

Bergen Community College
Division of Arts and Humanities
Department of Arts & Communication

Course Syllabus

Art 103 History of Art and Visual Culture 1400 to 1900

Three Credits - Three Hours

- I. Catalogue Description: History of Art and Visual Culture from 1400 to 1900 is a chronological survey of art and visual culture, western and non-western. Selected works of painting, sculpture, architecture, drawing, printmaking and decorative utilitarian objects made by peoples in Europe (Renaissance to Post-Impressionism), Asia, North and South America, India and Africa are studied both for their styles, materials and techniques and their relation to history, society, religion, patronage, politics and modernity.

- II. Student Learning Objectives: As a result of meeting the requirements of this course, students will be able to
 - A. Identify major periods of art history, and exemplary works of art and visual culture, from 1400 to 1900, in western and non-western societies
 - B. Define and use vocabulary of visual analysis in speech and writing
 - C. Describe the materials used and the techniques employed to make works of art in a variety of media in these periods and cultures
 - D. Describe how political, religious and economic situations influence the creation of works of art and their meaning and significance
 - E. Analyze the difference between perceiving a work of art viewed on the internet and the same work experienced directly within a museum context.

- III. Course Content:
 - A. Course Orientation
 1. Procedures and requirements
 2. Structure of course
 3. Explanation of special features: museum visits
 4. Evaluation methods
 - B. Late Gothic Period in Europe, Flanders, Italy
 - C. The Renaissance in Europe, Flanders, Netherlands, Italy, Germany, Spain
 - D. Mannerism in Rome, Venice
 - E. Baroque period in Rome, Paris, Madrid, Antwerp, Amsterdam
 - F. Emergence of professional women artists
 - G. African Art of the Ivory Coast in the 19th and early 20th centuries
 - H. Indian Art after 1200, Jain, Hindu and Islamic
 - I. French art in the 18th century
 - J. 19th century Romanticism, Realism, Impressionism, and Post-Impressionism in France, England, Spain, Germany, United States
 - K. Japanese Art, Muromachi, Momoyama, Edo
 - L. Early Photography
 - M. Indigenous North American Art
 - N. Aztec Mexico and Incan Peru

IV. Instructional Procedures

- A. Lectures/Discussions
- B. Reading Assignments
- C. Students' oral presentations
- D. Evaluation/Assessment: see below chart

percent	Evaluation/Assessment	Objective as in II
50%	Quizzes/Tests based on lectures, reading	A, B, C, D
20%	Paper analyzing one or two works of art or visual culture made before 700 c.e. viewed directly (not in reproduction), as in an exhibition	A, B, C, D
20%	Paper analyzing one or two works of art or visual culture made between 700 -1400 viewed directly (not in reproduction), as in an exhibition	A, B, C
10%	Class attendance and participation	

- I. Required Textbook: Marilyn Stokstad, *History of Art*, Volume II, most recent edition articles on reserve at the discretion of the instructor
- II. Sample Course Outline and Calendar
 - 1. **Introduction** - overview of class work and of periods and art covered – “Why Study Art History?”
 - 2. **Gothic Painting**: Manuscript Illuminations; Cimabue, Giotto
Cloisters visit paper assigned
 - 3. **Flemish Painting**: Limbourg, Campin, van Eyck, van der Weyden
 - 4. **Italian Renaissance**: Brunelleschi, Alberti, Ghiberti,
 - 5. Quiz on Gothic, Flemish and early Italian Renaissance
continue with the above, Donatello, Massacio, Piero
 - 6. **High Renaissance**: Leonardo, Raphael, Michelangelo
 - 7. continue with above
The Renaissance in Venice: Bellini, Giorgone, Titian
 - 8. **Renaissance in Germany and the Netherlands**: Dürer, Altdorfer, Bosch
 - 9. **Renaissance in Spain**: El Greco

- : **Mannerism in Rome:** late Michelangelo
- Mannerism in Venice:** Tintoretto
- Mannerism in Netherlands** Bruegel
- 10. **Baroque, Italian:** Bernini, Caravaggio, Gentileschi
The position of women artists in the Renaissance and Baroque periods
- 11. continue with above
Spanish Baroque: Velasquez
- 12. **Baroque, French, Flemish, Dutch:** Claude, Poussin, Rubens, Rembrandt, Vermeer, Ruysch
- 13. continue with the above
- 14. **Exam review by students: 3-minute oral presentations of pre-assigned works**
- 15. **Examination on Renaissance and Baroque art**
- 16. **African Art of the Ivory Coast in the 19th and early 20th centuries**
- 17. **Indian Art after 1200, Jain, Hindu and Islamic**
- 18. **Rococo** Watteau, Fragonard
Neo-Classicism: Copley, David, Vigée-Lebrun, Labille-Guiard, Girodet-Trioson, Houdon
- 19. continue with above
- 20. **Romanticism: Spain,** Goya; **France,** Ingres, Delcroix, Gericault
Metropolitan Museum paper assigned
- 21. continued
- 22. **Romanticism in Germany,** Friedrich, **England,** Constable, Turner, **United States,** Cole, Bingham
- 23. **Naturalism and Realism, French and American**
Corot, Millet, Bonheur, Courbet, Manet, Church, Bierstadt, Homer
- 24. **Japanese Art,** Muromachi, Momoyama, Edo
- 25. **Early Photography**
Impressionism and Post-Impressionism: Manet, Monet, Cassatt, Van Gogh, Gauguin, Seurat, Cezanne
- 26. continue with the above
- 27. **Indigenous North American Art**
- 28. **Aztec Mexico and Incan Peru**

29. Exam review by students: 3-minute oral presentations of pre-assigned works
 30. **Final Examination**, on material since previous examination
- III. Rationale for course modification:
- A. Bring the chronological parameters into alignment with the national academic standard of instruction and corresponding textbook chronologies for the second half of an art history survey
 - B. Remove the Euro-centric implications in the present title's parameters
 - C. Mandate the inclusion of several non-Western periods and cultures
 - D. Emphasize the centrality of viewing works of art directly and in understanding museums
- IV. Projection of Additional Resources: none
- V. Expected Date of Implementation: Fall 2005