

THE UNIVERSITY OF TEXAS AT DALLAS

Course Information:

AHST 1304-001
Survey of Western Art History: Renaissance to Modern
Fall 2018, Tuesday/Thursday, 1:00 – 2:15 pm
JO 3.516

Instructor's Contact Information:

Dr. Dianne Goode
972-883-6341 dgoode@utdallas.edu
Office: JO 5.306
Office Hours: by appointment

Course Prerequisites: None



AHST 1304-001 Course Description:

This course is an introduction to painting, sculpture, and architecture in the West from the Renaissance to the modern period, including works by Michelangelo, Rembrandt, the Impressionists, van Gogh, Picasso, and many other artists. Art monuments will be studied within their historical, religious, and social contexts, with particular focus on the development of iconography and style.

Class format: Slide-illustrated lectures presented by Dr. Goode

General Education Core Objectives: Students who successfully complete this course will demonstrate competency in the following core objectives:

- **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts and constructing solutions.
- **Communication skills** – Students will demonstrate effective written, oral and visual communication.
- **Teamwork** – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national and global communities.

AHST 1304-001 Course Objectives: The goal of this course is to inspire an appreciation for--and communicate an understanding of--the major works of art produced in the West from the Renaissance through the modern period.

Students will learn:

- **Critical thinking skills:** to identify the major works of art produced in the West from the Renaissance to the modern period; to define the dominant artistic characteristics of each period or movement; to identify the styles of individual artists; and to analyze and critically respond to artworks by synthesizing information learned in the course (assessed via the three exams and museum paper).
- **Communication skills:** to discuss the art historical significance of the major works of art produced in the West from the Renaissance through the modern period (assessed via the three exams and museum paper).
- **Teamwork:** to work in a team to produce projects that focus on the relevance of the art and architecture of the past to today (assessed via the three in-class group projects).

- **Social responsibility:** to foster intercultural competency by synthesizing knowledge about Western cultures and the artwork they produced from the Renaissance to the modern period (assessed via the three exams and museum paper).

Required Textbooks:

Kleiner, Fred S. *Gardner's Art Through the Ages: the Western Perspective*. Vol. 2. 15th ed. Boston: Cengage Learning, 2017.

Cole, Bruce. *The Informed Eye: Understanding Masterpieces of Western Art*. Lanham, MD: Ivan R. Dee, 1999 (on reserve in McDermott Library).

In addition, supplementary handouts will be provided, including a time line, diagram of Greek orders, and list of modern artists and movements.

Requirements and Assignments:

Attendance and assigned reading.

Three exams consisting of slide identifications, comparisons, brief essays explaining the significance of the artworks, short answer questions, and extra credit.

Stylistic analysis of a painting at either the Dallas Museum of Art or the Kimbell Museum; the paper will be approximately 6 pages, and thorough guidelines will be provided.

Three in-class group projects that focus on the relevance of the art and architecture of the past to today.

Grading Policy:

Each exam is 20% of final grade (60% of total grade).

The three in-class group projects are 20% of final grade.

The museum paper (stylistic analysis) is 20% of final grade.

Course and Instructor's Policies:

Class attendance is required and will be recorded at each meeting. In the event of an absence, the student is responsible for obtaining class lecture notes from a classmate.

Make-up exams are given only in rare cases.

Late museum papers are accepted only in rare cases.

Extra credit is offered as part of each exam.

Field Trip Policy:

Students will travel on their own to the Dallas Museum of Art or the Kimbell Museum to fulfill the stylistic analysis assignment.

Comet Creed: "As a Comet, I pledge honesty, integrity, and service in all that I do."

UT Dallas Policies and Procedures: It is every student's responsibility to review UTD's policies and procedures, including academic integrity, attendance, copyright, disability services, email use, religious holy days, and withdrawal from class. See <http://go.utdallas.edu/syllabus-policies>.

NOTE :The course syllabus, requirements, and calendar are subject to change at the discretion of the Professor.

