

General Education Course Proposal

Proposed Course: AH 11 The Modern World Units 3
Prefix No. Title

Department: Art and Design School: Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1____; A2____; A3____; B4____;
Breadth: B1____; B2____; C1 X; C2____; D____; E____;
Integration: B____; C____; D____; International/Multicultural____

Existing Course X; Revised Course____; New Course____;

Course Included in Current GE Program X;

New courses require the Undergraduate Course Proposal form in addition to this form. Revised courses require the Undergraduate Course Change Request in addition to this form

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

An introductory survey of Western art from the Renaissance through the 19th century, including Mannerism, Baroque, Rococo, Neoclassicism, and Impressionism from the mid-14th century to the end of the 19th century. General Education BREADTH C1 (CAN ART 4)

Enrollment limit per section: 65-70

Expected number of sections per semester - Year 1 2; Year 3 _____;

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

<u>Deborah Akeloy</u> Department Chair	<u>Sept 30 98</u> Date	<u>Kim Marvin</u> School Curriculum Committee	<u>Oct 15, 1998</u> Date
<u>Bob La</u> School Dean	<u>11-25-98</u> Date	<u>Peter Ann</u> General Education Subcommittee	<u>5/3/99</u> Date
<u>Brandt Kehoe</u> Associate Provost	<u>5/15/99</u> Date		

September 16, 1998
Department of Art and Design

Attachment #2: General Syllabus

Proposed Course: Art History 11 – The Modern World

AH 11 – The Modern World
3 Units, no prerequisite

Semester, Year
Schedule # 00000

Catalogue description:

An introductory survey of Western art from the Renaissance through the 19th century, including Mannerism, Baroque, Rococo, Neoclassicism, and Impressionism from the mid-14th century to the end of the 19th century.

General Education:

This course meets General Education BREADTH , Division 5, requirements for students with catalogs 1998-99 or earlier. For all others students, it meets the requirement for Breadth C1.

Instructor: Name
Office: Instructor's office
Office hours: Instructor's office hours
Phone/email: Instructor's office phone/voice mail number, email address
Dept. Phone: 278-2516

Textbooks: The following textbook is required for the course; it can be purchased in the Kennel Bookstore. Author/editor. *Title*, publisher.

Fees: There are no fees attached to this course.

Course objective: Art History 11 promotes awareness and understanding of shape, surface, mass and pattern as elements of art. Students are taught the tools for art historical analysis that they can apply to many aspects of their life.

Course outline:

I. Gothic

- A. Italy
 - 1. Cimabue
 - 2. Giotto di Bondone
 - 3. Duccio di Buoninsegna
 - 4. Ambrogio Lorenzetti
 - 5. Gentile da Fabriano
- B. France and The Netherlands
 - 1. Jean Pucelle
 - 2. The Limbourg Brothers

II. Early Renaissance in Italy

- A. 1425 - 1450
 - 1. Painting
 - a. Masaccio
 - b. Fra Filippo Lippi
 - c. Fra Angelico
 - d. Piero della Francesca
 - e. Paolo Uccello
 - f. Andrea del Castagno
 - 2. Sculpture
 - a. Nanni di Banco

- b. Donatello
 - c. Lorenzo Ghiberti
 - d. Jacopo della Quercia
- B. 1450 - 1500
- 1. Painting
 - a. Sandro Botticelli
 - b. Andrea Mantegna
 - c. Giovanni Bellini
 - 2. Sculpture
 - a. Antonio del Pollaiuolo
 - b. Andrea del Verrocchio

III. High Renaissance Italy

- A. Leonardo da Vinci
- B. Michelangelo Buonarroti
- C. Raphael Sanzio
- D. Giorgione da Castelfranco
- E. Titian

IV. Mannerism and Other Trends: Italy and Spain

- A. Rosso Fiorentino
- B. Francesco Parmigianino
- C. Sofonisba Anguissola
- D. Tintoretto
- E. El Greco
- F. Paolo Veronese
- G. Antonio Correggio

