

ARTH-C1200: SURVEY OF ART FROM THE RENAISSANCE TO CONTEMPORARY

Effective Term

Fall 2026

CC Approval

10/03/2025

AS Approval

10/09/2025

BOT Approval

10/16/2025

COCI Approval

12/10/2025

SECTION A - Course Data Elements**CB04 Credit Status**

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Art History (Master's Degree)	

Subject Code

ARTH - Art History

Course Number

C1200

Department

Art History

Division

Arts and Humanities (ARAH)

Full Course Title

Survey of Art from the Renaissance to Contemporary

Short Title

Survey Art Ren to Contemp

CB03 TOP Code

1002.00 - Art

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

Changes per CCN template + updates.

SECTION B - Course Description

Catalog Course Description

This course provides an overview of art and architecture from the Renaissance to the contemporary period with a focus on art from Europe. The course will further consider global interactions involving this region.

Catalog Course Description Part II

This course is required for Studio Arts and Art History majors.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites

Advisory Prerequisite(s)

Completion of ENGL-C1000 or ENGL-120B with a minimum grade of C or appropriate placement.

SECTION D - Course Standards

Is this course variable unit?

No

Units

3.00

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval

Is this course offered through Distance Education?

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Hybrid	Permanent
Entirely Online	Permanent
Online with Proctored Exams	Permanent

SECTION E - Course Content

Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:

1. Examine and analyze art works according to materials, processes, and visual characteristics.
2. Discern the ways in which specific historical, political, religious and philosophical contexts shape works of art.

Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Identify, examine, and assess representative works of art and architecture from the Renaissance to the contemporary period employing appropriate art historical terminology.
2. Analyze works of art and architecture and critique them in terms of aesthetic, sociopolitical, religious, historical, technological, and cultural contexts in which they were created.
3. Develop critical thinking, information literacy, and problem solving through an engagement with art, architecture, artists, and patrons from the Renaissance to the contemporary period.

Course Objectives Part II

Upon satisfactory completion of the course, students will be able to:

1. Understand the art history canon in the context of European identity, academia and museums, and the intersection of artistic practice with race and gender.

Course Content

This course critically examines the art and architecture of the following periods with an integration of history, theory, aesthetics, and cross-cultural connections:

1. Italian Renaissance and Mannerism
2. Northern Renaissance
3. Baroque and Rococo
4. Neoclassicism, Romanticism, and Realism
5. Major movements of the late 19th Century including Impressionism and Post-Impressionism
6. Introduction to major Modernist movements of the 20th-century
7. A look towards the future: contemporary global considerations

Course Content Part II

1. 15c Italy
 - a. Defining the Renaissance
 - b. Intersection of Humanism and art
 - c. Private and public patronage
 - d. Fresco and tempera painting
 - e. Sculpture as reiteration of Antiquity
2. 15c Flanders
 - a. Private and public patronage
 - b. Development of oil painting as a medium
 - c. Intersection of commerce and art
 - d. Printmaking as transformative technology
3. 16c Art in Italy and Spain
 - a. Papal patronage in Rome
 - b. Venice as intersection of cultures
 - c. Spain and the defense of Catholicism
4. 16c Northern Europe
 - a. Protestant Reformation: the impact on the arts
 - b. Re-emergence of landscape as a subject in painting
5. 17c or Baroque Style
 - a. Italy and Spain and the Counter-Reformation
 - b. Flanders and the Netherlands-emerging art market
 - c. Development of still-life as a subject
 - d. France and absolute monarchy
6. 18c

- a. Rococo and aristocratic patronage
- b. Impact of European Enlightenment in art
- c. Rise of Neo-Classicism in architecture, sculpture, painting
- 7. 19c
 - a. Impact of industrialization, urbanization on making art, audience for art
 - b. Rise of technologies, including photography and cast-iron construction
 - c. Expansion of colonialism
 - d. Romanticism as reaction to Industrial change, as expression of nationalism, as fascination with the Other
- 8. 20c
 - a. Innovation and experimentation in art: Cubism, Fauvism German Expressionism
 - b. Avant garde art and practice: Suprematism, Dada and Surrealism
 - c. Re-defining art: Collage, Readymades, Performance
 - d. Mid-century rise of American Art-Abstract Expressionism
 - e. Pop Art and 1960s consumerism
 - f. Conceptual and Earth Art of the 1960s and 1970s
 - g. Intersection of art and identity: Feminism, Civil Rights, Gay Rights
 - h. Postmodernism and questioning the assumptions of early 20c Modernism
 - i. 1990s to now-new materials, strategies, expanding the definition of art and artists
 - j. Development of the art history canon, specifically as related to European notions of identity, patronage, and the intersection with race/gender
 - k. Role of the gallery/museum system in the understanding and reception of art

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Activity	Small groups explore and assess in-depth a topic covered in lecture. Groups present their findings to peers for further analysis and critique.
Discussion	Students will analyze works of art and connect these to context in course discussion.
Field Trips	Possible Field Trip: Class trip to view important, relevant exhibition of art works at a local San Francisco museum.
Lecture	Image-based lectures which promote all-class and small group discussion of content.
Other	In addition to online lectures with images and voiceover, students will be assigned "field trips" in which they choose local artwork and use tools we cover in class to analyze public art, murals, local studios, museums, galleries. Additionally, discussion boards will be set up and weekly art works posted so that students can together analyze the work and build on one another's comments. Finally, projects will be assigned that direct students out into their local neighborhoods to find intersections of art and local identity.

