

**Western Painting: from Renaissance to Impressionism**  
**Course Syllabus and Class Schedule**

Lecturer:	<b>Anna KWONG</b>	TA:
Lecture hours:	Mon, Wed 12:00-13:20	Office hour:
Venue:	LT-H	Email:
Office hours:	Mon 16:00-17:00*	Office:
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Office:	Room 6404 (inside CEI)	*or by appointment

**Course Description**

The course is an in-depth study of the styles and characteristics of Western painting from 1400 to 1900. Students will be introduced to the methodologies of the subject, i.e. socio-historical, iconographical, thematic, technical and material analyses of the masterpieces from different countries and epochs, and will have the chance to apply their knowledge to a small scale research of a relevant topic.

**Class Schedule**

**FEBRUARY**

Monday		Wednesday		Week
10	Introduction & Brief Chronology	12	Terminology & Research Method	1
17	Early Renaissance I	19	Early Renaissance II	2
24	Northern Renaissance I	26	High Renaissance	3

**MARCH**

Monday		Wednesday		Week
2	School of Venice & Mannerism	4	Northern Renaissance II	4
9	Baroque I <b>Presentation topic due</b>	11	Baroque II	5
16	Baroque III	18	Rococo	6
23	18 <sup>th</sup> Century English Painting	25	Neoclassicism	7
30	Romanticism I			8

**APRIL**

Monday		Wednesday		Week
		1	Romanticism II	8
6	The Pre-Raphaelites	8	French Realism	9
13	<b>Holiday</b>	15	Impressionism I	10
20	Impressionism II	22	Neo & Post-Impressionism	11
27	<b>Presentations 1,2,3</b>	29	<b>Presentations 4,5,6</b>	12

**MAY**

Monday		Wednesday		Week
4	<b>Presentations 7,8,9</b>	6	<b>Course Revision &amp; Final Exam Announcement</b>	13

Exam Period: 16/5-28/5

**Intended Learning Outcomes**

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

1. know the most important Western painters and their works from 1400 to 1900
2. understand the cultural background and values of the creation of the artworks
3. analyse the stylistic characteristics of each epoch according to the methodologies of art history
4. work in a team to research in a chosen topic, and organize and present their findings in a presentation and a report
5. reflect and express their views on the presentations of their classmates

**Assessment of Student Learning:**

Students are expected to participate actively in class and work thoroughly on their group research topic. They should have an insight into the key concepts in art history and relate painting to the general development of Western culture, and be able to give comments on other presentations.

a) Project Presentation	25%
b) Project Report	25%
c) Final Exam	40%
d) Comments on Project Presentations	10%

**a) Project Presentation**

**Topic decided by: March 9, 2020 (Mon) in class**

Students will be divided into small groups after the add/drop period. Each group has to work on one research topic, give a **20-minute oral presentation** and submit a **written report**. Groups will be assigned timeslots to consult the instructor individually and report their research progress.

**b) Project Report**

**Submission deadline: one week after presentation**

For fair assessment of students' work, the "**Division of Labour**" should be stated clearly in the report. The report is a research paper and complete referencing according to international academic practice is required.

**c) Final Exam**

Students have to write essays to elaborate on concepts and knowledge of artworks they have learnt in the course. The duration of the exam is **2 hours**.

**d) Comments on Project Presentations**

To foster an interactive learning environment, students are expected to pay attention to and write comments on project presentations by their classmates.

**Compulsory Museum/Gallery Visit**

A visit to an art exhibition in a local museum/gallery will be organized and announced in due course. Participation is compulsory. **5% will be deducted from absentees.**




**Peer Evaluation**

Students will be asked to give peer evaluation of their groupmates at the end of the course.



**HKUST CANVAS**

Students should access [CANVAS](#) for all the teaching materials, and communication with instructor, teaching assistant(s) and fellow students.

**Suggested References****Books** (on reserve)

-  **Barnet**, Sylvan. *A Short Guide to Writing About Art*. Upper Saddle River, N.J.: Pearson, 2011.
-  **Eco**, Umberto (ed.). *History of Beauty*. New York: Rizzoli, 2005.
- Eisenman**, F. Stephen (ed.). *Nineteenth Century Art: A Critical History*. London: Thames & Hudson, 1994.
- Gombrich**, E. H. *The Story of Art*. 16<sup>th</sup> ed., London: Phaidon Press, 1995.
- Hagen**, Rose-Marie and Rainer **Hagen**. *Masterpieces in Detail: What Great Paintings Say*. Köln, London: Taschen, 2000.
- Hilton**, Timothy. *The Pre-Raphaelites*. Thames and Hudson, 1970.
-  **Kleiner**, Fred S. *Gardner's Art Through the Ages: A Global History*. Enhanced 13<sup>th</sup> ed., Australia: Wadsworth, Cengage Learning, 2011.
- Rosenblum**, Robert and H.W. **Janson**. *19<sup>th</sup> Century Art*. New York: Harry N. Abrams, 1984.
- Zuffi**, Stefano (ed.). *Baroque Painting: Two centuries of Masterpieces from the Era Preceding the Dawn of Modern Art*. Hauppauge, NY: Barron's, c1999.
- Zuffi**, Stefano (ed.). *Renaissance Painting: the Golden Age of European Art*. Hauppauge, NY: Barron's, c2000.

