

Department: Art & Art History

Course No.: 123

Credits: 3

Title: Introduction to Western Art II: The Renaissance to the Present, a World Perspective.

Contact: Robin Greeley

Content Area: CA1- Arts and Humanities

Diversity: CA 4 International

Competency Group: None

Catalog Copy: ARTH 123: Introduction to Western Art II: The Renaissance to the Present, a World Perspective. 3 credits. Either semester. Instructors: Robin Greeley & Michael Orwicz. Lecture with discussion groups. Survey of Western art (15c-21c) within a global perspective. Explores transformations in Western art, in relation to the West's fundamental interconnection with non-Western societies.

Course Information:

1a) Course goals & objectives. This course examines the development of Western visual arts within a global perspective. It explores transformations in the forms, and the social, political and cultural functions of visual culture, in relation to the West's fundamental interconnection with societies, economies and cultures, from the 15th to the 21st centuries. The course won a GEOC grant in 2005, and is scheduled for implementation in Fall 2006.

1b) Course requirements 100-level undergraduate lecture course. Designed for approximately 125 students, but scalable upward to 275 students, depending on TA support for grading and sections. The 3-credit course will be taught weekly in two lecture periods of 50 minutes each, and one discussion section of 50 minutes. Grading will be based on essay-format exams, short written assignments and discussion participation. New WebCT and digitalized imaging technologies (ArtStor, digital image scans, etc.) will be introduced to enhance classroom instruction and student study capabilities.

Midterm 30% Final 40 % Short written assignments: 20% Class participation 10%

Meets Goals of Gen Ed: We aim not merely to introduce students to a variety of societies and cultures, but also to give them insight into the historical framework within which such diversity developed. We aim to give students the opportunity to actively learn and discuss these ideas, so that they can become more intellectually sophisticated and articulate, and thus more capable of making informed critical judgments about the world around them. In a phrase, we aim to teach our students in a manner that will help them become better, more knowledgeable and socially-conscious people well-prepared for the challenges of their role as world citizens.

CA1 Criteria: Through lectures, discussion sections and short written assignments, students will engage critically with the various practices and processes of visual representation as they have intersected with diverse historical, social and political conditions from the 15th century to the present. Rather than artificially separating and opposing the cultural development of the 'West' to the category of 'non-West,' this course investigates their historical interdependence. Key to our approach is to engage students exploring visual images not merely as a means of 'illustrating' history, but as a crucial mode through which the major social transformations in the modern period could/can be imagined, assessed and critiqued.

CA4 Criteria: This course addresses the essential goals of Group IV of the General Education guidelines. Investigating the history of Western art as part of the cross-cultural interconnections and socio-economic interdependencies that shaped Europe's growth will significantly expand students' perceptions of their own cultural heritage and its connections to the longer historical process of globalization.

1. Emphasize that there are varieties of human experiences, perceptions, thoughts, values, and/or modes of creativity; This course explores the historical development of Western visual arts within a global perspective. It encourages students to critically understand the variety and evolution of European cultural and artistic traditions -- and subsequently those of the United States (i.e. the "Western Arts")— as fundamentally and inextricably linked to the social, economic and cultural transformations of the Non-Western world from the Renaissance onward.

2. Emphasize that interpretive systems and/or social structures are cultural creations; The course teaches students to analyze visual imagery that is often taken to be ideology-free —e.g. photographs, scientific drawings, even aspects of cognitive perception such as perspectival vision -- as socially conditioned.

The course also examines the role visual culture plays in arenas conventionally thought to be distinct, eg. international trade; international politics (e.g. the intimate relationship between Renaissance art and the rise of banking; Dutch trade in the Indies and visual practises of mapping and painting)

3. Consider the similarities that may exist among diverse groups; This course encourages students to think about similarities between groups, as well as difference. In particular, it guides students toward a nuanced understanding visual of practises of transculturation and hybridity, as these are indications of larger social transculturation.

4. Develop an understanding of and sensitivity to issues involving human rights and migration; This course examines the issue of human rights through the history of European participation in the conquest of Africa and the Americas , from 1492 to the present in relation to cultural production. It particularly treats the issue of human rights in relation to the slave trade in Africa and the Americas , and how culture can be an effective mode of response to human rights abuse situations, as well as how hegemonic culture can, conversely, be used as a tool for human abuse.

5. Develop an awareness of the dynamics of social, political, and/or economic power in the context of any of the above four items. This course examines how cultural production both

influenced and was influenced by economic trade and political relations between Europe/U.S. and Asia, Africa and the Americas .

6. Courses meeting the international requirement must focus on a group(s) outside of the United States or on cultural continuities and transformations. This course examines European (15-21c) and (19-21c) U.S. artistic production in relation to social, economic and cultural production of a wide range of other countries, including those of Asia, the Americas and Africa .

Role of Grad Students: Graduate student assistants, drawn from the MA program in Art History, will be responsible for leading discussion sections and teaching students how to use new web-based digital imaging services (ArtStor, etc.) to provide a much enhanced pedagogical environment. GA preparation for teaching is an inherent aspect of the MA in Art History, and involves close supervision from the Art History professor(s) in charge of the designated course. Preparation thus includes a strong previous knowledge of the history, theory and methodologies used in the course itself, as well as a strong previous preparation in language and writing skills. Supervision includes weekly meetings between professor(s) and GAs, as well as classroom visits and evaluation sheets.