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**Ohio Articulation Number (OAN)  
Course Submission Form  
2005-2006**



College/University Cuyahoga Community College

Course(s) Submitted(Title & Course #) Art History Survey: Late Renaissance to Present, ART 2030 (formerly ART 1030) for

Ohio Articulation Number OAH005

Date June 7, 2006 Course 2 of a 2 Course OAN mapping.  
both courses must be taken

Name and title of individual submitting on behalf of the college/university

Name Peter Ross Title District Director, Transfer and Alternative Credit

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Credit Hours 3 qtr \_\_\_\_\_ sem x

Lecture Hours 3

Laboratory Hours 0 (if applicable)

Pre-Requisites(s) Course work (if applicable)

ENG-1010 College Composition I



C. LABORATORY HOURS: 00

D. OTHER REQUIRED HOURS: 000

E. PREREQUISITE(S): ENG-1010 College Composition I

## **II. OUTCOMES/OBJECTIVES:**

Upon successful completion of Art-2030 Art History Survey: Renaissance to Present, the student should be able to:

- A. Identify and describe key works of western art and architecture from the Renaissance to the present.
- B. Distinguish various elements of style; describe changes in style and the movement of style across time and place.
- C. Differentiate ways in which art history reflects cultures, economies, geographies, and the movements of people and ideas.
- D. Compare and contrast characteristics of various artforms seen in western culture from the sixteenth century through today.
- E. Analyze ideas communicated by individual works of western art in terms of their cultural, historical, social, and religious contexts.
- F. Specify ways in which tools, materials, techniques, and technological developments impact the creative process.
- G. Specify ways in which art history changes as new questions are asked and evaluate issues of attribution, provenance, authenticity, and original context.

## **III. COURSE CONTENT:**

Key works of art and architecture and the cultures, economies, geographies, and ideas which produced them are introduced and considered according to the following historical and stylistic divisions.

- A. 16th Century Italian
  1. Renaissance
  2. Mannerism
  3. Architecture
  4. Venetian Art

B. 16th Century in Northern European and Spanish

1. Protestant Reformation
2. Holy Roman Empire
3. France
4. Netherlands
5. Spain

C. Baroque and Rococo

1. 17th Century
2. 18th Century

D. Neoclassicism and Romanticism

1. Painting
2. Sculpture
3. Architecture

E. 19th Century European and North American

1. Realism
2. Photography
3. Modernism

F. 20th Century European and North American

1. Expressionism
2. Regionalism
3. Abstraction
4. Postmodernism

G. 21st Century Art and Architecture

1. Eclecticism
2. Global Art

**IV. METHODS OF STUDENT EVALUATION MAY INCLUDE ANY OF THE FOLLOWING:**

- A. Written examinations
- B. Oral discussion
- C. Attendance
- D. Term project
- E. Research paper
- F. Journal
- G. Presentations

**V. RESOURCES MAY INCLUDE ANY OF THE FOLLOWING:**

- A. Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. 1st edition. University of Chicago Press, 1984.
- B. Benesch, Otto. *Art of the Renaissance in Northern Europe*. 2nd edition. Phaidon, 1965.
- C. Brown, Milton. *Story of the Armory Show: The 1913 Exhibition That Changed American Art*. 1st edition. Abbeville Press, 1988.
- D. Clark, Kenneth. *The Romantic Rebellion: Romantic versus Classic Art*. 1st edition. Harper Collins Publishers, 1973.