V. Late Gothic in the North

- A. Master of Flemalle (Robert Campin)
- B. Hubert & Jan van Eyck
- C. Rogier van der Weyden
- D. Hugo van der Goes
- E. Hieronymus Bosch
- F. Jean Fouquet
- G. Enguerrand Quarton

VI. Renaissance in the North

- A. Albrecht Durer
- B. Hans Holbein the Younger
- C. Pieter Bruegel the Elder

VII. The Baroque in Italy and Spain

- A. Painting in Italy
 - 1. Michelangelo Merisi da Caravaggio
 - 2. Artemisia Gentileschi
 - 3. Annibale Carracci
 - 4. Guido Reni
 - 5. Guercino
 - 6. Giovanni Battista Gaulli
- B. Sculpture in Italy
 - 1. Gianlorenzo Bernini
- C. Painting in Spain
 - 1. Francisco de Zurbaran
 - 2. Diego Velazquez

VIII. The Baroque in Flanders and Holland

- A. Flanders
 - 1. Peter Paul Rubens
 - 2. Anthony van Dyck
- B. Holland
 - 1. Frans Hals

2. Rembrandt van Rijn
3. Judith Leyster
4. Jan Vermeer
5. Jan Steen
6. Jacob van Ruisdael
7. Pieter Saenredam
8. Willem Claesz-Heda

IX. The Baroque in France

- A. Georges de la Tour
- B. Nicolas Poussin
- C. Louis Le Nain
- D. Claude Lorraine

X. Rococo

- A. France
 1. Antoine Watteau
 2. Jean-Honore Fragonard
 3. Jean-Baptiste Simeon Chardin
 4. Marie-Louise-Elisabeth Vigee-Lebrun
- B. England
 1. William Hogarth
 2. Thomas Gainsborough
 3. Sir Joshua Reynolds
- C. Italy
 1. Giovanni Battista Tiepolo

XI. Neoclassicism and Romanticism

- A. France
 1. Jean-Baptiste Greuze
 2. Jacques-Louis David
 3. Jean-Auguste Dominique Ingres
 4. Theodore Gericault
 5. Engene Delacroix
 6. Honore Daumier
 7. Rosa Bonheur
- B. Spain
 1. Francisco Goya

XII. Realism and Impressionism: France and The USA

- A. Gustave Courbet
- B. Edouard Manet
- C. Claude Monet
- D. Auguste Renoir
- E. Edgar Degas
- F. Auguste Rodin
- G. Berthe Morisot
- H. Mary Cassatt

Course Schedule:

- | | |
|-----------|--|
| Week I | Introduction |
| Week II | Gothic |
| Week III | Gothic continued, Early Renaissance |
| Week IV | Early Renaissance continued |
| Week V | Early Renaissance continued |
| Week VI | High Renaissance |
| Week VII | High Renaissance continued |
| Week VIII | High Renaissance continued, Mannerism, Midterm |
| Week IX | Late Gothic in the North |
| Week X | Late Gothic in the North continued |
| Week XI | Renaissance in the North, Baroque |

Week XII	Baroque continued
Week XIII	Baroque continued, Midterm Exam
Week XIV	Baroque continued, Rococo
Week XV	Neoclassicism and Romanticism
Week XVI	Realism and Impressionism
Week XVII	Finals

Course Requirements: Mandatory attendance, precise and accurate note taking, sustained reading and completion of all assignments (two midterms, a final and two quizzes) are essential to the receipt of a passing grade in the class. Make-up exams will not be given without documentation of illness or family emergency. Students are encouraged to ask questions and to participate in interactive class discussions. A required field trip to the Fresno Metropolitan Museum is scheduled and travel to major California galleries and museums is encouraged. Students may select to complete an extra credit gallery assignment which may enhance their grade. A comprehensive museum list with days and hours of opening provides an objective for travel and a stimulus to respond to original works of art. Test material is taken from lecture notes and required text, H. W. Janson and Anthony F. Janson, *The History of Art*, New York, 1997. In addition, an extensive reading list is available in the Reserve Book Room at the Madden Library.

Evaluation: Each exam comprises 25% of the course grade and is worth 45 points. The two combined quizzes (20 points each) are worth approximately 25% of the total points. There are 175 points possible for the semester. The 2000 word writing requirement is fulfilled by two sets of essays on each of the three exams. (two midterms and final). All sections will be taught and evaluated in the same manner.

