



Shanghai University of Finance & Economics

2021 Summer Program

ART 200 History of Art II: Renaissance to Modern Art in West

Course Outline

Term: June 14 – July 09, 2021

Class Hours: 18:00-19:50 (Monday through Friday)

Course Code: ART 200

Instructor: Joseph Manca

Home Institution: Rice University, Houston, Texas

Office Hours: TBA

Email: manca@rice.edu

Credit: 4

Class Hours

This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Description

This course will survey the history of Western art from the Renaissance to the present, with an emphasis on the art of painting.

Course Goals

This course will acquaint students with the key artistic moments, and key artworks, in the West from the Renaissance to the present. Throughout, the lectures will link the art works to the historical moment and context of their production. We will also learn the central concepts as well as the skills of art interpretation.

Required Textbooks

Gardner's Art Through the Ages: The Western Tradition. Note: I do NOT require the most recent edition, as the text does not change drastically from year to year. The pages below are from the 14th edition.



We will also supply you with a reader that contains additional materials, both primary sources that inform our understanding of the artist or artwork, as well as critical essays that help us interpret it.

Course Requirements

Final Grade Percentages

- ◇ Class Participation 10%: regular attendance and participation is requested.
- ◇ 2 Reaction Papers (20% each): you will be asked to write two reaction papers (3 pages) on key artistic movements. These papers will describe the artwork assigned, identify the central innovations and techniques used to create the work, and then consider the relation of that work to the period in which it was created – both as innovation as well as a reflection of aesthetic practice.
- ◇ Midterm 20%
- ◇ Final Exam 30%: overall evaluation at end of semester

A note on participation. This is a lecture course, and students are expected to follow the lectures closely and be prepared to answer occasional questions asked in class by the professor. Students will be expected to participate fully in the discussion sections led by the teaching assistant.

Grading System (1 ~ 100)

A : 94 - 100 A- : 90 - 93

B : 83 - 89 B- : 80 - 82

C : 73 - 79 C- : 70 - 72

D : 63 - 69 D- : 60 - 62

F : Fail

Course Schedule

Note: for each section, read the accompanying material in Gardner, as well as the assigned essay and primary source.

In this course, we will study many of the key monuments of art and architecture made in Europe and America, beginning with works of the Renaissance period and continuing to the present.

What you will learn in the class

- Styles and movements. For every work we study, you should be aware of the broader art-historical style or movement it exemplifies. These categories are certainly



not air-tight, but in general one can comfortably place the work of an artist into a larger style or movement, such as Early Renaissance, Rococo, etc. In the modern period, style as such becomes a more contentious notion (there is, for instance, no defining style to Dada or Surrealism), even as artists frequently placed themselves into artistic groupings and sought to differentiate themselves from competing figures. You should be able to discuss the development of key modern movements and the ideas that motivated them.

- The style of individual artists. Every work shown will be associated with a known individual artist, and in some cases you will look at the evolution of that artist's practice over time. You should know who made what, and know how to characterize the works by a given artist.

- Subject matter/meaning. Every work of art we study will have a certain meaning or idea at its core, often communicated through specific iconography and conveyed by the work's title. You should be able to discuss this for all of the works in the course, and to situate it within a broader social context. You do not always need to memorize titles (many of which, especially for art before 1800, were made up by art historians). For later art, however, there are cases when the specific title of a work is important. At any rate, you should know the stories and ideas motivating works of art, the identity of sitters in portraits, the purpose and character of buildings, and other aspects of meaning in the visual arts.

- Chronology. It is not always necessary to memorize exact dates of creation, some of which are estimates. You should, though, know the approximate time when something was made, and understand the significance of the dates in question. In general, you should come closer to the exact year as time marches on. For example, if you say that a work by Michelangelo was made in 1540 when it was actually made in 1510, or a painting by Botticelli dates to 1450 instead of 1480, that is not ideal but is not too terrible. However, if you think that a certain innovative work by Picasso was made in 1937 rather than 1907, that guess is way off, just as it would be very incorrect to think that a major work by Jackson Pollock was made in 1927 or 1987 rather than 1947.