



## **Shih Chien University**

### **STP Program (July 01-Aug 02)**

#### **ART 110 Western Art: Renaissance to Modern Period**

#### **Course Outline**

**Course Code: ART 110**

**Instructor: TBA**

**Home Institution: TBA**

**Office Hours: TBA**

**Email: TBA**

**Credits: 4**

**Class Hours:**

This course will have 144 class hours, including 50 lecture hours, professor 30 office hours, 20-hour TA discussion sessions, 10-hour review sessions, 34-hour extra classes.

**Course Description:**

This class traces the development of the visual arts in so-called “Western” societies from the fourteenth to the twenty-first century. Our primary focus will be examining the relationships between tangible art-objects and the principal concerns of the people that produced the paintings, sculptures, and architectural structures in question. We will come to see that these relationships are unstable; and, indeed, that the notion of “art” itself had different meanings for different historical people. Over the course of the semester, we will not simply seek to place art in its original historical context. Instead, we will approach the visual arts themselves as an important context in which the history of politics, religion, and philosophy unfolds.

**Required Course Materials:**

Kleiner, Fred S. *Gardner’s Art through the Ages: A Global History*. Volume II.

**Academic Inquiry:** Shih Chien University  
**Disclaimer:** Course schedule is subject to change.



Fifteenth Edition. Boston: Wadsworth Publishing, 2016.  
ISBN: 978-1-285-83784-0

### Grading & Evaluation:

Attendance and Participation: 20%  
TA Session Exercises: 30%  
Essay 1: 25%  
Essay 2: 25%

### Grading System (1 ~ 100):

Quality Points	Grade	Percentage %
4	A	80-100
3	B	70-79
2	C	60-69
1	D	50-59
0	E	0-49

### Course Schedule

The planned schedule sketched out below may be modified to suit the interests or abilities of the enrolled students or to take advantage of special opportunities or events that may arise during the term.

#### Week1:

Mon: Introduction: What is an altarpiece?

Tues: Tricks of the Trade: Making Sculptures in Renaissance Italy

**Video to consult – Carving Marble with Traditional Tools (2:48)**

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/sculpture/v/carving-marble-with-traditional-tools>

**Video to consult – Casting Bronze: The Direct Lost Wax Technique (8:36)**

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/sculpture/v/de-vries-bronze-casting>

Wed: Tricks of the Trade: Making Paintings in Renaissance Italy

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**Video to consult – Gold-ground Panel Painting (10:23)**

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/painting-materials-techniques/v/gold-ground-panel-painting>

**Video to consult – Michelangelo’s Fresco Technique (5:16)**

<https://www.youtube.com/watch?v=Cej4Ggg5nQI>

Thurs: Giotto’s Arena Chapel

**Read: Kleiner, “Late Medieval Italy,” 411-432.**

Fri: **TA Session: Statements of Cultural Significance**

***Due Date: Statements of Cultural Significance –  
electronic submission by 11:59pm***

## **Week2:**

Mon: Early Renaissance Art in Flanders

**Read: Kleiner, “Late Medieval and Early Renaissance Northern Europe,” 555-570.**

**Video to consult – Jan van Eyck’s Ghent Altarpiece, part 1 (5:17)**

<https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/v/ghent-altarpiece-closed>

**Video to consult – Jan van Eyck’s Ghent Altarpiece, part 2 (7:22)**

<https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/v/ghent-altar-open>

Tues: Naturalism and the Legacy of Antiquity in Fifteenth-Century Italy

**Read: Kleiner, “The Renaissance in Quattrocento Italy,”**

**581-602.**

**Video to consult—Masaccio’s *Holy Trinity* (8:12)**

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/masaccio-holy-trinity-c-1427?modal=1>

**Video to consult—Donatello’s Bronze *David* (7:23)**

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/masaccio-holy-trinity-c-1427?modal=1>

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[reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-david-bronze-c-1440s?modal=1](https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/donatello-david-bronze-c-1440s?modal=1)

Wed: Leonardo and Michelangelo in and out of Florence  
**Video to consult – Leonardo’s Letter to the Duke of Milan (3:16)**  
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/leonardo-da-vinci/v/leonarda-da-vinci-s-letter-to-the-duke-of-milan?modal=1>

Thurs: Michelangelo’s Sistine Ceiling  
**Video to consult – Raphael’s Portrait of Julius II (4:10)**  
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-portrait-of-pope-julius-ii-1511?modal=1>

**Video to consult – Michelangelo’s *Last Judgment***  
**(7:28)**  
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-last-judgment-sistine-chapel-ceiling-1628-1629>

Fri: **TA Session: Essay 1 Workshop**  
***Due Date: Essay 1 – electronic submission by 11:59pm***

### Week3:

Mon: The Lights and Colors of Renaissance Venice

**Read: Kleiner, “Renaissance and Mannerism in Cinquecento Italy,” 650-658.**

**Video to consult – Titian, Madonna of the Pesaro Family (7:05)**  
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/late-renaissance-venice/v/titian-madonna-of-the-pesaro-family?modal=1>