Online Adaptation

Types	Examples of learning activities
Lecture	A 8-12 minute slide-based lecture video narrated by the instructor, outlines the context for Picasso's use of African material in <i>Les Femmes d'Alger (O. J. R. Version O)</i> of 1906.
Discussion	Using the Canvas Discussions, links to videos about Romanticism accompany a prompt asking students to post examples of the movement in contemporary culture and comment on peers' examples.
Activity	Students create their own "canon" using Canvas Studio, with focus on 5 works + narration.
Individualized Instruction	One-on-one Zoom meetings between instructor and student to discuss final creative project.
Other	In the discussion of landscape as subject, students are assigned to photograph a landscape in their surroundings and apply many of the compositional considerations we covered in landscape painting.

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards

Chat Rooms
 Discussion Boards
 E-mail Communication
 Telephone Conversations
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Other	<p>Methods of evaluation will include:</p> <ol style="list-style-type: none"> 1. Written essays and/or research projects 2. Exam with essay component <p>Methods of evaluation may also include:</p> <ol style="list-style-type: none"> 1. Discussions 2. Objective exams 3. Projects and presentations 4. Quizzes 5. Group Assignments 6. Museum Assignments <p>Methods of evaluation are at the discretion of faculty.</p>

Assignments

Reading Assignments

Readings will be assigned from vetted and scholarly websites such as Smarthistory, Khan Academy, Essays from the Met Museum Heilbrunn Timeline of Art.

For example:

1. Read the Smarthistory article on Felix Gonzalez-Torres' *Billboard of an Empty Bed* and be prepared to discuss the ways in which the artist's work was a critique of the government's inaction during the AIDs crisis.
2. In preparation for our discussion of Modern art and its origins, read "Fossil Fuels, Steam Power, and the Rise of Manufacturing" on Khan Academy website. Consider how industrialization is depicted in works by Claude Monet and JMW Whistler.

Writing Assignments

Reflection writings (short and long form) comparing and contrasting artistic practice across eras or differing political contexts.

For example:

1. After reading the Smarthistory article and watching the accompanying video, describe and analyze in 250-300 words Ai Weiwei's installation *Sunflowers*, particularly as it relates to the Tate Modern's re-imagine turbine gallery.
2. Watch Titus Kaphar's 2018 TED talk and then choose another work by the artist to describe and analyze the artist's strategy, its similarities and differences between your work and the painting featured in the video.

Research-based papers of 5-10 pages that provide opportunity for more in-depth exploration of historic/cultural context.

For example:

1. Research the biography and creative output of Sofonisba Anguissola and discuss how her works reflect gender norms of 16th-century Italy. Write a 5-page paper using vetted, scholar sources and documented with proper citations.
2. In a 6-page research paper, examine the European collecting practices of Japanese *ukiyo-e* prints and their impact on Impressionist style in the 1870s and 1880s.

Outside-of-Class Assignments

Journal entries that invite students to connect works of art we have studied with their use in memes/video games/popular movies.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Janson, H. W.

Title

History of Art

Edition/Version

8th

Publisher

Pearson

Year

2021

Rationale

Required common course numbering textbook.

ISBN #

9780137589562

Material Type

Textbook

Author

Kleiner, Fred S.

Title

Gardner's Art Through the Ages: The Western Perspective, Volume 2

Edition/Version

16th

Publisher

Cengage

Year

2021

Rationale

Common course numbering required textbook.

ISBN #

9798214583334

Material Type

Textbook

Author

Kleiner, Fred S.

Title

Gardner's Art Through the Ages: A Global History Volume 2

Edition/Version

16th

Publisher

Cengage

Year

2020

Rationale

Common course numbering required textbook.

ISBN #

9798214584744

Material Type

Textbook

Author

Stokstad, Marilyn

Title

Art History, Volume 2

Edition/Version

6th

Publisher

Pearson

Year

2022

Rationale

Common course numbering required textbook.

ISBN #

9780137500406

Material Type

Open Educational Resource (OER)

Title

Smarthistory's materials/books (available online and to print out for free)

Publisher

Khan Academy

Material Type

Open Educational Resource (OER)

Author

Smarthistory

Publisher

OER Commons

Material Type

Open Educational Resource (OER)

Author

Smarthistory

Title

Reframing Art History (global perspective) open access

Material Type

Open Educational Resource (OER)

Author

Gustlin and Gustlin

Title

Introduction to Art History, A World Perspective of Art History

Publisher

LibreTexts

SECTION G - Diversity, Equity and Inclusivity

How does your course and/or course outline of record reflect strategies for accommodating and engaging diverse student populations, advancing equitable outcomes, and fostering inclusion for all students?

The class is a zero-textbook cost (ZTC) offering, like all art history classes at NVC, thus improving accessibility to potential students.

At the beginning of the term, the course highlights the social and institutional conditions that created the art history canon, to the neglect of women and artists of color. Special attention is paid to museums and academia, institutions which have, until very recently, upheld the narratives of great European while male artists while hiring few professionals of color.

The class expands the canon to include work Black, Latinx, AAPI, and queer artists.

Other themes include the romanticization of the artist, the rise of artist as celebrity, and the intersection of capitalism and art in the current art market.

Among activities and assessments are opportunities that link historic trends to culture and politics today, thus making material more relevant to students.

Low-stakes assignments enable students to hone analysis skills throughout the semester, replacing the traditional slide id quizzes.

Assignments ask students to connect historic material to their own stories, memories, family history.

Course Codes (Admin Only)

CB00 State ID

CCC000511775

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No