



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

Also listed as: ARTH-C1200H

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

ARTH - Art History

Course Number

C1200

Course Title

Survey of Art from the Renaissance to Contemporary

Short Title

Art Renaiss to Contemp

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online



Does the DE also apply to the Honors section?

Yes

Honors component will meet synchronously (face-to-face or moderated through online technology such as Zoom)

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course**
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional**
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course**

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Honors / Non-honors

ARTH-C1200H

C-ID (Admin Only)

C-ID ARTH 120

CB 00

CCC000216489

Course Title

Survey of Art from the Renaissance to Contemporary - Honors

Approved Cal-GETC Area

AREA-3A

Approved Second Cal-GETC Area

Approved Third Cal-GETC Area

C-ID (Admin Only)

C-ID ARTH 120

Catalog 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.



Codes

TOP Code (CB 03)

1001.00 - Fine Arts, General

CIP Code

50.0703 - Art History, Criticism and Conservation.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Art (Masters Required)	Or
Art History (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective
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.
4. Identify works of art that critique the historical narratives surrounding themes along the lines race, gender, identity, religion, nationality, and various intersections of each.

Honors Objectives

1. Develop an appreciation and awareness of the roles art and architecture have in influencing, shaping, expressing and providing commentary on cultural, social and political structures of power.
2. Research on topics related to art and architecture through the use of primary and secondary sources.
3. Evaluate source material and engage in small group discussions to examine art and architecture within the broader context of historical events.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will identify and define the formal and stylistic elements of art using proper art terminology.
2. Students will discuss the historical, political and/or religious contexts of works of art.

3. Students will analyze the style of various art forms, distinguish the stylistic differences between time periods and/or movements, and identify stylistic influences.

Content

Course Lecture 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

CCN Expanded Lecture Content

1. Industrial Revolution
 - a. Photography
 - b. Plastics
2. Identity-Based Art
 - a. Feminist Art
 - b. Queer Art
 - c. Chicano Art
 - d. Harlem Renaissance

Honors Content

The honors section for ARTH-C1200 will cover all of the same material as the regular section and will additionally require a higher level of critical analysis and focus culminating in a written research paper or presentation project. The subject of art and architecture will be presented within the context of cultural and religious traditions, its relationship within social and political structures of power and outside influences. Instructors are encouraged to select topics relevant to recent scholarship and their individual specialties.

Some possible topics are:

1. The Trevi Fountain
2. Mannerism
3. Secular Themes in Art
4. Pop Art

Methods of Instruction

Method

Discussion

Integration

Class discussions will engage students in the process of visual analyses and comparisons of significant works of art and architecture. Graded online discussions will be used to encourage critical analysis of works of art and architecture within a broader context.

DE Adaptations for MOI

Online discussions, via threaded discussion boards hosted by the course management system (CMS), will take place on a regular basis. The discussions will facilitate critical analysis of works of modern art, and of aesthetic issues raised by critics and art historians.

Students will log into the CMS to access the outlined discussion board. Students will respond to the posted prompt in the discussion board and reply to peers in the frequency stated in the prompt. This tool will be made fully accessible to all students.

Method

Lecture

Integration

Lectures by the instructor on specific topics related to art media, style, aesthetics, art theory, criticism, and artists. Students will be introduced to varied artworks across a broad spectrum of cultures and artists. There will be a particular emphasis placed on examining and critiquing the historical exclusion of artists based on their race, gender, nationality, and other non-dominant categories within Western Art History.

DE Adaptations for MOI

Lectures will be replaced by text, videos, images posted via the CMS. Some instructional material will include readings, videos, and material outside the course shell, which students will be directed to via links. Using the CMS students will have access to text, videos, images, and other needed materials/information. This access will be meet accessibility requirements.

Method

Reading

Integration

Readings in the assigned text will familiarize students with modern artists, styles, specific examples of art, architecture, and art theory, philosophy, and criticism. Readings will expose students a historical framework for how art has been traditionally valued as well as a contemporary critique of that culture and how it has evolved.

