French Impressionism and later French Impressionism.
 - 2. The characteristics and influence of Japanese art on Impressionism.
- VI. The Rise of Modernism in Europe and the United States.
 - A. Various definitions for "Modernism".
 - B. Post-Impressionism.
 - 1. Ways in which Post-Impressionism both documents modern life and alternatives to modern life.
 - 2. Post-Impressionists who were interested in examining form vs. those interested in expressionism.
 - 3. Ways in which Auguste Rodin is considered the father of modernist sculpture.
 - C. Expressionist movements of Fauvism, Die Brucke and Der Blaue Reiter.
 - D. Cubism
 - 1. Nineteenth century origins of Cubism.
 - 2. Analytic Cubism vs. Synthetic Cubism.
 - 3. The various responses to Cubism including those in France, Italian Futurism and Russian Suprematism.
 - E. Architecture before World War I
 - 1. American Beaux-Arts architecture vs. the early skyscrapers
 - 2. The impact of the early work of Frank Lloyd Wright and the Prairie Style.
 - 3. Characteristics of Art Nouveau architecture.
 - F. European Art and Architecture between the Wars
 - 1. Postwar classicism vs. Russian utilitarian art forms and the De Stijl movement in the Netherlands.
 - 2. Impact of the German Bauhaus followed by the suppression of the avant-garde in Germany.
 - 3. The Dada movement in Europe and America.
 - 4. The Surrealist movement and its impact.
 - G. American Art from 1900 to 1945.
 - 1. European influences and the competing Realist styles in pre-World War I America.

2. American Scene painters and photographers
3. The Regionalists of the 1930s with the resurgence of modernism before World War II.

VII. Art in the United States and Europe since World War II.

- A. Identify the key figures and their work in postwar European art.
- B. Abstract Expressionism
 - 1. Formative years and the precursors.
 - 2. Action Painting vs. Color Field Painting.
 - 3. Role of women in Abstract Expressionism.
 - 4. Second generation of Abstract Expressionism vs. the first.
- C. Alternative Developments following Abstract Expressionism.
 - 1. Artists who returned to the figure.
 - 2. "Happenings" and discuss the impact of transitory art.
 - 3. Assemblage art differs vs. more traditional sculpture.
 - 4. Development and key figures in the Pop Art movement.
 - 5. Minimalism vs. Conceptualism.
- D. Modernism to Post-Modernism.
 - 1. Key architectural buildings and ways in which they differ from pre World War II architecture.
 - 2. Ways in which Post-Conceptual Art differs from the earlier movement.
 - 3. The role of Earthworks in changing the venue for art works.
 - 4. Development of Feminist Art and its impact.
- F. Post-Modernism
 - 1. Definitions for Post-Modernism.
 - 2. Neo-Expressionist artists and key examples of their work.
 - 3. Resurgence of European Art and its impact.
 - 4. Graffiti Art and Post-Conceptual Art, similarities and differences.

COURSE LEARNING OUTCOMES AND COMPETENCIES

Upon successful completion of this course, the student will:

- A. Demonstrate knowledge of representative works of Western art and architecture from the Renaissance to the contemporary
- B. Analyze works of art and architecture using formal and contextual analysis.
- C. Effectively utilize art historical vocabulary and terminology.
- D. Apply the knowledge gained in this course to evaluate and interpret works of art and architecture.

COURSE COMPETENCIES

Demonstrate knowledge of representative works of Western art and architecture from the Renaissance to the contemporary.

- 1. The student will discuss, verbally and in writing, how the plague affected artistic production in fourteenth-century Italy.
- 2. The student will discuss, verbally and in writing, the role humanism played in fourteenth-century Italian art.
- 3. The student will discuss, verbally and in writing, the formal and symbolic characteristics of 15th-century Northern European and Spanish art.
- 4. The student will discuss, verbally and in writing, distinguish between art produced in Flanders, France, Germany, and Spain.

