



Hydria with Herakles, Kerberos and Eurystheus, c. 530 BCE, Musée de Louvre, Paris

THE HISTORY OF ART FROM PREHISTORY TO THE PROTO-RENAISSANCE

ARTH 301 Fall 2017

Monday & Wednesday 2:30-3:45PM, HAMC 203

Course Reference No. (CRN): 80002

Instructor: Dr. Pierette Kulpa

Email: pkulpa@sierranevada.edu

Office Hours: Happily scheduled by appointment

Course description

This is an Art History survey course covering the periods from Classical through Early Renaissance art. This course condenses 17,000 years of art history into a single semester, and while it is not meant to give you any mastery over a single area of art, it will provide you with an outline of the chronology of major monuments and moments and acquaint you with basic terminology pertaining to the history of art. It will also teach you about the discipline of art history. You will learn not only facts about major monuments, but also learn the kinds of questions that art historians ask, and the way they go about answering them. This class will whet your appetite about the study of art and teach you ways to go about learning more, if you are so inclined.

Student Outcomes

- To understand the historical context behind artworks produced from prehistory until the early Renaissance.
- To become aware of skills of visual analysis and art historical methodology.
- To write an analytical essay.
- To understand a chronological timeline of art historical events that helped create the world as we know it.
- To research and analyze artwork and to communicate your observations to your peers.

Methods of Assessing Student Outcomes:

- Properly identify artworks and key terms from memory
- Compare and contrast works of art made during the time period covered in the course
- Write an analytical essay on a specific work of art
- Complete numerous reading and writing assignments
- Create a portfolio of “Field Notes” on specific artworks that draw (literally and figuratively!) on your own observations

Instructional Strategies

This class will utilize small group and individual work in class, full class discussions, lecture, and homework assignments. Readings will largely come from the textbook, be handed out in-class, or be available as a PDF on the Moodle course management system.

Course Requirements and Grading Policy

Assignment	Weight
Attendance	10%
Field Note Assignments	25% total (5% each)
Homework & Class Participation	10%
Quizzes	10%
Midterm (Oct 5)	15%
Final exam (Dec 13)	15%
Final project: Analysis Essay (Dec 5)	15%

Required Texts and Materials

Readings will be assigned from the principal textbook, academic journals, and collections of primary sources and archival documents. All required texts will be available via Moodle for students to either read online or print.

Required Textbook: *Gardner's Art through the Ages, The Global Perspective*, 15th edition, Volume 1, ISBN-10: 1-285-83784-3.

Attendance Policy

Attendance will be taken at each class. Should it be necessary to miss a class, it is the student's responsibility to notify the instructor beforehand and obtain any handouts or lecture notes from a classmate. No more than two unexcused absences may be incurred without an additional grade

reduction penalty. Each unexcused absence past the second will result in the reduction of approximately one-third of a grade point of the grade otherwise earned. In other words, an “A-” will be reduced to a “B+,” “B+” will be reduced to a “B.” All work is due on the date published in the syllabus or otherwise communicated, irrespective of whether one is absent on the due date. Late assignments will incur late penalty deductions. Consistently late arrival (more than 15 minutes after the start of class) may also result in a lowering of your overall grade. Please make an effort to be on time!

Make-Up Policy (Homework/Exams)

If one of your excused absences happens to occur on an exam you must schedule a make-up exam within 2

weeks from the original exam date. Later than 2 weeks = no exam = 0%.

Homework handed in late without an excused absence will be penalized by at least a 5% drop in grade.

In-Class Policies

All students are expected to arrive prepared to speak out in class, to ask (and to answer) questions, and to participate in class discussions. The classroom should be protected as a safe place for opinions and responses; a courteous and respectful attitude is required. This also means that electronic devices must be put away during class, *this includes your computer, phone, and tablet*. The temptation to use these devices for purposes other than aiding your learning is very strong and it is especially distracting to me and your peers.

Course Requirements:

Field Note Assignments: To assist you in shaping and modeling your ability to look at images, you will produce five Field Notes throughout the course. Field Notes consist of a rough sketch of an object and a 300 word analysis describing its visual aspect, its possible meaning, and its impact on **you**. Each Field Note will be due the class after which it has been assigned. *Remember:* These are not polished masterpieces, sketches can be rough and schematic, and writings can be direct and written in the first person. See the rubric for more information.