DE Adaptations for MOI

Readings provided to the student in the CMS will familiarize students with modern artists, modernist ideas, styles and works of art and architecture. Students will submit a short summary about readings through the MSJC CMS once completed.

Additional Methods of Instruction for Honors

Honors students will have a minimum of 3 meetings with the instructor to discuss ongoing projects, readings and in-class discussion topics. These meetings may take the form of Face-to-Face sessions, Online meetings or telephone conversations at the discretion of the individual instructor and the course format (Face-to-Face/Hybrid/DE). These meetings are intended to cover a variety of ongoing topics but could include the following:

- Research Progress
- Discussions on any additional assigned readings
- Broader discussions about the history of art in the appropriate eras.
- Problem-solving workshops for additionally assigned projects

Field trips (physical is optional, but virtual is good too) to museums to directly engage with relevant works of historical and contemporary art.

Interviews with living artists, or their representative galleries to obtain more first-hand information related to the individual artists and the works they have created.

Service learning project by volunteering at local art gallery or library.

Methods of Evaluation**Method**

Exams/Tests

Integration

Students will take a midterm and final exam, both of which will include a combination of identifying the title, medium, style, and characteristics of projected images, and short answer questions concerning art vocabulary, styles, and characteristics of historical art. The exams will also include a choice of essay questions asking students to discuss and describe the subject matter, characteristics, and styles of significant works of art. Exams and quizzes/tests will vary in format throughout the course in response to diverse learning styles. These may include visual analysis, compare and contrast, multiple choice, and descriptive responses.

DE Adaptations for MOE

Online exams will be posted as assignments via the CMS. Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. . Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Papers

Integration

Research papers will be assigned that require students to examine the impact of art history through the artwork, artists, cultures, methods, industries, and other factors that affect a contemporary interpretation of the artwork. Students will be assessed on effective written communication, their ability to accurately analyze the visual themes and styles of the works of art, and the appropriate use of scholarly resources. Students will be additionally evaluated on providing cultural critique for their chosen topic along lines of race, gender, politics, religion, etc.

DE Adaptations for MOE

Using the accessible tools in the course management system, assignments will be graded on an established rubric that evaluates the accuracy, cohesiveness, and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

CCN Methods of Evaluation

Methods of evaluation will include:

1. Written essays and/or research projects
2. Exam with essay component

Methods of evaluation may also include:

1. Discussions
2. Objective exams
3. Projects and presentations
4. Quizzes
5. Group Assignments
6. Museum Assignments

Methods of evaluation are at the discretion of faculty.

Evaluation of Honors assignments

Honors students must successfully complete the regular course and honors assignments to receive honors credit. Evaluation of Honors Enrichment assignments will be judged on the following;

1. Correct and accurate identification of styles and media
2. Effective and observant descriptions of works of art
3. Discussion and correct identification of symbols and iconography

4. Completeness and depth of discussion
5. Identifying and properly citing sources used in research
6. Proper use of grammar and syntax.
7. Written assignments will be evaluated for accuracy, ability to position art and architecture within a religious, cultural and social/political context, correct use of terminology and evidence of sustained observation and critical thought.

Assignments

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Analysis and Comparison Essay. Compare the following two paintings:

The Damned Cast into Hell, by Luca Signorelli, 1499 - 1502, San Brizio Chapel, Orvieto, Italy, and The Last Judgement, by Michelangelo Buonarroti, 1536–1541, Sistine Chapel (altar wall) Vatican City, Italy.

General Guidelines:

Carefully observe and reflect on the two paintings. Examine compositional arrangement, directional movement, portrayal of subject matter, foreshortening, contrapposto, color, spatial illusion, volume and scale. Consider how the formal elements and subject in each prompt a different viewer experience.

Respond to the following prompts: (Go beyond the most obvious elements and characteristics to discover something more nuanced).

1. Describe two significant elements or characteristics that both paintings share that are representative of the Italian Renaissance.
2. Describe two significant elements of characteristics that are unique to each painting and which demonstrate individual stylistic differences.
3. Describe the emotional tone of each painting. Imagine that you are on location looking at these works in person. Consider the scale and proportions of each painting, the viewer position in relationship to it and the way subject of the Last Judgment is expressed in each.