5. The student will discuss, verbally and in writing, the materials and techniques of 15th-century Northern European and Spanish art.
6. The student will identify, verbally and in writing, the formal and iconographic characteristics of 15th-century Italian art.
7. The student will describe, verbally and in writing, the formal and iconographic characteristics of High Renaissance, Venetian, and Mannerist painting and sculpture.
8. The student will identify, verbally and in writing, the formal and iconographic characteristics of 16th-century art in Northern Europe and Spain.
9. The student will identify, verbally and in writing, the formal and iconographic characteristics of 17th-century art and architecture
11. The student will identify, verbally and in writing, the formal and iconographic characteristics of Rococo and Neoclassicism.
12. The student will explain, verbally and in writing, the formal and iconographic characteristics of Realism, Impressionism, Post-Impressionism, Symbolism, Arts and Crafts, and Art Nouveau.

Analyze works of art and architecture using formal and contextual analysis.

13. The student will describe, verbally and in writing, Durer's art theory and its impact on his work.
14. The student will explain, verbally and in writing, how 16th-century Northern European art, reflects the principles of the Protestant Reformation.
15. The student will identify, verbally and in writing, social and political events that affected artistic production in 19th-century France.
16. The student will describe, verbally and in writing, the history of photography and its relationship with other fine arts media.
17. The student will explain, verbally and in writing, the influence of the Enlightenment on late 18th- and early 19th-century art and architecture.
18. The student will define, verbally and in writing, modernism and explain the shared characteristics of the modernist movements.
19. The student will explain, verbally and in writing, how ideas from contemporary philosophy and literature affected French Romantic art and architecture.

Effectively utilize art historical vocabulary and terminology.

20. The student will explain, verbally and in writing, the philosophies and theories that governed the modernist art movements of the later 19th century.
21. The student will identify, verbally and in writing, the formal and iconographic characteristics of Expressionism, Cubism, Futurism, Dada, Neue Sachlichkeit, Surrealism, Constructivism, Suprematism, De Stijl, the International Style, Art Deco, Regionalism, and Mexican Muralis.
22. The student will define, verbally and in writing, abstraction and the principles of Cubism.
23. The student will describe, verbally and in writing, the impact of the 1913 Armory Show in New York on America and on American artists.

24. The student will describe, verbally and in writing, the European response to World War I and how art reflected the horror and grief of the war.
25. The student will identify, verbally and in writing, the founders of psychoanalysis and the artists and movements affected by the psyche and dreams.

Apply the knowledge gained in this course to evaluate and interpret works of art and architecture.

26. The student will identify, verbally and in writing, the organic and its impact on Frank Lloyd Wright's architecture, and sculpture by Brancusi, Moore, and Calder.
27. The student will identify, verbally and in writing, the formal and iconographic characteristics of Abstract Expressionism, Post-Painterly Abstraction, Minimalism, Pop Art, Super-realism.
28. The student will explain, verbally and in writing, the histories and theories of Performance Art, Conceptual Art, Site-Specific and Environmental Art, and Postmodernism.
29. The student will describe, verbally and in writing, the introduction of new materials in later 20th-century art.
30. The student will identify, verbally and in writing, the characteristics of Modern and Postmodern architecture.
31. The student will define, verbally and in writing, the theory of modernist formalism and the reactions against it.
32. The student will explain, verbally and in writing, the role of politics and consumer culture in late 20th-century art.

ASSESSMENT OF COURSE LEARNING OUTCOMES AND COMPETENCIES

Student progress is evaluated through both formative and summative assessment methods. Specific details may be found in the instructor's course information document.

COLLEGE POLICIES AND PROCEDURES

Student Handbook

<https://www.kckcc.edu/files/docs/student-resources/student-handbook-and-code-of-conduct.pdf>

College Catalog

<https://www.kckcc.edu/academics/catalog/index.html>

College Policies and Statements

<https://www.kckcc.edu/about/policies-statements/index.html>

Accessibility and Accommodations

<https://www.kckcc.edu/academics/resources/student-accessibility-support-services/index.html>.