- E. Eisenmann, Stephen, ed.. *Nineteenth Century Art: A Critical History*. 2nd edition. Thames and Hudson, 2002.
- F. Hartt, Frederick. *History of Italian Renaissance Art*. Prentice-Hall, 2003.
- G. Held, Julius. *Seventeenth and Eighteenth Century Art: Baroque Painting, Sculpture, Architecture*. 1st edition. Harry N. Abrams, 1972.
- H. Honour, Hugh. *Neoclassicism*. 1st edition. Penguin Books, 1968.
- I. Kemp, Martin. *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*. 1st edition. Yale University Press, 1990.
- J. Lucie-Smith, Edward. *Art Now*. 1st edition. Wellfleet, 1990.
- K. Maranci, Christina. *A Survival Guide for Art History Students*. Prentice-Hall, 2005.
- L. Rewald, John. *The History of Impressionism*. 1st edition. Harry N. Abrams, 1990.
- M. Stiles, Kristine, ed.. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. 1st edition. University of California Press, 1996.
- N. ADDITIONAL RESOURCES: Cleveland Museum of Art (<http://www.clevelandart.org>); Metropolitan Museum of Art (<http://www.metmuseum.org/>); Kunsthistorisches Museum (<http://www.khm.at/homeE3.html>); The Hermitage ([http://www.hermitage.ru/html\\_En/index.html](http://www.hermitage.ru/html_En/index.html)); Art Museum Network (<http://www.amn.org/>); Grove Art (<http://groveart.com/>)

Description of Assessment and/or Evaluation of Student Learning

See Course Outline

Master Syllabi and Working Syllabi (if both are used)

See Course Outline

Additional Documentation

**Cuyahoga Community College, Metropolitan Campus**  
**ART 2030: Art History: Renaissance to Present, 3 Credits**  
**Working Syllabus**

**Course description:** Art 2030 is a survey course which traces the development of western art in its historical context. Topics will include: High Renaissance; sixteenth century art in Northern Europe and Spain; Baroque and Rococo; Neoclassicism and Romanticism; nineteenth, twentieth, and twenty-first century art in Europe and the United States.

**Course objectives:** Students will learn to recognize the forms, the functions, and the meanings of works of art in their historical contexts. Students will learn how to look at and analyze works of western art, their forms, functions, vocabulary, iconography, and motivations. Students will acquire an understanding of meaning in the history of visual art forms by observing and studying projected slides and textbook illustrations (usually in pairs for comparison), in-class lectures, taking notes, in-class discussions, taking exams, writing a analytic five-page paper, and assigned textbook readings. See weekly schedule of chapters, topics, exams, due dates, and illustrations on page 5 of this syllabus. Students will learn how to look at art and understand art in its historical context. Students will learn how to make

objective statements and reasoned analytical statements about art in its historical context.

**Course method:** Students will view, compare, discuss, and interpret works of art presented in class with projected slides and textbook examples. An independent trip to the Cleveland Museum of Art (CMA), Akron Museum of Art, or Allen Memorial Museum is strongly recommended. Use of the CMA website is required.

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**Required textbook:** *Gardner's Art Through the Ages*, 12<sup>th</sup> Edition.

**Additional reading:** Christina Maranci, *Survival Guide for Art History Students*.

**Office hours:** I will be available immediately before and after each class or call or e-mail or show up during posted office hours.

**Exams and Paper:**

**Week 3: Exam #1**

**Week 6: Exam #2**

**Week 9: Exam #3**

**Week 12: Exam #4**

**Week 14: Paper due**

**Week 15: Exam #5**

**Week 16: Exam #6**

**Attendance** is mandatory. Please be on-time. Students will be dropped for irregular attendance according to college policy.

**Students** with disabilities please contact me directly at your discretion.

No cell-phones, laptops, electronic devices of any kind, children, food, or drink in class at any time please (Department policy).

**Absences:** Every absence beyond three will subtract three points from your final average. Accumulating more than six total absences of any kind for any reason is a mandatory drop.

**Withdrawal and Incomplete Policies:** Will follow the guidelines set out by the college in the Student Handbook. Incompletes are granted at the instructor's discretion for dire circumstance and only if attendance has been excellent and 90% or more of course work is already successfully completed.

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**Exams:** Successfully completing five of six scheduled exams is a minimum requirement to obtain a passing grade. Exams will include only the assigned material.

Each exam will include: **slide identifications**; defining assigned **vocabulary**; and, an **essay** comparing two artworks (one known and one mystery slide).