Word Count is 200 - 300 words

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Assignment Type

Reading

In-class and/or outside of class

In-class

Outside of class



Formative or Summative

Formative

Assignment

Please read the following article: "Taking the Measure of Sexism: Facts, Figures, and Fixes" by Maura Reilly in ARTnews.

Link to article: <https://www.artnews.com/art-news/news/taking-the-measure-of-sexism-facts-figures-and-fixes-4111/>

This short article analyzes the statistical reality of how women have been historically represented in the art world and how that has changed (for better or for worse?). As you read through this article, you will want to take notes on the following:

-How has the data changed with respect to women in solo shows throughout the world in the past 25 years?

-What are the reasons the author offers for why women are underrepresented?

-What are the proposed solutions to these issues outlined in the article?

Bring your answers to these questions to class for a discussion about the state of women in the art world.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Honors Assignments

Assignment

Students will complete regular course assignments for ARTH-C1200, and will be graded according to the standards used for the rest of the class. In addition students will be expected to complete one of option A, B or C.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

The research projects requires in-depth scholarly research that uses appropriate resources such as scholarly articles or texts. This requires a great deal of attention and time as the works may have varied source material. The rigor of sorting through the source material and arranging it into a written paper that analyzes the work with an original point of view while clearly communicating detail is consistent with more advanced art research.

Assignment

A. Students will complete a research paper 8-12 pages long, typed, double-spaced on a topic selected by the student in collaboration with the instructor. Examples of art and architecture may be selected from the periods, artists and geographical areas covered within the course content. A minimum of 6 sources of academic quality will be used in the development of the paper. Potential options for the paper include; Violence against women depicted in Baroque and 21st century art, Foliage and its hidden meaning in painting, and contrast between reductive and additive processes in sculpture.

Required or Optional

Optional

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

The research projects requires in-depth scholarly research that uses appropriate resources such as scholarly articles or texts. This requires a great deal of attention and time as the works may have varied source material. The rigor of sorting through the source material and arranging it into a written paper that analyzes the work with an original point of view while clearly communicating detail is consistent with more advanced art research.

Assignment

B. Students will prepare and complete a 15-20 minute presentation to the class using the material and conclusions generated through the research constructed from option A. The project will be presented to either the class as a whole or to another instructor-approved venue. Examples of art and architecture may be selected from the periods, artists, and geographical areas covered within the course content.

Required or Optional

Optional

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

The research projects requires in-depth scholarly research that uses appropriate resources such as scholarly articles or texts. This requires a great deal of attention and time as the works may have varied source material. The oral component of the project will demonstrate clear communication and a comprehensive understanding of the research topic as presented to the class.

Assignment

C. Students will develop an analysis of a work of art that is primarily based on an in-person, on-site experience of the work. This will take the form of either a 6-8 page paper with additional supporting images or a 15-minute slide presentation to the class. Some examples include; 'In the Blink of An Eye' by Xu Zhen at the Museum of Contemporary Art Los Angeles, The Walt Disney Concert Hall by Frank Gehry, or 'The Treachery of Images' by Rene Magritte at the Los Angeles County Museum of Art. The analysis of the work will include the following areas of reflection:

Required or Optional

Optional

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

The research projects requires in-depth scholarly research that uses appropriate resources such as scholarly articles or texts. This requires a great deal of attention and time as the works may have varied source material. The rigor of sorting through the source material and arranging it into an oral presentation that analyzes the work with an original point of view while clearly communicating detail is consistent with more advanced art research.

Course Materials**Textbooks**

Textbooks (most recent editions)

- Janson, H. W. History of Art.
- Kleiner, Fred S. Gardner's Art Through the Ages: The Western Perspective, Volume 2
- Kleiner, Fred S. Gardner's Art Through the Ages: A Global History, Volume 2
- Stokstad, Marilyn. Art History, Volume 2

Open Educational Resources

- Smarthistory's (Khan Academy) materials/books (available online and to print out for free)
- Smarthistory OER Commons
- Smarthistory Reframing Art History (global perspectives) open access



- Gustlin and Gustlin. Libretex, Introduction to Art History, A World Perspective of Art History
 - Met Heilbrunn Timeline of Art History
- These are representative texts. Texts used by individual institutions and individual instructors will vary.

