湖北工業大學
HUBEI UNIVERSITY OF TECHNOLOGY

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| **Course Title** | Western Art History II: Renaissance to Modern |
| **Course Code** | ARTH 1102 |
| **Semester** | Spring 2027 |
| **Course Length** | 4 Weeks, 60 Contact Hours |
| **Credits** | 4 |
| **Instructor** | TBA |
| **Office** | TBA |
| **Email** | TBA |
| **Prerequisite** | N/A |

**Course Description**:

This course serves as an introduction to the history of art, with a focus on major monuments of western artistic production. We will look into a variety of themes to make thematic connections between the major developments of the early Renaissance through modern and contemporary art. The aim of this course is two-fold: to provide students with the basic historical framework in which to contextualize works of art and major artistic movements, and to develop students' critical thinking, reading, and writing skills.

**Course Goals:**

Students who successfully complete this course will demonstrate competency in the following general education core goals:

- **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts, and constructing solutions.
- **Communication skills** – Students will demonstrate effective written, oral, and visual communication.
- **Teamwork** – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national, and global communities.

**Student Learning Outcomes:**

Upon completion of this course, students will be able to:

- Identify the development of major stylistic movements and artists from the Renaissance through the modern period;

- Using art historical vocabulary, analyze the way formal elements convey meaning in a work of art;
- Analyze how the style and content of art is an expression of its historical context (political, social, religious, cultural);
- Apply knowledge of objects and styles used in earlier periods in order to interpret objects and styles of art of later periods and today.

**Textbooks/Supplies/Materials/Equipment/ Technology or Technical Requirements**:

1. *Kleiner, Fred S. Gardner's Art Through the Ages: The Western Perspective. Vol. 2. 15th ed. Boston: Cengage Learning, 2017.*
2. *Cole, Bruce. The Informed Eye: Understanding Masterpieces of Western Art. Lanham, MD: Ivan R. Dee, 1999.*

In addition, supplementary handouts will be provided, including a timeline, a diagram of Greek orders, and a list of modern artists and movements.

**Course Requirements**:

**Readings**
Prepared readings are drawn from a variety of museum and academic websites, and contemporary art blog sites, as well as professional publications. All readings are to be completed prior to the class meeting for which they are assigned. Always take notes on the readings as they will serve as your informational source for in-class writing, discussions, and exams.

**In-Class writing**
There will be a series of short writing assignments in class, which will be collected at the end of the class period. These low-stakes assignments take place 4-5 times during this semester.

**Essays**
Two longer essays of around 1000-1500 words (use 12-point Times New Roman font; double-spaced) will be due during the semester. These essays will allow you more time for reflection and revision on a particular topic.

**Exams**
We will have two exams. The midterm exam is open note, so make sure you keep up on your note-taking. The midterm exam is written and you can choose to write two shorter essays (c. 500 words) or one longer essay (c. 1000 words). There will be a selection of questions for you to choose from. The final exam will include some combination of slide identifications, multiple choice questions, short answer questions, and short and medium-length essays (including slide comparisons).

| **Assessments: Activity** | **Percent Contribution** |
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| In-Class Writing | 20% |
| Essays | 25% |
| Midterm Exam | 20% |
| Final Exam | 35% |

**Grading:**

Final grades will be based on the sum of all possible course points as noted above.

| Grade | Percentage of available points |
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| A | 94-100 |
| A- | 90-93 |
| B+ | 87-89 |
| B | 84-86 |
| B- | 80-83 |
| C+ | 77-79 |
| C | 74-76 |
| C- | 70-73 |
| D | 64-69 |
| D- | 60-63 |
| F | 0-59 |

**Course Schedule**:
*The schedule of activities is subject to change at the reasonable discretion of the instructor. Minor changes will be announced in class, major ones provided in writing.*

| ARTH 1102 Schedule | | |
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| Lecture | Topic | Readings |
| L1 | Introduction to Class, Syllabus | --- |
| L2 | What Came Before?: Paleolithic-Gothic review<br>Exercise: Formal/Informal Analysis: How to Read an Image | --- |
| L3 | Pre-Renaissance Italy | Chapter 14 |
| L4 | Early Renaissance Italy | Chapter 16 |
| L5 | Early Renaissance N. Europe | Chapter 15 |
| | **Quiz: Pre-Renaissance & Early Renaissance** | |
| L6 | High Renaissance Italy | Chapter 17 |
| L7 | High Renaissance Italy (Continued)<br>Film: The Lost daVinci | Chapter 17 |
| L8 | High Renaissance N. Europe & Spain | Chapter 18 |
| L9 | Baroque Italy | Chapter 19 |
| L10 | Baroque Northern Europe & Spain | Chapter 20 |
| L11 | Baroque Northern Europe | Chapter 20 |
| L12 | Neoclassicism | Chapter 21 |
| L13 | Romanticism & Western Art | Chapter 22 |
| | **MIDTERM EXAM** | |
| L14 | Realism & Early Photography | Chapter 22 |
| L15 | The Birth of “Modern Art”: Manet, Impressionism<br>Group Exercise: The Evolution of the Human Figure | Chapter 23 |
| L16 | Impressionism | Chapter 23 |
| L17 | Post-Impressionism<br>Film: The Life and Death of Vincent van Gogh | Chapter 23 |
| L18 | Symbolism, Art Nouveau<br>Early 20th Century Modernism: Fauves & Ashcan School | Chapters 23-24 |
| L19 | Early 20th Century Modernism: Cubism | Chapter 24 |
| L20 | Early 20th Century Modernism: Dada & Conceptual Art | Chapter 24 |
| L21 | Early 20th Century Modernism: Surrealism | Chapter 24 |

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| L22 | Regional Early 20th Century Modernism: Futurism (Italy), Americana (United States), Expressionism and “Degenerate Art” (Germany) | Chapter 24 |
| L23 | Abstract Expressionism | Chapter 25 |
| L24 | Pop Art | Chapter 25 |
| L25 | Contemporary Art | Chapter 26 |
| | **FINAL EXAM** | |

**Accommodation Statement:**

Academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor’s attention. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow.

**Academic Integrity Statement**

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course.

Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

**Other Items:**

**Attendance and Expectations**

All students are required to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, be prepared to listen and participate as appropriate, and stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a must, that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty. You will be responsible for the materials and ideas presented in the lecture.

**Assignment Due Dates**

All written assignments must be turned in at the time specified. Late assignments will not be accepted unless prior information has been obtained from the instructor. If you believe you have extenuating circumstances, please contact the instructor as soon as possible.

**Make-Up Work**
The instructor will not provide students with class information or make-up assignments/quizzes/exams missed due to an unexcused absence. Absences will be excused and assignments/quizzes/exams may be made up only with written documentation of an authorized absence. Every effort should be made to avoid scheduling appointments during class. An excused student is responsible for requesting any missed information from the instructor and setting up any necessary appointments outside of class.

**Access, Special Needs and Disabilities**
Please notify the instructor at the start of the semester if you have any documented disabilities, a medical issue, or any special circumstances that require attention, and the school will be happy to assist.