The University of Texas at Dallas, AHST 1304-001, Fall 2018, Course Calendar
Dr. Dianne Goode

Aug. 21 Introduction

Aug. 23 DAWN OF THE RENAISSANCE: THE 13TH AND 14TH
CENTURIES IN ITALY
Kleiner, Introduction and chap. 14

Aug. 28 DAWN OF THE RENAISSANCE CONTINUED
Kleiner, chap. 14 continued
Cole, chap. 8 and chap. 9

Aug. 30 THE EARLY RENAISSANCE IN ITALY: THE 15TH CENTURY
Kleiner, chap. 16: Architecture

Sept. 4 THE EARLY RENAISSANCE IN ITALY: THE 15TH
CENTURY CONTINUED
Kleiner, chap. 16: Sculpture
Cole, chap. 10

Sept. 6 THE EARLY RENAISSANCE IN ITALY: THE 15TH
CENTURY CONTINUED
Kleiner, chap. 16: Painting

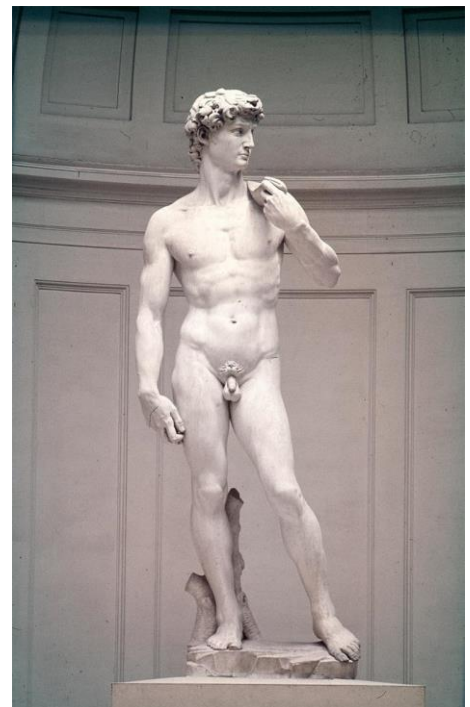
Sept. 11 15TH-CENTURY ITALIAN PAINTING CONTINUED
THE EARLY RENAISSANCE IN NORTHERN EUROPE
Kleiner, chap. 15
Cole, chap. 11

Sept. 13 **IN-CLASS GROUP PROJECT**
THE HIGH RENAISSANCE
Kleiner, chap. 17
Cole, chap. 12 and chap. 13

Sept. 18 EXAM 1

Sept. 20 THE HIGH RENAISSANCE CONTINUED
Kleiner, chap. 17
Begin discussion of Stylistic Analysis.

Sept. 25 LATE RENAISSANCE AND MANNERISM
Kleiner, chap. 17
Cole, chap. 16



Sept. 27 THE RENAISSANCE IN VENICE
Kleiner, chap. 17
Cole, chap. 14
NORTHERN EUROPE AND SPAIN, 1500-1600
Kleiner, chap. 18
Cole, chap. 15



Oct. 2 BAROQUE ART IN ITALY
Kleiner, chap. 19
Cole, chap. 17 and chap. 19

Oct. 4 BAROQUE ART IN ITALY CONTINUED
Kleiner, chap. 19

Oct. 9 BAROQUE ART IN SPAIN, FRANCE, FLANDERS
Kleiner, chap. 19 and chap. 20
Cole, chap. 18 and chap. 20

Oct. 11 BAROQUE ART IN HOLLAND AND ENGLAND
Kleiner, chap. 20
Cole, chap. 21



Oct. 16 STYLISTIC ANALYSIS DUE
IN-CLASS GROUP PROJECT
THE EIGHTEENTH CENTURY
Kleiner, chap. 21
Cole, chap. 22
NEOCLASSICISM
Kleiner, chap. 21
Cole, chap. 23

Oct. 18 ROMANTICISM
Kleiner, chap. 22
Cole, chap. 24

Oct. 23 EXAM 2

Oct. 25 REALISM
Kleiner, chap. 22

Oct. 30 IMPRESSIONISM
Kleiner, chap. 23



Nov. 1 IMPRESSIONISM CONTINUED
Kleiner, chap. 23

Nov. 6 POST-IMPRESSIONISM

Kleiner, chap. 23

Cole, chap. 26

Nov. 8 POST-IMPRESSIONISM CONTINUED

Kleiner, chap. 23

Nov. 13 IN-CLASS GROUP PROJECT

FAUVES AND EXPRESSIONISM

Kleiner, chap. 24

Cole, chap. 25

Nov. 15 CUBISM AND ABSTRACT ART

Kleiner, chap. 24

Cole, chap. 28

Nov. 20 FALL BREAK--NO CLASS

Nov. 22 THANKSGIVING HOLIDAY—NO CLASS

Nov. 27 ABSTRACT ART CONTINUED; DADA AND

SURREALISM

Kleiner, chap. 24

Nov. 29 ART SINCE 1945 and CONTEMPORARY ART

Kleiner, chap. 25 and chap. 26

Cole, chap. 29, chap. 30, chap. 31, and chap. 32

Dec. 4 Conclusion

Dec. 6 EXAM 3

