

# ART 2C: HISTORY OF WESTERN ART FROM THE BAROQUE TO CONTEMPORARY

## Foothill College Course Outline of Record

Heading	Value
Effective Term:	Fall 2020
Units:	4.5
Hours:	4 lecture, 1.5 laboratory per week (66 total per quarter)
Advisory:	Not open to students with credit in ART 2CH.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area I: Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

## Student Learning Outcomes

- A successful student will be able to critically assess, in written form, the impact of industrial development on both the production and consumption of art.
- A successful student will be able to discuss and interpret Italian Baroque art within the context of Counter Reformation ideology, the voyages of global exploration, and the scientific discoveries of the 16th century.

## Description

History of Western art from ca. 1600 to the 21st century. An introductory survey examining images, objects, and architecture produced from the Baroque to contemporary world. Illustrated lectures and readings.

## Course Objectives

The student will be able to:

- classify a broad variety of art through a knowledge of the development of visual arts and material culture.
- recognize and analyze political and religious ideas which are manifested in the visual arts.
- interpret and recognize ideas, principles and techniques that have influenced artistic expression.
- identify the style, content and approximate dates of art works from ca. 1600 to the 21st century.
- critically assess, in written form, the impact of industrial development on both the production and consumption of art.
- discuss and interpret Italian Baroque art within the context of Counter Reformation ideology, the voyages of global exploration, and the scientific discoveries of the 16th century.
- evaluate the impact of non-Western cultures on the development of late 19th century art.
- explain the connection between Romantic literature and poetry and the visual arts in the 18th and 19th centuries.

- demonstrate an understanding of how artists helped instigate and then support the French Revolution.
- analyze how modern and contemporary movements in art (Cubism, Minimalism, Pop Art, Post-Modernism, etc.) responded to, and commented on, the challenges of industrialized, gender/identity politics, and globalization.

## Course Content

- Baroque Art
  - Italy
    - Architecture and sculpture
    - Painting
  - Spain
    - Painting
  - Flanders
    - Painting
  - Holland
    - Painting
    - Printmaking
  - France
    - Painting
    - Architecture
    - Sculpture
  - England
    - Architecture
- 18th Century: Rococo, Early American Art and the Birth of the Modern World
  - Early 18th c. - Late Baroque and Rococo
    - Late Baroque and Palladian Classicism in England
    - Rococo and French taste
    - Rococo and Late Baroque in Italy and Germany
  - Later 18th c.
    - Reactions against Rococo
      - Landscape and portraiture
    - The Enlightenment: painting
    - Beginnings of Romanticism: "Gothic" and Neoclassical
      - Architecture and painting
    - Romanticism: the Sublime and the Terrible
      - Painting
  - The Modern World to the Present
    - 19th c. - Pluralism of Style
      - Romanticism (and Neoclassicism continued)
      - Eclectic Romanticism: architecture and sculpture
      - Romanticism in figure painting
      - Romantic Landscape
    - Rise of Realism
      - Painting
      - Photography
    - Realism - second half of the century
      - Painting
      - Photography
      - Sculpture
    - Romantic responses to Realism
      - Painting
      - Photography and sculpture
    - Manet and Impressionism
    - Post-Impressionism
    - Late century Romanticism: visionary art
    - Architecture - late 19th c.
    - An introduction to major movements in modern art

a. An overview of modern movements in art (Fauvism, Cubism, Abstract Expressionism and Minimalism)

10. An introduction to major movements in contemporary arts

a. An overview of contemporary movements in art from Pop Art to Commodity Art and Global Identity

Text is also available online at [Coursesmart.com](https://www.coursesmart.com) or [cengagebrain.com](https://www.cengagebrain.com)

Students can also order the required text by the chapter at [cengagebrain.com](https://www.cengagebrain.com)

## Lab Content

A. The lab consists of weekly asynchronous discussion sessions held via Canvas online.

B. Each student will attend a library orientation/term paper introduction in the library with the instructor (there are seven to eight sessions scheduled each quarter).

C. Every student will prepare and present a seminar. The seminar sessions require the students to present their material to the instructor outside of class time. All lab activity participation (discussions/library orientation/seminar) is recorded and graded.

Stokstad, Marilyn, and Michael Cothren. *Art History Vol. I & II*. 5th ed. Upper Saddle River, 2014.

Text is also available online at [revel.pearson.com](https://www.revel.pearson.com)

Students can also order the required text per volume at [revel.pearson.com](https://www.revel.pearson.com)

## Special Facilities and/or Equipment

A. Slide collection and projection equipment adequate for the lectures on the subject.

B. Access to the Artstor online image archive. Classroom must be internet connected and provided with a digital projector and DVD/BluRay player.

C. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet.

## Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

A. Approximately one chapter of text (30-60 pages) per week

B. Primary/secondary source reading from handouts

C. 7-8 page paper prepared using the MLA format and researched using primary and secondary sources only

D. Written essay responses on all three exams

E. Short answer responses on all three exams

## Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

A. Two midterms and a final exam: the two midterms and the final include slide identification questions, short answer questions, and essays.

C. Research paper: a 7-8 page research paper presented in the MLA format using at least five primary and secondary sources.

D. Seminar: traditional face-to-face courses will feature a group seminar project presented by the students to the instructor.

E. Weekly online discussions: when taught online the students will participate in weekly asynchronous online discussions. Face-to-face students will participate in eight weekly discussions.

F. Online students will write 11 weekly assignments, including short answer and essay questions.

## Discipline(s)

Art

## Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

A. Lecture presentations and classroom discussion based on the selected images chosen for each lecture

B. Online discussions (asynchronous) in the Canvas CMS based on weekly discussion topics provided by the instructor

C. Oral presentations in the assigned seminar groups

D. Field trips to local museums

E. Independent study

## Representative Text(s) and Other Materials

Kleiner, Mamiya, and Tansey. *Gardner's History of Art. Vol. I & II*. 15th ed. New York: Harcourt Brace Jovanovich, 2016.