Formal Analysis Paper:

The formal analysis paper is a written analysis of an artwork of your choosing. It presumes that the work you have selected is accepted as an artwork, or has been created with the intent of being an artwork, and that it has a meaning that can be ascertained from studying its constituent parts. To aid in writing this paper, you should imagine that you are describing it to someone who has never seen it and cannot see it. When the reader finishes reading your paper, she should have a complete mental vision of what the work of art is. The paper should also include a thesis

statement that answers a question such as 1) what you think this work of art is about? 2) What message did the author(s) intend the artwork to send? See the Project Description, Common Mistakes, and Rubric for more details.

Exams: The tests will have some image identification, a slide comparison essay, a timeline and a map quiz.

- Image ID: you will be shown a picture of an object or monument and you will have to provide the name of the object & a statement about its art historical significance.
- Comparison essay: you will be shown pairs of images and be asked to identify them; you will then be asked to compare and contrast them according to important formal, iconographical, or cultural issues raised by the comparison.
- Timeline: correctly select the time period when an artwork was created.
- Map: locate the most important cities for monuments, sites, and discoveries on a map.

The best way to study for art history tests is to come to class, stay awake, and make note cards. Putting an image on one side of the note card and the identification on the reverse is a great way to study.

Prim Library Resources

In this course, may find the library's resources helpful to completing your assignments and research. Here are a couple places to start:

1. Citation Guides:
<http://libguides.sierranevada.edu/content.php?pid=123799&sid=1063593>
2. Searching for art history articles:
<http://libguides.sierranevada.edu/content.php?pid=125041&sid=1074248>
3. Finding Images:
<http://libguides.sierranevada.edu/content.php?pid=125041&sid=1074249>

Sanctions for Cheating and/or Plagiarism

The Honor Code

The faculty of SNC believes students must be held to high standards of integrity in all aspects of college life in order to promote the educational mission of the College and to encourage respect for the rights of others. Each student brings to the SNC community unique skills, talents, values and experiences which, when expressed within the community, contribute to the quality of the educational environment and the growth and development of the individual. Students share with members of the faculty, administration and staff the responsibility for creating and maintaining an environment conducive to learning and personal development, where actions are guided by mutual respect, integrity, responsibility and trust. The faculty and students alike must make diligent efforts to ensure high standards are upheld by their colleagues and peers as well as themselves. Therefore, faculty and students accept responsibility for maintaining these standards at Sierra Nevada College and are obligated to comply with its regulations and procedures, which they are expected to read and understand.

Consequences of Violating the Student Honor Code

SNC students and faculty share the responsibility for maintaining an environment of academic honesty. Thus, all are responsible for knowing and abiding by the SNC Faculty/Student Honor Code published in the current SNC Catalog. Faculty are responsible for reporting all incidences of academic dishonesty to the Provost. Students are responsible for knowing what constitutes *cheating*, *plagiarism*, and *fabrication* and for refraining from these and other forms of academic dishonesty. *Academic dishonesty, such as plagiarism, will result in an F in the course and subject to further disciplinary action by the College.*

1st Offense: Student receives a zero for assignment/exam and counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning.

2nd Offense: Student fails course and receives counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning.

3rd Offense: Student is expelled.

ADA Accommodations

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, students with a documented disability are eligible for support services and accommodations. If a student wishes to request an accommodation, please contact the Director of Academic Support Services, Henry Conover, at (775) 831-1314 x7534, hconover@sierranevada.edu, or visit the office in Prim Library: PL-304.

The SNC Email System

The SNC email system is the official communication vehicle among students, faculty members and administrative staff and is designed to protect the confidentiality of student information as required by the Family Educational Rights and Privacy Act of 1974 Act (FERPA). Students should check their college email accounts daily during the school year.

Students have a right to forward their SNC e-mail to another e-mail account (for example, hotmail or gmail). However, confidentiality of student information protected by FERPA cannot be guaranteed for SNC e-mail forwarded to an outside vendor. Having e-mail redirected does not absolve a student from the responsibilities associated with official communication sent to his or her SNC e-mail account.

The Sierra Nevada College Mission Statement

Sierra Nevada College graduates will be educated to be scholars of and contributors to a sustainable world. Sierra Nevada College combines the liberal arts and professional preparedness through an interdisciplinary curriculum that emphasizes entrepreneurial thinking and environmental, social, economic and educational sustainability.

The Core Themes:

Liberal Arts, Professional Preparedness, Entrepreneurial Thinking, & Sustainability

Class and Reading Schedule (Subject to change)

* you should have the readings done before class.

Week 1

Monday, Aug 21: First Day of Classes/Syllabus/Introduction

Reading: Gardner, Introduction

Wednesday, Aug 23: Begin Paleolithic, Neolithic.

