



Course Number, Title and Credits

ARTU 261 - Renaissance to Modern Art - 3 credits

Course Catalog Description

Surveys the monuments, movements, and artists of Western art from the Renaissance to the 20th century. Introduces the student to the ideas and issues which have characterized much of Western art for the past seven centuries and examines them in relation to the religious, social, political, and intellectual milieu that produced them. References and comparisons with the parallel cultures of Asia, Oceania, Africa, and the ancient Americas will be made whenever appropriate. 3 credits.

Learning Outcomes and Assessment

Learning Outcomes are statements that specify what learners will know, understand, or be able to demonstrate at the end of a learning experience.

Types of Learning Outcomes include:

- Course Learning Outcome – Result of finishing a course.
- Program Learning Outcome – Result of finishing a program.
- Institutional Learning Outcome – Result of finishing a degree at an institution, reflecting the core learning values and experiences of all graduates.

A Signature Assignment is an assignment used to measure a student's mastery of a program or institutional learning outcome. If a course you are taking includes a Signature Assignment, it will be clearly marked (**SIGNATURE ASSIGNMENT**).

[Click here](#) to access information on the Program Learning Outcomes (PLOs) and/or Institutional Learning Outcomes (ILOs) and Curriculum Map related to this course.

Essential Equipment

All students must have reliable access to a working computer with Internet access throughout each week of the class. Each student will need to be able to access and work in the University's online Learning Management System, Blackboard. For more information about personal computer requirements [click here](#).

Academic Integrity

The University of Massachusetts Global is an academic community based on the principles of honesty, trust, fairness, respect, and responsibility. Academic integrity is a core University value, which ensures respect for the academic reputation of the University, its students, faculty and staff, and the degrees it confers. The University expects that students will conduct themselves in an honest and ethical manner and respect the intellectual work of others.

Submitting to faculty work completed by the use of any artificial intelligence tool without permission and/or when prohibited by class policy. When faculty require the use of technology, including artificial intelligence, as a part of an assignment for the course, there is no violation. Students are reminded to consult syllabi, assignment sheets/rubrics, program documents and their faculty. Use of artificial intelligence, when permitted, must be correctly cited in the assignment.

The [UMass Global online library](#) provides resources to support research, proper citation styles, and the safe and responsible use of generative artificial intelligence or Gen AI.

- The [Academic Integrity and Plagiarism Avoidance](#) page provides guidance to help students better understand academic integrity and includes tips on how to avoid plagiarism.
- The [Citing Sources](#) page offers guidance on how to properly cite using APA, MLA, and Chicago styles.
- The [Artificial Intelligence Resource Guide for Students](#) provides advice for understanding and appropriately using generative artificial intelligence tools such as ChatGPT and Bard.

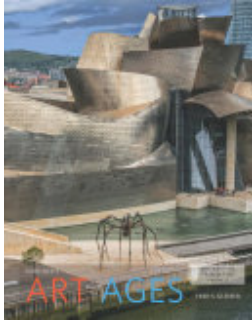
University Policies

Students are responsible for complying with university policies including, but not limited to: incompletes, course drops, and student conduct. Information may be found in the [University Catalog](#).

Required Textbooks

Gardner's Art through the Ages: The Western Perspective, Volume II
978-1305645059

Author and award-winning scholar-professor Fred Kleiner continues to set the standard for art history textbooks, combining impeccable and



authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts. GARDNER'S ART THROUGH THE AGES: THE WESTERN PERSPECTIVE, VOLUME II includes nearly 100 new images, new pedagogical box features, images that have been upgraded for clarity and color-fidelity, revised and improved maps and architectural reconstructions, and more. Over 40 reviewers -- both generalists and specialists -- contributed to the accuracy and readability of this edition. A unique scale feature will help students better visualize the actual size of the artworks shown in the book. Within each chapter, the Framing the Era overviews, timeline, extended captions, and the chapter summary section titled The Big Picture will help students review for exams.

Fred S. Kleiner
Cengage Learning
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All student textbooks are available at the University of Massachusetts Global Bookstore:

<https://www.bkstr.com/umassglobalstore>

Course Learning Outcomes

By the end of the course, students will be able to:

1. Identify major art movements and their associated artists.
2. Critically analyze works of art including the elements of design and stylistic characteristics.
3. Utilize art historical terminology in defining materials and techniques for labeling style.
4. Recognize the significant influence of socio-political context to art.
5. Understand the evolution of art styles in Western Art from the Renaissance up to the Modern Period
6. Research a work of art in a museum and conduct a formal art analysis including social political context, stylistic characteristics, life of the artist, and contemporary artistic techniques.