Grade Scale:

90 – 100%	A
80 – 89%	B
70 – 79%	C
60 – 69%	D
below 60%	F

Final Exam: Day, date, time place.

Cheating and Plagiarism:

The full text of the university's written policy on cheating and plagiarism is available in the Dean of Student Affairs Office, Joyal Administration Building, Room 262. The following are the University definitions: Cheating is the practice of fraudulent and deceptive acts for the purpose of improving a grade or obtaining course credit. Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of another by representing the material so used as one's own work.

Disabilities:

It is the responsibility of students with disabilities to identify themselves to the university and the instructor so reasonable accommodation for learning and evaluation within this course can be made.

September 16, 1998
Department of Art and Design

Attachment #3: Typical Syllabus

Proposed Course: Art History 11 – The Modern World

California State University, Fresno
Department of Art and Design
The Modern World, AH 11

Dr. Gina Strumwasser
Fall 1998

History of Art: The Modern World

Art Office: Conley Art Building, Room 241
Telephone: 278-2354

Office Hours: Tues: 2-4 and Thurs: 2-5

Text: H. W. Janson, *The History of Art*,
Englewood Cliffs and New York, 1997 (revised
5th Edition).

Course Description:

Awareness of the universality of art, as well as the understanding of art in a cultural context is the platform for Art History 11. The augmentation of artistic achievement from ca. 1300-1900 as inspired by cultural foundation, is explored through daily slide presentations that delineate and analyze individual artists and their unique contribution to the history of art. Aesthetic monuments are described in original settings and discussion depends upon historical context and cultural ambiance. Consideration is given to style, iconography (the study of subjects in art), literary sources (that promote visual depictions) and extant documentation. When primary resources are unavailable, historical circumstances (that include artist, patron, pictorial collaboration, initial destination or date, period and country) can be gleaned, in part, from the work itself. Size, color, technique, subject and complexity of frame provide a basis for understanding the cultural context of the original commission even without the historical documentation. Art History 11 informs the students by providing cultural awareness and identification of a singular time in history and a distinct geographical location unlike their own. Although the focus of the course is the Western World, lectures explore universal issues of race, gender and class in order to acknowledge the parallels, pervasiveness and persistence of the history of art and civilization.

Course Objectives:

Students will learn to identify painting and sculpture and place each work of art in a cultural, geographical and stylistic category. Test material will be taken from lecture notes and text.

Course Requirements:

Mandatory **attendance**, precise and accurate **note taking**, sustained **reading** and **completion** of all assignments (two midterms, a final and two quizzes) are essential to the receipt of a passing grade in the class. Make-up exams will not be given without

documentation of illness or family emergency. Students are encouraged to ask questions and to participate in interactive class discussions. A required field trip to the Fresno Metropolitan Museum is scheduled and travel to major California galleries and museums is encouraged. Students may select to complete an extra credit gallery assignment which may enhance their grade. A comprehensive museum list with days and hours of opening provides an objective for travel and a stimulus to respond to original works of art. Test material is taken from lecture notes and required text, H. W. Janson and Anthony F. Janson, **The History of Art**, New York, 1997. In addition, an extensive reading list is available in the Reserve Book Room at the Madden Library.

Evaluation

Each exam comprises 25% of the course grade and is worth 45 points. The two combined quizzes (20 points each) are worth approximately 25% of the total points. There are 175 points possible for the semester. The 2000 word writing requirement is fulfilled by two sets of essays on each of the three exams (two midterms and final). **All sections will be taught and evaluated in the same manner.**

Grade Scale

90%-100%	A
80%-89%	B
70%-79%	C
60%-69%	D
below 60%	F

Fall 1998 Calendar

Monday, Sept 7	University Holiday
Thursday, Sept 24	First Quiz
Thursday, Oct 8	First Midterm Review
Tuesday, Oct 13	Midterm Exam (Bluebook)
Thursday, Nov 12	Second Midterm Review
Tuesday, Nov 17	Second Midterm (Bluebook)
November 26-29	Thanksgiving Holiday
Tuesday, Dec 1	Extra Credit Gallery Paper Due
Thursday, Dec 3	Second Quiz
Tuesday, Dec 8	Final Review
Tuesday, Dec 15 (11:10)	Final Exam @ 1100
Tuesday, Dec 15 (12:45)	Final Exam @ 1315
	(Bring Bluebook)