**Video to consult – Tintoretto, *The Miracle of the Slave***  
**(7:02)**  
<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/late-renaissance-venice/v/tintoretto-the-miracle-of-the-slave?modal=1>

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[venice/v/jacopo-tintoretto-the-miracle-of-the-slave?modal=1](https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/pontormo/v/jacopo-tintoretto-the-miracle-of-the-slave?modal=1)

Tues: Mannerism in Italy

**Video to consult – Bronzino and the Mannerist Portrait (10:29)**

<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/pontormo/v/bronzino-the-mannerist-portrait?modal=1>

Wed: Baroque Art in Europe

**Read: Kleiner, “The Baroque in Italy and Spain,” 721-728.**

**Video to consult – Artemisia Gentileschi, Judith and Holofernes (4:00)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-art1/baroque-italy/v/gentileschi-judith?modal=1>

**Video to consult – Borromini, San Carlo alle Quattro Fontane (6:52)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/v/francesco-borromini-san-carlo-1638-1646?modal=1>

**Video to consult – Judith Leyster, *Self-Portrait* (4:32)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/leyster-self>

**Video to consult – Vermeer’s *Girl with a Pearl Earring* (3:10)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/vermeer-pearl-earring>

Thurs: Rubens, Rembrandt, and the Legacy of Titian in the North

**Video to consult – Rembrandt’s *Night Watch* (6:37)**

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/rembrandt-nightwatch>

Fri: **TA Session: Compare and Contrast Exercises**

***Due Date: Compare and Contrast Exercises – electronic submission by 11:59pm***

**Week4:**

Mon: Neoclassicism in the Eighteenth and Nineteenth Centuries

Academic Inquiry: Shih Chien University  
Disclaimer: Course schedule is subject to change.



**Video to consult - Antoine Watteau, Pilgrimage to Cythera (5:18)**

<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/rococo/v/watteau-cythera?modal=1>

**Video to consult - Jacques-Louis David, *The Death of Marat* (6:22)**

<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/neo-classicism/v/david-marat?modal=1>

**Video to consult - Ingres, *La Grande Odalisque* (4:09)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/romanticism-in-france/v/ingres-la-grande-odalisque-1814?modal=1>

Tues: Romanticism in the Nineteenth Century

**Read: Kleiner, “Romanticism, Realism, Photography,” 801-814.**

**Video to consult: Géricault, *Raft of the Medusa* (6:35)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/romanticism-in-france/v/g-ricault-raft-of-the-medusa-1818-19?modal=1>

**Video to consult: Friedrich, *The Lone Tree* (3:45)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/romanticism-in-germany/v/caspar-david-friedrich-solitary-tree-or-lone-tree-1822?modal=1>

**Video to consult: Constable, *The Hay Wain* (5:29)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/romanticism/england-constable-turner/v/hay-wain-constable?modal=1>

Wed: Impressionism

**(5:24) Video to consult – Edgar Degas, *Visit to a Museum***

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/impressionism/v/edgar-degas-visit-to-a-museum-c-1879-90?modal=1>

**Video to consult - Gustave Caillebotte, *Paris Street;***

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**Rainy Day (4:43)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/impressionism/v/gustave-caillebotte-paris-street-rainy-day-1877?modal=1>

**Video to consult – Manet’s Olympia (7:13)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/realism/v/manet-olympia-1863-exhibited-1865?modal=1>

Thurs: Post-Impressionism

**Video to consult – Paul Gauguin, *Self-Portrait with Portrait of Émile Bernard (Les misérables)* (5:31)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/post-impressionism/v/paul-gauguin-self-portrait-with-portrait-of-mile-bernard-les-misrables?modal=1>

**Video to consult – Cezanne, *The Large Bathers* (4:45)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/avant-garde-france/post-impressionism/v/paul-c-zanne-the-large-bathers-1906?modal=1>

**Video to consult – Rodin’s *Gates of Hell* (3:37)**

<https://www.khanacademy.org/humanities/art-history/becoming-modern/avant-garde-france/avant-garde-sculpture/v/rodin-the-gates-of-hell-1880-1917?modal=1>

Fri: **TA Session: Statements of Cultural Significance**

***Due Date: Statements of Cultural Significance – electronic submission by 11:59pm***

**Week5:**

Mon: Modernisms in Western Europe

**Video to consult – Picasso’s *Les Femmes d’Alger (O.J. Version O)* (5:56)**

<https://www.khanacademy.org/humanities/art-history/art-1010/cubism-early-abstract/cubism/v/picasso-les>

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[demoiselles-d-avignon-1907?modal=1](https://www.khanacademy.org/humanities/art-history/art-1010/cubism-early-abstract/russian-avant-garde/v/malevich-white-on-white?modal=1)

**Video to consult – Malevich’s *Suprematist***

**Composition: *White on White* (3:50)**

<https://www.khanacademy.org/humanities/art-history/art-1010/cubism-early-abstract/russian-avant-garde/v/malevich-white-on-white?modal=1>