Reading: Gardner, ch.1

Week 2

Monday, Aug 28: Ancient Mesopotamia & Persia

Reading: Gardner, ch.2

Wednesday, Aug 30: Ancient Mesopotamia & Persia

Reading: Gardner, ch. 2

Introduction to Object Analysis Project; Listen to Met's Connections:

<http://www.metmuseum.org/connections/eyes>

Field Note Assignment: (Begin in class) *The Standard of Ur* (Gardner page 37).

Week 3

Monday, September 4: No School Labor Day

Wednesday, September 6: Screening: Werner Herzog's "The Cave of Forgotten Dreams" 2010

Week 4

Monday, Sept 11: Ancient Egypt, Predynastic to Old Kingdom

Reading: Gardner, Ch. 3.

Wednesday, Sept 13: Ancient Egypt, Middle Kingdom through Alexander the Great

Reading: Gardner, Ch. 3

Watch: Met Connections "Embrace" http://www.metmuseum.org/connections/the_embrace

Listen: BBC's 100 Objects; Mummy of Hornedjitef

<http://www.bbc.co.uk/ahistoryoftheworld/objects/sogITE3FSKStlk12qd2W3w>

Field Note Assignment: *Akhenaten, Nefertiti, and three daughters* (Gardner, p. 77)

Week 5

Monday, Sept 18: Prehistoric Aegean, Cycladic to Minoan

Reading: Gardner Ch. 4

Listen: BBC's 100 Objects: Bronze Minoan Bull-leaper

http://www.bbc.co.uk/ahistoryoftheworld/objects/eU0DV7kOQ5inxmkID_Ylw

Wednesday, Sept 20: Minoan to Mycenaean

Week 6

Monday, Sept 25: Ancient Greece, Geometric to Archaic

Reading: Gardner Ch. 5

Wednesday, Sept 27: Ancient Greece, Classical through Hellenistic

Reading: Gardner Ch. 5

Read: Ingrid Rowland, "The Grandest Art of the Ancients," *New York Review of Books* 13 August 2015,

<http://www.nybooks.com/articles/2015/08/13/greek-bronze-grandest-art-ancients/>

Listen to Metropolitan Museum of Art "Connections" series on The Olympians.

Homework: What topics do the two narrators discuss? How are they personally connected to the material?

<http://www.metmuseum.org/connections/olympians-/Feature/>

Week 7

Monday, Oct 2: Midterm Exam review

Wednesday, Oct 4: Exam

Week 8

Monday, Oct 9: Etruscans

Reading: Gardner, Ch. 6

Wednesday, Oct 11: Ancient Rome, Republican Art

Reading: Gardner, Ch. 7

Week 9

Monday, Oct 16: Ancient Rome, Imperial Art

Reading: Gardner, Ch. 7

Field Note Assignment: *A Roman Home, Second Style wall painting of the Villa of Livia*, p.193.

Wednesday, Oct 18: Late Antiquity

Reading: Gardner, Ch. 8

Week 10

Monday, Oct 23: Byzantium

Reading: Gardner, Ch. 9

Field Note Assignment: *San Vitale*, Ravenna, Italy, Gardner pg., 265.

Wednesday, Oct 25: The Islamic World

Reading: Gardner, Ch. 10

Homework: outline for analytic paper

Week 11

Monday, Oct 30: Analytic Paper Peer Review

Wednesday, Nov 1: Early Medieval Europe, Rome through Hiberno-Saxon

Reading: Gardner, Ch. 11

Week 12

Monday, Nov 6: Early Medieval Europe, Visigothic through Ottonian

Reading: Gardner, Ch. 11

Field Note Assignment: *Bronze Doors of St. Michael's*, Hildesheim, Germany, 1015, Gardner, pg. 332.

Wednesday, Nov 8: Romanesque Europe, France and Northern Spain

Reading: Gardner, Ch. 12

Week 13:

Monday, Nov 13:

Romanesque Europe, Italy through England

Reading: Gardner, Ch. 12

Wednesday, Nov 15: Gothic Europe

Reading: Gardner, Ch. 13

Week 14: Happy Thanksgiving No Classes!

Week 15:

Monday, Nov 27: Late Medieval Italy

Reading: Gardner, Ch. 14

Wednesday, Nov 28: Late Medieval Italy

Reading: Gardner, Ch. 14

Week 16:

Monday, Dec 4: Object Analysis Due, share with class.

Wednesday, Dec 6: Exam Review

Final Exam TBA