**Websites**

-  **Heilbrunn Timeline of Art History**, Metropolitan Museum of Art:  
<http://www.metmuseum.org/toah/> (highly recommended)
- Khan Academy** <https://www.khanacademy.org/humanities/art-history> (very in-depth study)
- Louvre Museum, Paris. [www.louvre.fr](http://www.louvre.fr)
- Museum d'Orsay, Paris. [www.musee-orsay.fr](http://www.musee-orsay.fr)
- National Gallery of Art, London. [www.nga.gov](http://www.nga.gov)
- Rijksmuseum, Amsterdam. [www.rijksmuseum.nl](http://www.rijksmuseum.nl)
-  **MLA Formatting and Style Guide (endnotes/footnotes referencing format)**  
<https://owl.english.purdue.edu/owl/resource/747/01/>

**Weekly Reading Assignments****Week 1-13**

Barnet, chapters 1, 2, 3, 4, 12 (research and report writing)  
 Kleiner, chapters 20, 21, 22, 23, 24, 25, 29, 30, 31 (general picture)  
 Eco, chapters 7, 8, 9, 10, 11, 12, 13 (very in-depth study)  
 Terminology.pdf (a glossary)

**Week 2-3 Early Renaissance**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:  
 Painting in Oil in the Low Countries and Its Spread to Southern Europe;

The Rediscovery of Classical Antiquity  
Kleiner, chapter 21  
Zuffi, 2000, The Fifteenth Century in Italy

**Week 3 Northern Renaissance I**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:  
Early Netherlandish Painting; Painting in Oil in the Low Countries and Its Spread to  
Southern Europe; Jan Van Eyck  
Kleiner, chapter 20  
Zuffi, 2000, Fifteenth-Century Flemish Painting, Fifteenth-Century German Painting

**Week 4 High Renaissance**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:  
Anatomy in the Renaissance; Leonardo da Vinci  
Kleiner, chapter 22  
Zuffi, 2000, The Sixteenth Century in Italy

**Week 4 Northern Renaissance II**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:  
Albrecht Dürer; Pieter Bruegel the Elder  
Kleiner, chapter 23  
Zuffi, 2000, Sixteenth-Century German Painting, The Sixteenth Century in the Netherlands

**Week 5 Mannerism**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:  
Mannerism: Bronzino and his contemporaries  
Kleiner, chapter 22  
Zuffi, 2000, The Sixteenth Century in Italy

**Week 5-6 Baroque**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:  
Baroque Rome; Caravaggio (Michelangelo Merisi) and his Followers; Annibale Carracci;  
Peter Paul Rubens and Anthony Van Dyck: Paintings  
Kleiner, chapters 24, 25  
Zuffi, 1999, Seventeenth-Century Italy, Seventeenth-Century Spain, Seventeenth-Century  
Flanders, Seventeenth-Century Holland, Seventeenth-Century France

**Week 6 Rococo**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:  
Antoine Watteau; François Boucher; Jean-Honoré Fragonard  
Kleiner, chapter 29  
Zuffi, 1999, Eighteenth-Century France

**Week 7 18<sup>th</sup> Century English Painting**

Kleiner, chapter 29  
Zuffi, 1999, Eighteenth-Century Great Britain

**Week 7 Neoclassicism**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Neo-Classicism; The French Academy in Rome; The Grand Tour; Orientalism in  
Nineteenth-Century Art; The Legacy of Jacques Louis David

Kleiner, chapters 29, 30

Rosenblum and Janson, part 1

**Week 8 Romanticism**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Romanticism

Kleiner, chapter 30

Rosenblum and Janson, part 2

**Week 9 The Pre-Raphaelites**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

The Pre-Raphaelites

Kleiner, chapter 30

Rosenblum and Janson, part 3

**Week 9 French Realism**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Nineteenth-Century French Realism; The Barbizon School: French Painters of Nature;  
Gustave Courbet (1819–1877)

Kleiner, chapter 30

Rosenblum and Janson, part 3

**Week 10 Impressionism**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Impressionism: Art and Modernity; Édouard Manet (1832-1883); Claude Monet  
(1840-1926); Edgar Degas (1834-1917): Painting and Drawing

Kleiner, chapter 31

Rosenblum and Janson, part 4

**Week 11 Neo & Post-Impressionism**

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website:

Post-Impressionism; Paul Cézanne (1839-1906); Georges Seurat and Neo-Impressionism;  
Vincent Van Gogh (1853-1890); Paul Gauguin (1848-1903); Japonisme

Kleiner, chapter 31

Rosenblum and Janson, part 4

**Week 12-13**

Student presentations, no new assignments

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