Major Study Units

Major Study Units: The following are the key units expected to be covered in the course.

1. What is Art History? How to analyze art? Precursors to the Renaissance or Proto-Renaissance.
2. Philosophy of Humanism and its effect the Renaissance art masters, patrons, and artistic techniques.
3. Reformation and its effect on Mannerism and Northern Renaissance painting and printmaking.
4. Dynamic, dramatic Baroque Style of Art, the Enlightenment and the return to Neoclassical Art
5. Romanticism, Realism, the Sublime, and Symbolists
6. Impressionism, Post Impressionism, and other Modern Artistic Revolutions

Instructional Strategies

This class includes readings, textual and video instruction, exercises, discussions, and projects. Instructional Strategies are further explained in the Blackboard course shell.

Attendance Policy

Requirements for student attendance and participation will be defined by each instructor based on the following policy:

- Monday of the first week of the session is the first day of class.
- Regular attendance/engagement is expected for student success. Online engagement is evident through posting to a discussion board, blog, completing assignments including journal entries, or taking quizzes and exams. If regular attendance/engagement are not evident, the student's grade may be adversely affected. If a student misses more than one week of engagement in an online class, the student may, at the discretion of the instructor, fail the course.
- Students in courses with required synchronous class sessions are expected to remain for the full duration. If a student misses more than one required synchronous online class, the student may, at the discretion of the instructor, fail the course.
- Students must submit an academically-related assignment through the Learning Management System (LMS) before the end of Week 2 (i.e., a quiz, test, course content-related Discussion Board post, or other course content-related assignment). Introduction posts do not count as an academically-related assignment. If a student does not submit an academically-related assignment, the student will be administratively dropped from the course. Students administratively dropped for non-attendance/participation will not be reinstated in the course. In infrequent cases, students in certain classes may be exempt from the requirement to submit an academically-related assignment before the end of Week 2; students may consult with their instructor for further information.
- Students should consider withdrawing from a course if they will be unable to participate each week. Instructors may, but are not obligated to, accommodate students under extraordinary circumstances, but the student must request accommodation and provide requested supporting documentation.

- Schools and programs may have different attendance policies. Refer to school and program specific information for additional attendance policies.

Letter Grade/Percentage Equivalents

Grade Point System

(Rounded up at .5 and up)

A = 94%-100%	B = 84%-86%	C = 74%-76%	D = 64%-66%
A- = 90%-93%	B- = 80%-83%	C - =70%-73%	D - = 60%-63%
B+ = 87%-89%	C+ = 77%-79%	D+ = 67%-69%	F = 59% and below

Methods of Evaluation for Determining Grades

Assignment Detail for Fully Online Course:

Assignments for Fully Online course - Refer to Rubric(s) in Course Information on Blackboard	Possible Points
Discussion Board Art Analysis Assignments (15 @ 10) (See Rubric)	150 pts.
Written Assignments (5 @20) including Term Definitions	100 pts.
Museum Visit Report	25 pts.
Art Project	25 pts.
Exams (2) multiple-choice and short answer (100 points each)	200 pts.
Museum Research Paper (See Rubric)	100 pts.
	Total:600

Class by Class Outline for Fully Online Course:

Week	Topics	Assignments
Week 1	<ul style="list-style-type: none"> • What is art and why we study the history of art? • Methodology of a formal analysis of art. • Proto-Renaissance artists in late medieval Italy • Renaissance materials and techniques • Patronage of art and artists 	<p>Read Introduction and Chapters 14 and 15</p> <p>Watch the recommended videos</p> <p>Discussion Boards (10 points each) Written Assignment: Term Definitions and Essay (20 points)</p>

	<ul style="list-style-type: none"> • Early Renaissance in Northern Europe 	
Week 2	<ul style="list-style-type: none"> • Humanism in Painting and Sculpture • Renaissance Perspective Techniques • Emotion and Naturalism in Renaissance Art • Patrons preference for mythological subjects • Return to Classical Architectural motifs (Palazzo's and Churches) • Illusionistic techniques (foreshortening) in wall and ceiling painting • High Renaissance Masters Genius (Da Vinci, Michelangelo and Raphael) • Venetian Renaissance painting and Mannerism 	<p>Read Chapters 16 and 17</p> <p>Watch the required and recommended videos</p> <p>Discussion Board Topics (10 points each)</p> <p>Written Assignment: Term Definitions and Essay (20 points)</p>
Week 3	<ul style="list-style-type: none"> • Northern Humanism • Turmoil created by Luther and the Reformation • Self-portrait and secular subjects in Northern Renaissance Art • Symbolism in the art of the Reformation, moral and anamorphic objects • Women artists: Artemisia Gentileschi • Landscape painting • Mannerist elements of the art of El Greco • Dramatic, dynamic Baroque Art and artists in Italy and Spain • Baroque illusionistic ceilings 	<p>Read Chapters 18 and 19</p> <p>Watch the required and recommended videos</p> <p>Discussion Boards (10 points each)</p> <p>Written Assignment: Term Definition and Essay (20 points)</p> <p>Museum Visit Report (25 points)</p>
Week 4	<ul style="list-style-type: none"> • War and Prosperous Trade in Northern Europe • Protestant and Catholic tensions 	<p>Read Chapters 20 and 21</p> <p>Watch the optional videos</p> <p>Discussion Boards (10 points each)</p>