Course Schedule for the Week of:

August	24	Introduction
August	31	Gothic
September	7	Gothic cont., Early Renaissance
September	14	Early Renaissance cont.
September	21	Early Renaissance cont.
September	28	High Renaissance
October	5	High Renaissance cont.
October	12	High Renaissance cont., Mannerism, Midterm
October	19	Late Gothic in the North
October	26	Late Gothic in the North cont.
November	2	Renaissance in the North, Baroque
November	9	Baroque cont.
November	16	Baroque cont., Midterm Exam
November	23	Baroque cont. and Rococo
November	30	Neo-Classicism and Romanticism
December	7	Realism and Impressionism
December	15	Final Exams

It may not be possible to cover each of the following artists. The majority of those listed below will be discussed this semester.

Course Outline

I. Gothic

A. Italy

1. Cimabue (Cenni di Pepi) (ca. 1240-1302)
2. Giotto di Bondone (ca. 1266-1337)
3. Duccio di Buoninsegna (active 1278-1319)
4. Ambrogio Lorenzetti (1319-48)
5. Gentile da Fabriano (ca. 1370-1427)

B. France and The Netherlands

1. Jean Pucelle (France-active 1320-70)
2. The Limbourg Brothers (Netherlands-Pol, Hennequin & Herman-active in France, ca. 1400-1416)

Readings: Janson, Part II: Chapter 4, pp. 362-381
(pp. 368-387 5th ed. & 1991 ed., pp. 393-411)

II. Early Renaissance in Italy

A. 1425-1450

1. Painting
 - a. Masaccio (Maso di Ser Giovanni di Mone-1401-1428)
 - b. Fra Filippo Lippi (1406-69)
 - c. Fra Angelico (ca. 1378-1455)

- d. Piero della Francesca (1420-92)
- f. Paolo Uccello (1397-1475)
- g. Andrea del Castagno (ca. 1423-1457)
- 2. Sculpture
 - a. Nanni di Banco (ca. 1380-1421)
 - b. Donatello (Donato di Niccolo Bardi-1386-1466)
 - c. Lorenzo Ghiberti (1378-1455)
 - d. Jacopo della Quercia (ca. 1375-1438)
- B. 1450-1500**
 - 1. Painting
 - a. Sandro Botticelli (1444-1510
1523)
 - b. Andrea Mantegna (1431-1506)
 - c. Giovanni Bellini (1430-1516)
 - 2. Sculpture
 - a. Antonio del Pollaiuolo ((1431-1498)
 - b. Andrea del Verrocchio (1435-88)

Readings: Janson, Part III: Chapter 1

III. High Renaissance in Italy

- A. Leonardo da Vinci (1452-1519)
- B. Michelangelo Buonarroti (1475-1564)
- C. Raphael Sanzio (1483-1520)
- D. Giorgione da Castelfranco (ca. 1478-1510)
- E. Titian (Tiziano Vecelli-1490-1576)

Readings: Janson, Part III: Chapter 2

IV. Mannerism and Other Trends (Mannerism, Realism and Proto-Baroque): Italy and Spain

- A. Rosso Fiorentino (1494-1540)
- B. Francesco Parmigianino (1503-40)
- C. Sofonisba Anguissola (ca. 1535-1625)
- D. Tintoretto (Jacopo Robusti-1519-94)
- E. El Greco (Domenikos Theotocopoulos-born Crete, active Spain-ca. 1541-1614)
- F. Paolo Veronese (Paolo Cagliari-1528-88)
- G. Antonio Correggio (Antonio Allegri- ca. 1489/94-1534)

Readings: Janson, Part III: Chapter 3

V. Late Gothic in the North

- A. Master of Flemalle (Robert Campin - Flanders ca. 1378-1444)