**Make-up Exam:** There are six scheduled exams. Five are required. Low score

of six exams will be dropped.

**Five-Page-Paper:** See instructions on page 4 of this syllabus.

**Final Grade:** Your final grade is based on your average after taking five exams worth 100 points each and completing one five-page-paper worth 200 points.

**A = 90 – 100; B = 80 – 89; C = 70 – 79; D = 60 – 69; F = 0 – 59**

*Extra Credit Procedure: (Independent work at the Cleveland Museum of Art or CMA on-line). A typed extra credit page of writing may help to raise your final grade average by 2 points. This means, for example, if your final average is equivalent to a C+ (78points) a successfully completed extra credit page will raise that grade to a B (80 points). Please note: an extra credit essay cannot replace a missed exam; and, only two extra credit essays will be allowed for each student during the semester for a possible total of 4 extra credit points. See last page of this syllabus for the procedure.*

Upon successful completion of this course the student will be able to:

1. Identify individual art works of cultures and geographies covered in this course.
2. Clearly and accurately describe the formal elements of any work of art covered in this course.
3. Clearly describe ideas communicated by individual artworks.
4. Contextually analyze individual artworks and pairs of artworks in terms of formal components, iconography, artist and patron motivation, tools and materials, and historical context.
5. Apply the concepts *abstraction* and *naturalism* and their degrees and variations to specific works of art.
6. Specify formal and iconographic characteristics of western art.
7. Formulate a definition of western art.

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Other competencies offered by this course may include the following:

1. Critical thinking: the student will be able to identify specific technical issues and specific aesthetic and iconographic issues in individual works in the history of western art and analyze their probable cause and meaning contextually.
2. Cultural diversity: the student will evaluate the history and aesthetics of western

art in a global context. The student will describe cultural differences and similarities expressed through the medium of art.

3. Computer literacy: the student will find and use web sites related to the history of art.
4. Consumer issues: the student will identify problem issues such as attribution and provenance in the collecting and valuation of works of western art and will determine the impact of these issues on the ethics and economics of art in a world market.

Follow these instructions for writing your Five-Page Final Paper (minimum 110 lines of writing) due on or before the 14<sup>th</sup> week of the semester.

Select a course-appropriate artwork from any Web source. Be sure a digital image is available. Send the image to me via e-mail to get an approval for your selected artwork. (When the paper is complete, you will send your paper and the selected image as attachments to an e-mail.)

CHECK FIRST to get an approval for your selected artwork.

Follow writing guidelines and suggestions in Christina Maranci, *Survival Guide...* especially chapter 3. Please LABEL each section of your paper as indicated below. Follow the labeling and general outline provided here:

(1) IDENTIFICATION. Provide title, artist, country of origin, media, dimensions, etc.

(2) INTRODUCTION/DESCRIPTION. (for additional help see Maranci, chapter 3) Introduce your selected artwork with a detailed formal description of the artwork. (2 paragraphs or so should total about 20 lines of writing). Please accurately and factually describe what you SEE not what you have read. Use your own eyes. Please no textbook information here.

(3) THESIS STATEMENT. (See Maranci, page 65, 91, 121 and Google for "thesis statement.") Make a reasonable thesis statement about the described artwork. Your thesis statement must be based on your neutral description, based on visual evidence (what you see not what you have read), what specifically do you intend to argue or prove about your piece? (2-5 lines of writing)

(4) ARGUMENT. Point out formal and iconographic elements and details in

the artwork's description to make your point and to argue or "prove" your point (thesis). (3 paragraphs or so should total about 25–40 lines of writing)

(5) COMPARISON. Compare formal and iconographic elements of your artwork to a known similar artwork from the textbook to further establish or support your point. (2 or 3 paragraphs should total about 20 or so lines of writing)

(6) HISTORICAL CONTEXT. Cite research on–line and library sources to provide an historical context for your chosen work to support or augment your argument. (2 or so paragraphs should total 15–20 lines).

