

MODULE/COURSE HANDBOOK

Western Art History							
Module/Course Title	Student Workload	Credits (ECTS)	Semester	Frequency	Duration		
Western Art History	2 Credits x 16 meetings x 170 /60 = 90, 6 hours/Semester	2 Credits x 1.59 = 3,18 ECTS	1	16 meetings (include Mid-term Exam and Final Exam)	16 meetings		
1	Type of course <ul style="list-style-type: none"> • Experience 	Contact hours $50/170 \times 28,55 \times (2 \text{ Credits} \times 1.59) = 26,70$ Structured Assignment $60/170 \times 28,55 \times (2 \text{ Credits} \times 1.59) = 32,04$	Independent study $60/170 \times 28,55 \times (2 \text{ Credits} \times 1.59) = 32,04$	Class size 30 students			
2	Prerequisites for participation (if applicable)						
3	<p>Learning outcomes (PLO+CLO)</p> <p>PLO 3 Develop logical, critical, systematic and creative thinking when doing specific tasks in their area of competence and in compliance with the appropriate work competency requirements.</p> <p>PLO 7 Capable of conducting research in the subject of visual arts education and disseminating the findings through scientific writing.</p> <p>CLO 1 Students are able to compile historical studies of Western art that are in accordance with scientific principles and relevant to their field of expertise.</p> <p>CLO 2 Students are able to conduct literature studies and systematic data collection to support the analysis of Western art history.</p>						
4	<p>Subject aims/content</p> <p>This course explores the historical development of Western art from the Renaissance to the late 19th century, focusing on key artistic movements, influential artists, and evolving visual styles. Students will examine the connections between different art periods, identifying both stylistic continuities and transformations. Additionally, the course provides an overview of earlier European art traditions, including Greek and Roman art, Hellenism, Early Christian and Byzantine art, the Middle Ages, Renaissance, Baroque-Rococo, Classicism, and the early Modern period. Learning is facilitated through discussions, literature reviews, and critical analysis of historical artworks. Students will engage with academic textbooks, scholarly articles, digital museum archives, and primary sources such as historical art treatises. Visual analysis exercises will be supported by high-resolution images, museum catalogues, and online resources from institutions like The Louvre, The Metropolitan Museum of Art, and The National Gallery.</p>						

	<p>By the end of this course, students are expected to:</p> <ul style="list-style-type: none"> • Identify and describe the defining characteristics of major Western art movements from the Renaissance to the 19th century. • Compare and contrast different artistic styles, recognizing thematic and technical developments across historical periods. • Analyze artworks using historical and contextual perspectives, demonstrating an understanding of artistic influences and societal impact. • Conduct independent research on Western art history, utilizing academic sources and critical methodologies.
5	<p>Teaching methods Interactive lecture, Case Method, Paper Writing and Presentation</p>
6	<p>Assessment methods Paper writing, oral presentations, written test, quiz</p>
7	<p>This module is used in the following study program/s as well Undergraduate program</p>
8	<p>Module Coordinator Prof. Dr. Djuli Djatiprambudi, M.Sn. Awal Putra Suprianto, S.Pd., M.Pd.</p>
9	<p>Reference</p> <p>Major:</p> <ol style="list-style-type: none"> 1. Benton, J. R. (2023). History of Western Art. United Kingdom: WW Norton. 2. Jonckheere, K. (2022). A New History of Western Art: From Antiquity to the Present Day. Belgium: Yale University Press. 3. Wood, C. S. (2021). A history of art history. Princeton University Press. 4. Robertson, B. (2020). Rethinking the 1960s: The History of Art History. In 张謇, 布鲁斯·罗伯逊, Z. Jian, & R. Bruce (Eds.), <i>Complementary Modernisms in China and the United States: Art as Life/Art as Idea</i> (pp. 435–446). Punctum Books. https://doi.org/10.2307/j.ctv16zk03m.33 5. Summers, D. (2013). REGARDING ART AND ART HISTORY. <i>The Art Bulletin</i>, 95(3), 355–356. http://www.jstor.org/stable/4318836 6. Canaday, John. (1981). Mainstreem of Modern Art. Chicago: Holt, Reinhart and Winston, Inc. 7. Lucie-Smith, Edward. (1979). Art Now: From Abstract Expressionism to Superrealism. New York: William Morrow and Company. 8. Hughes, Robert. (1978). The Shock of the New: Art and the Century of Change. London: British Broadcasting Corp. 9. Haftmann, Werner. (1967). Painting in the Twentieth Century. New York: Preager. <p>Minor:</p> <ol style="list-style-type: none"> 1. Staff, C. (2025). After modernist painting: the history of a contemporary practice. Bloomsbury Publishing. 2. Alsop, J. (2023). The rare art traditions: The history of art collecting and its linked phenomena (Vol. 35). Princeton University Press.

	<ol style="list-style-type: none">3. DAVIES, S. (2015). Defining Art and Artworlds. <i>The Journal of Aesthetics and Art Criticism</i>, 73(4), 375–384. http://www.jstor.org/stable/445101854. Gelfert, A. (2012). Art history, the problem of style, and Arnold Hauser's contribution to the history and sociology of knowledge. <i>Studies in East European Thought</i>, 64(1/2), 121–142. http://www.jstor.org/stable/414777535. Smith, T. (2010). The State of Art History: Contemporary Art. <i>The Art Bulletin</i>, 92(4), 366–383. http://www.jstor.org/stable/29546137
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Link:

1. https://www.youtube.com/watch?v=ZMBGPuAS_Yo
2. <https://www.youtube.com/watch?v=JWtOFF0iSbo>