



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Art 102B
Descriptive Title: History of Western Art - Proto-Renaissance to 19th Century
Course Disciplines: Art History
Division: Fine Arts

Catalog Description:

This course surveys the history and development of Western painting, sculpture, and architecture in relation to changing social, political, religious, and philosophical conditions from the 14th through the 19th centuries. The focus is on the Proto-Renaissance, Renaissance, Mannerism, Baroque, Rococo, and Neoclassical periods in Italy, Spain, Flanders, The Netherlands, France, England, Germany and the New World.

Conditions of Enrollment:

Recommended Preparation: English 1 or eligibility for English 1A or qualification by appropriate assessment.

Course Length:	<input checked="" type="checkbox"/> Full Term	Other (Specify number of weeks):
Hours Lecture:	3.00 hours per week	TBA
Hours Laboratory:	0 hours per week	TBA
Course Units:	3.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: Effective Date: Prior to July 1992
Transfer UC: Effective Date: Prior to July 1992

General Education:

El Camino College:
3 – Humanities
 Term: _____ Other: _____

CSU GE:
C1 - Arts, Dance, Music, Theater
 Term: _____ Other: Approved

IGETC:
3A - Arts
 Term: Fall 1991 Other: _____

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. SLO #1 Analysis of Content: Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of renaissance through nineteenth-century art.
2. SLO #2 Comprehend and Critique: Students will be able to demonstrate the ability to comprehend and critique renaissance through nineteenth-century art works in terms of form, medium, and style.
3. SLO #3 Communication: Students will be able to demonstrate the ability to effectively communicate ideas about renaissance through nineteenth-century art verbally or by written methods.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify major art works of each period and region by artist, title, date, period, location, medium, patron, and other pertinent data.
 - Objective Exams
2. Define technical terms, identify their application in major art works, and use them appropriately when discussing art works.
 - Objective Exams
3. Identify, compare, and contrast the elements of style and iconography that characterize a work as the product of a specific artist and/or period.
 - Objective Exams
4. Analyze, discuss, and distinguish the roles of art, architecture, and the artist in their cultural contexts.
 - Written homework
5. Analyze, discuss, and differentiate the content of works of art and architecture in relation to relevant social, cultural, political, economic, philosophical, and religious factors.
 - Other (specify)
 - Museum reports on observable artworks.
6. Interpret art works using a variety of art historical methodologies, including iconography, formalism, biography, semiology, feminism, and deconstruction.
 - Term or other papers
7. Analyze research materials from various sources including the text, primary sources, scholarly writings, and web site material relevant to the study of the Renaissance through the Nineteenth Century in Western art history.
 - Term or other papers

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	2	I	Introduction of art historical methodologies
Lecture	2	II	A. The influence of earlier art historical periods on Renaissance art 2. Greek 3. Roman 4. Byzantine 5. Gothic
Lecture	4	III	A. Precursors of the Renaissance in Southern Europe 1. 13th Century Italy - Italo-Byzantine Style 2. The role of St. Francis of Assisi, Roger Bacon, and Frederick II in the formation of a new-world view in relation to major artworks B. Precursors of the Renaissance in Northern Europe 1. International Gothic Style 2. Court patronage and the development of style 3. The development of illuminated manuscripts
Lecture	6	IV	A. The Early Renaissance 1. Italy in the 15th Century 2. Humanism, patronage, republicanism, Neoplatonism, and the invention of linear perspective 3. Major art works and monuments reflecting these new developments
Lecture	5	V	A. The Early Renaissance 1. 15th Century Netherlandish Painting 2. The philosophy of Nicolas of Cusa 3. The art historical methodology of Irwin Panofsky 4. The introduction of oil paint and the replication of meticulous detail 5. Symbolism
Lecture	6	VI	A. The High Renaissance in Italy 1. Major art works in relation to aesthetic philosophy 2. Conditions of patronage and the elements of a classical style 3. Artists of Venice in relation to trade with the east and Muslim influence
Lecture	9	VII	A. The Reformation and Counter-Reformation movements as affecting a paradigm shift of historical, political, religious, and artistic dimensions 1. 16th Century art in Italy, Spain, the Netherlands, and Germany 2. Stylistic differences between High Renaissance, Mannerism, and Northern Renaissance art