	<ul style="list-style-type: none"> • Peter Paul Rubens dynamic religious art • Secular subjects including portraits, landscapes and still life painting • Judith Leyster female painter • Rembrandt's emotional tenebrism • Louis XIV and absolute rule in France • Opulence of Versailles • Rococo, Enlightenment and Neoclassicism 	Exam 1 (100 points)
Week 5	<ul style="list-style-type: none"> • The Industrial Revolution influence on society and art • Napoleon's Romantic view of himself as Emperor • Romanticism subjects of imagination, exotic locale, insane, dramatic literature, and myth. • Evolution of the Female Nude in Art: Ingres, Manet • Goya's dark paintings; Gericault's Daring Equestrians • Romanticism serving Revolution: Liberty Leading the People • Sublime in the landscape • Expression and emotion in applying color • Realism, photographic experiments • Manet's Olympia; artists should paint reality • Industrial Revolution; coming of the skyscraper • Impressionism, Post Impressionism and Symbolist movement 	<p>Read Chapters 22 and 23</p> <p>Watch the required and recommended videos</p> <p>Discussion Board (10 pts ea.) Written Assignment. (20 pts) (Term definitions and Essay)</p>
Week 6	<ul style="list-style-type: none"> • Matisse and Fauvism (Color Harmonies) • German Expressionism (The Bridge and Blue Rider Groups) • Primitivism and Cubism (Picasso and Braque) 	<p>Read Chapter 24</p> <p>Watch the assigned and recommended videos</p> <p>Discussion Boards (10 points each)</p>

	<ul style="list-style-type: none"> • African Art as influence on Modern Art • Abstract collage and sculpture • Futurism in Italy • Dada movement • Suprematism and Constructivism • Experiments in Architecture • Armory Show in New York City • American Regionalism • Modern Architecture – Frank Lloyd Wright, De Stijl and the Bauhaus in Germany • Surrealism • Mexican muralists 	<p>Written Assignment (20 pts) (Term definitions and Essay) Art Project (25 points)</p>
Week 7	<ul style="list-style-type: none"> • Sculpture of Giacometti • Garish painting of Francis Bacon • The Abstract Expressionists • Jackson Pollock Gestural Painting • William De Kooning’s Women Paintings • Mark Rothko’s Color Experiments • Post Painterly Abstraction • Helen Frankenthaler’s Color Field Painting • Op Art, Pop Art, Superrealism • Feminist artists; Judy Chicago, Cindy Sherman, and others • Post Modern Architecture; Venturi, Johnson, and Graves • Environmental; Site Specific; Performance, and Conceptual Art 	<p>Read Chapter 25</p> <p>Watch the assigned and recommended videos</p> <p>Discussion Boards (10 points each) Museum Research Paper Due (100 points)</p>
Week 8	<ul style="list-style-type: none"> • Personal and Group Identify • African American Art: Wiley, Basquiat, Faith Ringgold • Gender and Sexuality: Barbara Kruger, Robert Maplethorpe, Kiki Smith • National Identify: Chris Ofili (radically different materials) 	<p>Read Chapter 26</p> <p>Discussion Board (10 points)</p> <p>Final Exam (100 points)</p>

	<ul style="list-style-type: none"> • Homelessness, Environmental issues • Black consciousness movement • Collage, mixed media, and sculpture (Koons, Marisol Escobar) • Influence of media, television, Internet, advertising and animation • Figure and Body Image, Body as landscape • Abstract painting and sculpture • Monuments (Maya Lin, Vietnam Memorial; Rachel Whitebread, Holocaust memorial) • Site specific installations • Post- Modern Architecture and Deconstruction (Frank Gehry) 	
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Methods of Evaluation for Determining Grades

Assignment Detail for Blended Course:

Assignments for Blended course - Refer to Rubric(s) in Course Information on Blackboard	Possible Points
In-class discussions and/or Discussion Board Art Analysis Assignments (See Rubric)	150 pts.
Written Assignments (5 @20) including Term Definitions	100 pts.
Museum Visit Report	25 pts.
Art Project	25 pts.
Exams (2) multiple-choice and short answer (100 points each)	200 pts.
Museum Research Paper (See Rubric)	100 pts.
	Total:600

Class by Class Outline for Blended Course:

Week	Topics	Assignments
Week 1	<ul style="list-style-type: none"> • What is art and why we study the history of art? • Methodology of a formal analysis of art. 	<p>Read Introduction and Chapters 14 and 15</p> <p>Watch the recommended videos</p>

	<ul style="list-style-type: none"> • Proto-Renaissance artists in late medieval Italy • Renaissance materials and techniques • Patronage of art and artists • Early Renaissance in Northern Europe 	<p>In-class discussions and/or Discussion Boards (10 points each)</p> <p>Written Assignment: Term Definitions and Essay (20 points)</p>
Week 2	<ul style="list-style-type: none"> • Humanism in Painting and Sculpture • Renaissance Perspective Techniques • Emotion and Naturalism in Renaissance Art • Patrons preference for mythological subjects • Return to Classical Architectural motifs (Palazzo's and Churches) • Illusionistic techniques (foreshortening) in wall and ceiling painting • High Renaissance Masters Genius (Da Vinci, Michelangelo and Raphael) • Venetian Renaissance painting and Mannerism 	<p>Read Chapters 16 and 17</p> <p>Watch the required and recommended videos</p> <p>In-class discussions and/or Discussion Boards (10 points each)</p> <p>Written Assignment: Term Definitions and Essay (20 points)</p>
Week 3	<ul style="list-style-type: none"> • Northern Humanism • Turmoil created by Luther and the Reformation • Self-portrait and secular subjects in Northern Renaissance Art • Symbolism in the art of the Reformation, moral and anamorphic objects • Women artists: Artemisia Gentileschi • Landscape painting • Mannerist elements of the art of El Greco • Dramatic, dynamic Baroque Art and artists in Italy and Spain • Baroque illusionistic ceilings 	<p>Read Chapters 18 and 19</p> <p>Watch the required and recommended videos</p> <p>In-class discussions and/or Discussion Boards (10 points each)</p> <p>Written Assignment: Term Definition and Essay (20 points)</p> <p>Museum Visit Report (25 points)</p>
Week 4	<ul style="list-style-type: none"> • War and Prosperous Trade in Northern Europe • Protestant and Catholic tensions 	<p>Read Chapters 20 and 21</p> <p>Watch the optional videos</p>

	<ul style="list-style-type: none"> • Peter Paul Rubens dynamic religious art • Secular subjects including portraits, landscapes and still life painting • Judith Leyster female painter • Rembrandt's emotional tenebrism • Louis XIV and absolute rule in France • Opulence of Versailles • Rococo, Enlightenment and Neoclassicism 	<p>In-class discussions and/or Discussion Boards (10 points each)</p> <p>Exam 1 (100 points)</p>
Week 5	<ul style="list-style-type: none"> • The Industrial Revolution influence on society and art • Napoleon's Romantic view of himself as Emperor • Romanticism subjects of imagination, exotic locale, insane, dramatic literature, and myth. • Evolution of the Female Nude in Art: Ingres, Manet • Goya's dark paintings; Gericault's Daring Equestrians • Romanticism serving Revolution: Liberty Leading the People • Sublime in the landscape • Expression and emotion in applying color • Realism, photographic experiments • Manet's Olympia; artists should paint reality • Industrial Revolution; coming of the skyscraper • Impressionism, Post Impressionism and Symbolist movement 	<p>Read Chapters 22 and 23</p> <p>Watch the required and recommended videos</p> <p>In-class discussions and/or Discussion Boards (10 points each)</p> <p>Written Assignment. (20 pts) (Term definitions and Essay)</p>
Week 6	<ul style="list-style-type: none"> • Matisse and Fauvism (Color Harmonies) • German Expressionism (The Bridge and Blue Rider Groups) • Primitivism and Cubism (Picasso and Braque) • African Art as influence on Modern Art 	<p>Read Chapter 24</p> <p>Watch the assigned and recommended videos</p> <p>In-class discussions and/or Discussion Boards (10 points each)</p>