- B. Hubert & Jan van Eyck (Flanders - Jan 1390-1441)
- C. Rogier van der Weyden (Flanders - 1400-64)
- D. Hugo van der Goes (Flanders - 1440-82)
- E. Hieronymus (Jerome) Bosch (Netherlands- 1450-1516)
- F. Jean Fouquet (France -1420-81)
- G. Enguerrand Quarton (France-3rd quarter 15th century)

Readings: Janson, Part III: Chapter 4

VI. Renaissance in the North

- A. Albrecht Durer (Germany-1471-1528)
- B. Hans Holbein the Younger (Germany1497/98-1543)
- C. Pieter Bruegel the Elder (Flanders-1525-69)

Readings: Janson, Part III: Chapter 5

VII. The Baroque in Italy and Spain

- A. **Painting in Italy**
 - 1. Michelangelo Merisi da Caravaggio (1573-1610)
 - 2. Artemisia Gentileschi (ca. 1597-1651/53)
 - 3. Annibale Carracci (1560-1609)
 - 4. Guido Reni (1575-1642)
 - 5. Guercino (Francesco Barbieri 1591-1666)
 - 6. Pietro da Cortona (1596-1669)
 - 7. Giovanni Battista Gaulli (1639-1709)
- B. **Sculpture in Italy**
 - 1. Gianlorenzo Bernini (1598-1680)
- C. **Painting in Spain**
 - 1. Francisco de Zurbaran (1598-1664)
 - 2. Diego Velazquez (1599-1660)

Readings: Janson, Part III: Chapter 6

VIII. The Baroque in Flanders and Holland

- A. **Flanders**
 - 1. Peter Paul Rubens (1577-1640)
 - 2. Anthony van Dyck (1599-1641)
- B. **Holland**
 - 1. Frans Hals (ca. 1580/85-1666)
 - 2. Rembrandt van Rijn (1606-69)
 - 3. Judith Leyster (1609-1660)
 - 4. Jan Vermeer (1632-75)
 - 5. Jan Steen (1626-79)
 - 6. Jacob van Ruisdael (1628-82)
 - 7. Pieter Saenredam (1597-1665)
 - 8. Willem Claesz-Heda (1594-1682)

Readings: Janson, Part III: Chapter 7

IX. The Baroque in France

- A. Georges de la Tour (1593-1652)
- B. Nicolas Poussin (1593/94-1665)
- C. Louis Le Nain (1593-1648)
- D. Claude Lorraine (Claude Gellee-1600-1682)

Readings: Janson, Part III: Chapter 8

X. Rococo

A. France

- 1. Antoine Watteau (1684-1721)
- 2. Jean-Honore Fragonard (1732-1806)
- 3. Jean-Baptiste Simeon Chardin (1699-1779)
- 4. Marie-Louise-Elisabeth Vigee-Lebrun (1755-1842)

B. England

- 1. William Hogarth (1697-1764)
- 2. Thomas Gainsborough (1727-88)
- 3. Sir Joshua Reynolds (1723-92)

C. Italy

- 1. Giovanni Battista Tiepolo (1696-1770)

Readings: Janson, Part III: Chapter 9

XI. Neo-Classicism and Romanticism

A. France

- 1. Jean-Baptiste Greuze (1725-1805)
- 2. Jacques-Louis David (1748-1825)
- 3. Jean-Auguste Dominique Ingres (1780-1867)
- 4. Theodore Gericault (1791-1824)
- 5. Eugene Delacroix (1798-1863)
- 6. Honore Daumier (1808-79)
- 7. Rosa Bonheur (1822-1899)

B. Spain

- 1. Francisco Goya (1746-1828)

Readings: Janson, Part IV: Chapter 1

XII. Realism and Impressionism: France and The USA

- A. Gustave Courbet (1819-77)
- B. Edouard Manet (1832-83)
- C. Claude Monet (1840-1926)
- D. Auguste Renoir (1841-1919)
- E. Edgar Degas (1834-1917)
- F. Auguste Rodin (1840-1917)
- G. Berthe Morisot (1841-1895)
- H. Mary Cassatt (American-1845-1926)

Readings: Janson, Part IV: Chapter 2