			<p>B. The Baroque Style</p> <ol style="list-style-type: none"> 1. The etymology of the term "baroque" 2. Art works that contrast Baroque and High Renaissance styles 3. Styles that characterize the Baroque period as a product of diverse forms of patronage <ol style="list-style-type: none"> i. church ii. state iii. Protestant bourgeoisie 4. The Age of Exploration and colonial America 5. Use of new materials and exotic subject matter
Lecture	3	VIII	<p>A. Baroque in Italy</p> <ol style="list-style-type: none"> 1. The completion of St. Peter's Basilica 2. Sculptures in relation to church architecture 3. The counter-reformation objectives
Lecture	2	IX	<p>A. Baroque in Spain and Flanders</p> <ol style="list-style-type: none"> 1. Regional variations of Baroque style 2. The Age of Absolutism 3. Influence on subsequent styles
Lecture	3	X	<p>A. Baroque in Holland</p> <ol style="list-style-type: none"> 1. The rise of the Protestant bourgeois as a new patron and its effect on the production and commerce of art 2. Stylistic characteristics 3. The introduction of new subjects in art
Lecture	5	XI	<p>A. Baroque in France, England, and America</p> <ol style="list-style-type: none"> 1. The Age of Absolutism 2. Louis XIV <ol style="list-style-type: none"> i. the establishment of the French Royal Academy ii. the construction of the Palace at Versailles 3. Philosophies of Descartes and Poussin in relation to French Baroque classicism 4. Colonization and a new interest in the exotic <ol style="list-style-type: none"> i. primitive life or the Native American as subject ii. chinoiserie or China as subject
Lecture	7	XII	<p>A. Art of the Enlightenment--18th century Europe, the New World, and colonization. Impact on the Nineteenth Century.</p> <ol style="list-style-type: none"> 1. Rococo and chinoiserie 2. Neoclassicism and Romanticism.
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Substantial Writing Assignments

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Visit a local art museum, select one art work from our period of study (European art, 14th - 18th centuries), and write a three-page report of your observations that includes a description of the physical characteristics of the art work, a study of its iconography, and an analysis of its style. The report should be a minimum of three double-spaced pages and include an illustration of the artwork and proof of attendance.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. In a three- to five-page essay, analyze an early Renaissance artwork observed at a local museum according to the humanist philosophies set forth in Petrarch's letter "The Ascent of Mount Ventoux." How do Petrarch's observations of nature typify the Renaissance view of the relationship between humans and nature that is, as a result, evident in the paintings of the early Renaissance? Include in your answer a description of applicable characteristics of form such as spatial effects, atmosphere, perspective, vantage point, light, and details of nature.
2. Write a three- to five-page essay that discusses the Reformation and Counter- Reformation movements, their historical significance, and the factors that affected the production of art in terms of iconography, style, and artistic freedom.
- 3.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Other exams
Reading reports
Written homework
Term or other papers
Multiple Choice
Matching Items
True/False
Other (specify):
Museum or gallery reports
Short answer, image identification
Presentation

V. INSTRUCTIONAL METHODS

Discussion
Lecture
Multimedia presentations
Other (please specify)
Internet presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

- Study
- Answer questions
- Required reading
- Written work
- Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Laurie Schneider Adams. Art Across Time, Volume II. 4th ed. McGraw-Hill, 2011.
Frima Fox Hofrichter et al. Janson's History of Art, Vol II. 8th reissued ed. Pearson, 2016.
ZCT: https://archive.org/details/A_History_of_Western_Art

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Non-Course Recommended Preparation Eligibility for English 1A or qualification by appropriate assessment	Students should have writing skills similar to those gained in in order to perform required, multi-page critical reading and writing assignments.

D. Recommended Skills

Recommended Skills
Students need well-developed reading skills in order to understand and interpret information in their textbooks and writing skills to develop essays and projects.
ENGL 1- Summarize, analyze, evaluate, and synthesize college-level texts.
ENGL 1 - Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Elizabeth L. Atherton on 10/11/1973.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 12/16/2019

Last Reviewed and/or Revised by: Karen Whitney

Date10/14/2019

Commented [M(1): Updated recommended prep verbiage for English 84 (inactivated due to AB705)

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