	<ul style="list-style-type: none"> • Abstract collage and sculpture • Futurism in Italy • Dada movement • Suprematism and Constructivism • Experiments in Architecture • Armory Show in New York City • American Regionalism • Modern Architecture – Frank Lloyd Wright, De Stijl and the Bauhaus in Germany • Surrealism • Mexican muralists 	<p>Written Assignment (20 pts) (Term definitions and Essay)</p> <p>Art Project (25 points)</p>
Week 7	<ul style="list-style-type: none"> • Sculpture of Giacometti • Garish painting of Francis Bacon • The Abstract Expressionists • Jackson Pollock Gestural Painting • William De Kooning’s Women Paintings • Mark Rothko’s Color Experiments • Post Painterly Abstraction • Helen Frankenthaler’s Color Field Painting • Op Art, Pop Art, Superrealism • Feminist artists; Judy Chicago, Cindy Sherman, and others • Post Modern Architecture; Venturi, Johnson, and Graves • Environmental; Site Specific; Performance, and Conceptual Art 	<p>Read Chapter 25</p> <p>Watch the assigned and recommended videos</p> <p>In-class discussions and/or Discussion Boards (10 points each)</p> <p>Museum Research Paper Due (100 points)</p>
Week 8	<ul style="list-style-type: none"> • Personal and Group Identify • African American Art: Wiley, Basquiat, Faith Ringgold • Gender and Sexuality: Barbara Kruger, Robert Maplethorpe, Kiki Smith • National Identify: Chris Ofili (radically different materials) • Homelessness, Environmental issues • Black consciousness movement 	<p>Read Chapter 26</p> <p>In-class discussions and/or Discussion Boards (10 points each)</p> <p>Final Exam (100 points)</p>

- Collage, mixed media, and sculpture (Koons, Marisol Escobar)
- Influence of media, television, Internet, advertising and animation
- Figure and Body Image, Body as landscape
- Abstract painting and sculpture
- Monuments (Maya Lin, Vietnam Memorial; Rachel Whitebread, Holocaust memorial)
- Site specific installations
- Post- Modern Architecture and Deconstruction (Frank Gehry)

UMass Global's Office of Accessible Education

Students who require disability-related services or accommodations to access their educational experience can register with the Office of Accessible Education (OAE). The Office of Accessible Education (OAE) is committed to ensuring equal educational access and opportunity for all members of our academic community. Students will be provided equitable and reasonable accommodations and services that are in compliance with [Section 504 of the Federal Rehabilitation Act of 1973](#) and the [Americans with Disabilities Act of 1990 \(ADA\)/Americans with Disabilities Act Amendments Act of 2008 \(ADAA\)](#). Registration with OAE is on a voluntary, self-identifying basis. Please visit the [Office of Accessible Education \(OAE\) website](#) for more information about how to register for services, eligibility requirements, and information about potential academic accommodations and services.

Our university is committed to ensuring equal access for all students. Let us know about any accessibility barriers you encounter using any of our online systems or websites by submitting a [Feedback or Accessibility Concern Submission Form](#). We'll do our best to improve things and get you the information you need.

UMass Global's CARES Team

The [CARES team](#) is a campus-wide team of appointed staff and faculty responsible for identifying, assessing, and responding to concerns and/or disruptive behaviors by students, faculty/staff, and community members who struggle academically, emotionally, or psychologically, or who present a risk to the health or safety of the university or its members.

Individuals may refer themselves or other community members of concern by emailing cares@umassglobal.edu or by filling out a referral form [here](#). The CARES Team provides short term

assessment, intervention, support, and recommendations of resources to those referred and engaged in the process.

UMass Global's Title IX Statement

The University of Massachusetts Global strives to maintain and foster a climate that promotes respect and human dignity. Sexual misconduct and relationship violence in any form is antithetical to the university's mission and core values, violates university policies, and may also violate federal and state law. The office of Title IX is primarily concerned for students' safety and well-being and is tasked with investigating all reports of sexual misconduct experienced by our community members. Title IX prohibits sex-based and gender-based discrimination and harassment, which includes discrimination based on pregnancy and/or pregnancy-related complications, parental status, and marital status. Students expecting or experiencing pregnancy-related complications, that may require educational accommodations, should contact the University's Title IX Coordinator and/or the Office of Accessible Education.

The University and Title IX's prohibition of sex discrimination also covers sexual harassment, sexual violence, and any other form of sexual misconduct. We offer options and resources to all students affected by these issues and are committed to providing a fair, thorough, and prompt investigation and adjudication process. If you or someone you know has been impacted by sexual assault, dating, and domestic violence, stalking, or sexual exploitation, please visit the [University's Title IX Resource Page](#) to access additional resources and information.

UMass Global's staff and faculty are tasked with reporting any possible sex or gender-based discrimination or Title IX violations to the University's Title IX Coordinator at civilrightscomplaints@umassglobal.edu.

[Click on this Link to our University Title IX Policy](#)