(6) CONCLUSION. Finally, restate your thesis and draw some reasonable valid conclusions about your chosen artwork in its historical context. (1 or 2 paragraphs total 15–20 lines of writing)

Remember: total length of your paper must be a minimum 5 pages double spaced (110 lines). Follow approximate line count suggestions above for individual parts of the paper. Please feel free to contact me in person, by phone, or e–mail at any time for advice, suggestions, or information. Papers turned in after deadline will be assessed 3 points penalty per day late.

<b>Week #</b>	<b>Exams</b>	<b>Chapter #</b>	<b>Heading</b>	<b>Pages</b>	<b>Illus</b>
<b>1</b>		<b>Chapter 22</b>	<b>High Renaissance Mannerism Venetian art</b>	<b>648-660</b>	<b>all</b>
<b>2</b>		<b>Chapter 23</b>	<b>N. Europe/Spain</b>	<b>663-687</b>	<b>all</b>
<b>3</b>	<b>Exam #1</b>	<b>Chapter 24</b>	<b>Baroque Art</b>	<b>689-713</b>	<b>all</b>
<b>4</b>		<b>Chapter 24</b>	<b>Baroque Art</b>	<b>713-732</b>	<b>all</b>
<b>5</b>		<b>Chapter 24</b>	<b>Baroque Art</b>	<b>732-746</b>	<b>all</b>
<b>6</b>	<b>Exam #2</b>	<b>Chapter 28</b>	<b>Late 18<sup>th</sup> century</b>	<b>797-824</b>	<b>all</b>
<b>7</b>		<b>Chapter 28</b>	<b>To mid-19<sup>th</sup> century</b>	<b>824-851</b>	<b>all</b>

<b>8</b>		<b>Chapter 29</b>	<b>Later 19<sup>th</sup> century</b>	<b>853-879</b>	<b>all</b>
<b>9</b>	<b>Exam #3</b>	<b>Chapter 29</b>	<b>Later 19<sup>th</sup> century</b>	<b>879-901</b>	<b>all</b>
<b>10</b>		<b>Chapter 33</b>	<b>Early 20<sup>th</sup> century</b>	<b>961-980</b>	<b>all</b>
<b>11</b>		<b>Chapter 33</b>	<b>Early 20<sup>th</sup> century</b>	<b>980-1002</b>	<b>all</b>
<b>12</b>	<b>Exam #4</b>	<b>Chapter 33</b>	<b>Early 20<sup>th</sup> century</b>	<b>1003-1029</b>	<b>all</b>
<b>13</b>		<b>Chapter 34</b>	<b>Later 20<sup>th</sup> century</b>	<b>1031-1051</b>	<b>all</b>
<b>14</b>	<b>Paper due</b>	<b>Chapter 34</b>	<b>Later 20<sup>th</sup> century</b>	<b>1051-1071</b>	<b>all</b>
<b>15</b>	<b>Exam #5</b>	<b>Chapter 34</b>	<b>Later 20<sup>th</sup> century</b>	<b>1071-1091</b>	<b>all</b>
<b>16</b>	<b>Exam #6</b>				

Extra-Credit Procedure (one page of writing is expected)

Use this as an exercise in seeing, describing, and logical thinking

1. Select and identify at the CMA or CMA on-line two course-appropriate art works not found in the textbook.
2. Print, identify, and label each: Illustration #1 and Illustration #2.
3. Briefly describe formal and iconographic elements of each art work e.g. how many figures are there, what are their poses, what are the significant gestures, what is the principal action, what is the setting, what colors are used, what is the story being told, what ideas are communicated? Describe the use of light and shadow, perspective, proportion, etc.
4. On the basis of the description above compare the two art works.
5. Make a valid statement (thesis) on the basis of the comparison.
6. Qualify the statement e.g. "both are similar, however..." or "they are dissimilar, however..."
7. Draw a conclusion.

OBR Use

Action

Approved	
Additional Information Requested	
Rejected	
Date	