Tues: Post-War Trends

**Read: Kleiner, “Modernism and Postmodernism in Europe and America,” 949-958.**

**Video to consult – Why is that important? Looking at Jackson Pollock (12:17)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/abex/v/why-is-that-important-looking-at-jackson-pollock?modal=1>

**Video to consult – The Case for Mark Rothko (4:19)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/abex/v/the-case-for-mark-rothko?modal=1>

**Video to consult – Helen Frankenthaler’s *Mountain and Sea* (4:29)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/new-york-school/v/frankenthaler-sea?modal=1>

Wed: Circa 1960, America

**Read: Kleiner, “Modernism and Postmodernism in Europe and America,” 962-965.**

**Video to consult – The Case for Land Art (9:28)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/minimalism-and-earthworks/v/the-case-for-land-art?modal=1>

**Video to consult – Identity and Civil Rights in 1960s America (6:11)**

<https://www.khanacademy.org/humanities/art-history/art-1010/post-war-american-art/postwar-figurative-art/v/benny-andrews-flag-day?modal=1>

Thurs: Themes in Contemporary Art

**Video to consult - Carrie Mae Weems, *Untitled (Woman Feeding Bird)*, *The Kitchen Table Series*,**

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**1989-90 (4:43)**

<https://www.khanacademy.org/humanities/art-history/global-culture/concepts-in-art-1980-to-now/concepts-in-art-1980-to-now/identity-art/v/carrie-mae-weems-kitchen-table-series?modal=1>

**Video to consult – The Case for Ai Weiwei (5:54)**

<https://www.khanacademy.org/humanities/art-history/global-culture/concepts-in-art-1980-to-now/concepts-in-art-1980-to-now/appropriation-and-ideological-critique/v/the-case-for-ai-weiwei-the-art-assignment-pbs-digital-studios?modal=1>

Fri: **TA Session: Essay 2 Workshop**

***Due Date: Essay 2 – electronic submission by 11:59pm***

### **Essays:**

We will be writing two *thematic essays* in this class. Thematic essays require you choose at least five images and discuss the ways in which they engage with one of the issues we explore in our lectures. Due dates are listed in the Course Schedule above.

This type of writing exercise does not call for outside research - **do not consult any websites, articles, or books without my expressed approval.** These essays are opportunities to demonstrate what you've learned from our class lectures and TA sessions. You should consult your class notes. You are welcome to exchange ideas with your classmates. You are also welcome to discuss your essay with me and/or the TA prior to the due date. My only stipulation, here, is that the document you submit needs to be your own work.

**The specifics of each individual essay assignment can be found below.** But there are few general requirements worth mentioning at this point.

These essays are formal pieces of writing. So write clearly. Include a title, an introduction, and a conclusion. Be sure to proofread your essay before you turn it in.

**There are no length or formatting requirements for these essays.** Quality is what counts. But a word to the wise: your discussion should aim for depth of analysis—you goal is to link precise visual observations to the principal concerns the people who produced the art-object in question, all while focusing on the theme of the essay itself. This is difficult to achieve without

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sufficient length.

*Essay 1 Prompt:*

Naturalism was a principal concern among artists in the Renaissance and Baroque eras. Painters and sculptors alike studied human anatomy. They paid attention to the properties of light. They developed new techniques for describing the natural world – linear perspective, atmospheric perspective, oil paint, etc. And they created works of art with a heightened sense of immediacy. In these regards, naturalism in the visual arts is often related to important religious concerns.

In essay form, analyze no less than five examples of Early Modern (Renaissance and Baroque) religious art that speak to the period's interest in naturalism. Carefully analyze each work you select, paying specific attention to the areas where naturalistic painting practices intersect with the period's religious concerns. You are welcome to select any of the works we studied in the first half of this class, but you should aim for some sense of breadth (i.e. don't simply choose three works by the same artist).

Note: The title of a work of art is always italicized when written in print.

*Essay 2 Prompt:*

In the second half of this class, we've seen several artists engage with what might be called significant social problems. These problems have ranged from practices of covert prostitution and slavery; to the "crisis of modernity"; to issues involving gender, violence, and war. *In essay form, discuss no less than five images that engage with these types of social problems.*

You are welcome to pick from any of the images we're covered in the second half of the course. But your essay should also reflect the scope of the material we've addressed (i.e. don't simply pick three images from the nineteenth century).

Carefully analyze each image you select, citing specific instances where the artist's choices intersect with the broader social concerns that you are describing. In this, particular attention should be paid to the way your artists respond to these concerns. Do they adopt the position of an activist and envision their work as a means of changing certain behaviors? Are they trying to cure society's ills? Do they serve as a type of investigator, exposing practices that many would rather ignore?

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This assignment calls for a polished presentation. Write clearly. Include an introduction and a conclusion. Be sure to proofread your essay before you turn it in.

Note: The title of a work of art is always italicized when written in print.