



Course Number, Title and Credits

ARTU 261 - Renaissance to Modern Art - 3 credits

Course 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.

Course Learning Outcomes

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.

Required Textbooks

Marilyn Stokstad, Art History, vol. 2, paperback 6th ed. (2018).

Letter Grade/Percentage Equivalent

Grades are determined on a straight-scale basis using the following scales.

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

Methods of Evaluation for Determining Grades

Assignment Detail for Course:

Assignments	Possible Points
Module Review Quizzes (10)	400
Reflection Paper	200
Midterm Exam	200
Final Exam	200
Total Points Possible in Course	1000

Reflection Paper

Students will write a Reflection Paper of 2 full double-spaced pages on a work of art or an art movement selected from an instructor-provided list. The list of approved topics and objects will be posted on the course site.

Purpose: This paper develops your skills in visual analysis, historical contextualization, and critical writing.

Required components:

- Object information: artist (if known), title, date, medium, dimensions (if available), and current location/collection.
- Visual(formal) analysis: subject matter and key formal elements and principles of design (composition, line, color, space, texture, light, etc.).
- Style and historical context: relate the work to its artistic movement, patronage, religious/political context, and intended audience.
- Display and curatorial critique: analyze how the object is presented (museum/gallery setting, lighting, placement, labels) and evaluate curatorial choices.
- Evidence and writing: support claims with specific visual observations and appropriately cited sources.

Sources and citation: Use the course textbook plus at least two additional scholarly sources (museum essays, peer-reviewed articles, or academic books). Cite all sources using Chicago-style footnotes (or another instructor-approved citation style) and include a Works Cited/Bibliography.

Format and submission: 2 full pages of text (not including bibliography), 12-pt Times New Roman, double-spaced, 1-inch margins. Submit as .doc/.docx or PDF.

Module review quizzes and exams

This course includes ten short module review quizzes and two exams. They are designed to help you check your understanding of the key terms, images, and concepts in each module.

The Midterm Exam covers Modules 1-6 and includes image identifications, fill-in-the-blank items, short answers, and extended answers. The Final Exam is cumulative (Modules 1-10) and will be proctored online.

Outline for Course (Tentative):

Module	Topics&Assignments
Module 1	<p>CH. 18, Fourteenth-century Art in Europe</p> <ul style="list-style-type: none"> ● Why Does Art History Matter? ● Florentine Painting: Cimabue and Giotto ● Sienese Painting: Duccio <p><i>Suggested Reading: Stokstad, 543-63</i></p> <p>Quiz 1</p>
Module 2	<p>CH. 20, Renaissance Art in Fifteenth-century Italy (1)</p> <ul style="list-style-type: none"> ● Early Renaissance: The Rise of the “Artist” in Renaissance Italy <p><i>Suggested Reading: Stokstad, 553-83</i></p> <p>Quiz 2</p>
Module 3	<p>CH. 20, Renaissance Art in Fifteenth-century Italy (2)</p> <ul style="list-style-type: none"> ● High Renaissance: Michelangelo, Raphael, Leonardo, and Donatello ● “masters” of the Renaissance (the Teenage Mutant Ninja Turtles!) <p><i>Suggested Reading: Stokstad, 619-56</i></p> <p>Quiz 3</p>
Module 4	<p>CH. 21, Sixteenth-century Art in Italy</p> <ul style="list-style-type: none"> ● Northern Italy ● The Colorists of Venice ● Mannerism <p><i>Suggested Reading: Stokstad, 629-33; 662-79; 696-7; 759-60; 783; 792-3</i></p> <p>Quiz 4</p>
Module 5	<p>CH. 19, Fifteenth-century Art in Northern Europe</p>

	<ul style="list-style-type: none"> ● Naturalism and Detail in Northern Painting and Printmaking ● Northern Renaissance ● Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, Hieronymus Bosch <p><i>Suggested Reading: Stokstad, 575 – 580, 582 – 593</i></p> <p>Quiz 5</p>
Module 6	<p>CH. 22, Sixteenth-century Art in Northern Europe and the Iberian Peninsula</p> <ul style="list-style-type: none"> ● Art and Architecture of the European court ● The Spanish Armada ● Formal Court Portrait ● Myth and Allegory: Peter Paul Rubens ● Court Portraits of Spain: Velazquez ● Court Artists and Portraits of France <p><i>Suggested Reading: Stokstad, 691 – 694, 703 – 723</i></p> <p>Quiz 6 Midterm Exam</p>
Module 7	<p>CH. 23, Seventeenth-century Art in Europe (1)</p> <ul style="list-style-type: none"> ● Art and the Church: The Reformation and Baroque Art ● Baroque versus Renaissance ● Caravaggio and Bernini ● Martin Luther: Protestantism <p><i>Suggested Reading: Stokstad, 687-92; 708-19</i></p> <p>Quiz 7</p>
Module 8	<p>CH. 23, Seventeenth-century Art in Europe (2)</p> <ul style="list-style-type: none"> ● The Dutch Golden Age and Tulip-mania ● Civic Pictures in the Dutch Republic: Rembrandt, Frans Hals ● Northern Baroque v. Southern Baroque ● Genre Painting: De Hooch, Vermeer <p><i>Suggested Reading: Stokstad, 735-64; 773-75; 805-6</i></p> <p>Quiz 8 Reflection Paper</p>

<p>Module 9</p>	<p>CH. 30, 18th Century European and American Art</p> <ul style="list-style-type: none"> ● Enlightenment Order and Rococo Splendor in the 18th Century ● The 3 R's: Revolution, Romanticism, and Realism ● Jacques-Louis David, Revolution, and Neo-Classicism ● From Neo-Classicism to Romanticism ● Napoleonic Spain: Goya ● England in the early 1800s: John Constable, J.M.W. Turner ● The Rise of Realism: Gustave Courbet, Millet <p><i>Suggested Reading: Stokstad, 951-60; Stokstad, 967-69; 972-82; 979-82; 985-1009</i></p> <p>Quiz 9</p>
<p>Module 10</p>	<p>CH. 31, Mid to Late Nineteenth Century Art in Europe and the United States</p> <ul style="list-style-type: none"> ● The Making of a Modern World ● Academic Art and the Paris Salon ● Impressionism and the Art of Modern Life, Monet, Manet, Degas, Mary Cassatt, Renoir Neo-Impressionism: Seurat and Post impressionism: Van Gogh ● Northern France: Primitivism and Symbolism: Gauguin ● South of France: Cézanne <p><i>Suggested Reading: Stokstad, 1009-1076</i></p> <ul style="list-style-type: none"> ● Bridging High and Low: Cubism, Collage, Expressionism, Fauvism, Futurism, Dada and Avant-garde <p><i>Suggested Reading: Stokstad, 1076-82; 1088-91</i></p> <p>CH. 32, Modern Art in Europe and the Americas</p> <ul style="list-style-type: none"> ● International Modernism <p><i>Suggested Reading: Stokstad, 1082-87; 1091-1118</i></p> <ul style="list-style-type: none"> ● Art Between the Wars in Europe ● American Art and Abstract Expressionism ● Art Between the Wars in the Americas ● Postwar Art in Europe and the Americas ● Conceptual Art and Contemporary Art <p><i>Suggested Readings: Stokstad, 1091-1099; 1111-18; 1126-41</i></p> <p>Quiz 10 Final Exam</p>

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.

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](#)