Class Size Information

Class Size

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The course content will examine the evolving role and ultimately diminishing role the Roman Catholic Church plays in housing, shaping, and funding art in Europe. The material will examine how the Renaissance was funded through colonial practices exploiting the resources of other cultures without representing their contribution. Students will also question the canon that has not been historically inclusive to non-Western art in addition to artists who have been marginalized based on class and gender. Consideration will be given to the representation of individuals portrayed based on concepts of "otherness" that furthered cultural biases and ideas of exclusion. This course encourages students to critique this visual tradition through theory such as post-colonial ideas that promote multiple perspectives through art and dialogue. These cultural concerns through art history and theory will be discussed in their contexts and give students critical tools to consider inclusion. There will also be consideration of cultural shifts in the contemporary art world that align more with the ideals of diversity, equity, and inclusion. Through representative examples, students will discuss the increasing awareness of global art and current efforts in academia to distance contemporary work from previous ideas about restrictive canons and established standards. Students will consider this trajectory beginning with modern artistic movements and consider developments through contemporary art with an emphasis on diversity and inclusion.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

This course includes formative and summative assignments and evaluation formats that scaffold student learning with concern for different learning styles and diverse cultural backgrounds. Written activities such as visual analysis and term papers encourage research and the development of critical perspectives as a way to promote individual agency. Student-led discussions that can be posted on Canvas or delivered in hybrid formats encourage active dialogue and interaction. Museum visits may be in person or virtually online and support awareness of culture, gender, and political context through local and global art. Project-based assignments encourage creative and authentic approaches to engaging with content. Collaborative work that includes peer reviews of written assignments or projects encourages discourse among students as they empower each other through interaction. This combined approach to assignments and assessments with resources such as rubrics provides engagement and opportunities for achievement through multiple learning formats. Instruction and content are varied and respond to concerns about equity and inclusion. The use of Open Educational Resources includes essays and texts through accessible content that promotes an equitable course without additional material fees. Visual media includes

videos and recorded lectures as platforms such as Canvas enable students to access content interactively through technologically engaging formats. Primary and secondary sources in addition to theoretical approaches encourage critical perspectives for a deep understanding of the contexts of art. Course content reinforces a commitment to diversity and inclusion within the chronology of modern through contemporary artistic movements with consideration of cultural and gender dynamics from critical perspectives.

Interactions

Explain how the course will incorporate student-to-student interaction.

Student to Student contact will be incorporated in each class session through collaborative group critique sessions of artwork from the time period of the Renaissance to the 21st century. Students will be presented with examples of artwork and must be able to identify key visual elements and historical facts through collaborative discussion and real time research. In online discussion forums, students will provide this feedback individually in their initial post, but will respond to peers by adding to what is presented and offering revisions to that information as necessary.

Explain how the course will incorporate instructor-to-student interaction.

Instructor to Student interactions will be varied. There will be in-class slide lecture presentations with visual and contextual information provided directly to the students about artwork from this time period. There will be interactions between instructor and students through informal discussions that happen during the lecture sessions as students raise relevant questions. The instructor will interact with online students through discussion board comments and gradebook comments.

Explain how the course will incorporate student-to-content interaction.

Student to Content interactions will occur primarily through several written essays and research papers on the topics covered in the Renaissance to the 21st century in art. Students will also have the opportunity to orally present their synthesized ideas on art topics to the class. These presentations are intended to offer a student-centered cultural reflection on the artwork of the 19th and 20th century artwork that still impacts contemporary art today.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Student to Self interactions are strategically placed throughout the course to allow for the student to really reflect on their own understanding of the artwork studied in the course. This is particularly important as the course moves into the Industrial Era and the modernity of art. The metacognitive reflections ask the student to understand the intersection of historical and contemporary themes in art and why that is important.

Key: 207