

ART HISTORY 101

Art and Architecture from Prehistory to the Renaissance

Fall 2000

Lectures MW 11:45am - 12:35pm, White Hall 208

Discussion sections WThF, Carlos Hall 211 and 212

Course Coordinator: Dorothy Fletcher

Lecturing faculty: Dorothy Fletcher (Introduction)
Rebecca Stone-Miller (Ancient Americas)
Gay Robins (Ancient Egypt)
Bonna Wescoat (Greek)
Eric Varner (Roman)
Elizabeth Pastan (Medieval Europe and Islamic)
Jean Campbell (Renaissance)

CONTENT/COURSE THEME. History of Art 101 is a general survey focusing on the paintings, sculpture and architecture of major civilizations including Ancient Egypt, the Ancient Americas, Greece, Rome, Byzantium and Islam, as well as that of Romanesque, Gothic and Renaissance Europe. This semester a major theme in the lectures will be *Transformations*. The course packet readings and some of the discussion sections are also organized around this theme.

OBJECTIVES. This course aims to provide students with a *chronological account* of the history of art in the civilizations mentioned above. It also seeks to develop *visual literacy* through the visual analysis of works in the classroom and in museums. Finally, it aims to develop *critical thinking* skills through readings, writing assignments and small group discussion sections, where ideas and theories regarding the history of art are examined. *Visual literacy* and *critical thinking* are transferrable life skills that will serve you well in whatever career you choose to pursue.

LECTURES. **The main ideas in this course will come to you from the lectures.** Both the *midterm* and *final exam* will be based primarily on lecture material. The lectures are team-taught, meaning that the different periods/cultures are covered by faculty who specialize in those areas. At the beginning of each lecture an outline will be given to you listing all the art works to be discussed. These outline sheets will be available *only* at the weekly lecture and *not* in discussion sections. Works that you are responsible for knowing for your exams (Akey works@) will be posted weekly after the lectures on LearnLink. Reproductions for these works are available in the main text, STOKSTAD, and on the Emory HArt 101 web page. Be aware, however, that the web page contains no text except identifying data; it is therefore very important that you take notes on *all* works shown in lecture. You will be given information about LearnLink and the web page in discussion section.

REQUIRED TEXTS

1. Marilyn Stokstad, Art History, revised ed.
2. Course packet of selected readings

OPTIONAL, BUT RECOMMENDED

3. Michael C. Carlos Museum Handbook (available for purchase only at the MCCM Bookshop -- by cash, check or credit card only, *not* Emorycard -- open daily 10-5, Sun 12-5)
4. These texts are also on 2-hr reserve on the 3rd floor of the Woodruff Library. Check at the circulation desk. **Hours:** M-Th, 8am-midnight; F, 8am-8pm; Sa, 9am-8pm; Su, 12 noon-12 midnight.

TECHNOLOGICAL RESOURCES. Students will be expected to be competent in the use of the three following electronic resources for this course:

1. **LearnLink (ALL@).** The way we communicate with you during the course, corporately and by section. Look for weekly postings of the key works that you will need to know for exams and also for any updates/changes to the syllabus, announcements, etc.. All students officially enrolled in the course will automatically have the AHArt 101- All@ icon on their desktops, or log on by going to LearnLink>Emory Classes>Art History>HArt 101.
2. **Netscape.** Contains the web page for the course (**ANet/101''**), with links to its syllabus, assignments, instructors, and images. (You must have an Emory account to access this web page. Other internet providers such as AOL, Compuserve, etc., will not work.) The Aimages@ page contains images that supplement those in the main text. These images are designated on the lecture sheets by AEW@, followed by the number of the image (e.g. EW-22). To access the course web page, log on to Netscape>Emory University Home Page>Schools>Emory College>Departments>Art History>Course Materials>HArt 101. To access off-campus, dial up via Emory Online.
3. **Electronic Reserve on Euclid (AE-RESERVE@).** Emory=s library resources via the World Wide Web on Netscape. Contains selected readings to view online and to print out, as well as links to the HArt 101 Conference on LearnLink and to the Net/101 home page. To view online documents, students need Adobe Acrobat Reader, which can be downloaded for free. Call the Help Desk at 404/727-7777 for information. Since printing out these readings is very slow on most PCs (in part because of images), it is recommended that you print them out at InfoCommons machines or at other campus computer labs.

READING ASSIGNMENTS. All the readings should be considered *required* and should be

completed *before* the lectures or sections for which they are assigned. STOKSTAD should be read for general background as well as for specific information on artists, ideas, traditions, and developments explored in the lectures. The selected articles assigned in the COURSE PACKET and on E-RESERVE should be read not only for *content* but also for *expressed arguments*. Finally, the MCCM HANDBOOK, which is optional but recommended, is a reference guide to some of the holdings in the MCCM and will be useful when you visit the Museum, which you will do several times during the semester with your discussion group.

DISCUSSION SECTIONS. Attendance in discussion sections, as well as at lectures, is required. Sections are an integral part of the course and meet weekly. In them, you will have opportunities to discuss the objectives of the course, to examine works of art and develop visual literacy, and to raise questions about works of art and issues related to art. Several visits to the Michael C. Carlos Museum will take place during discussion sections. While discussion sections should help you in the comprehension of the lectures and reading material, they are in no way intended to provide you with summaries of the same.

PAPERS. A visual analysis, response statements to two of the readings in your course packet and on e-reserve, and a short comprehensive paper on the course theme (audience) will be assigned and due as indicated in the following schedule. The topics and specifications of the papers will be explained and the papers collected in discussion sections. *Policy on late papers is left to the discretion of your discussion leader and may vary from section to section.*

NOTE: If you are taking this course under the old General Requirements, papers for this course may be used to satisfy the undergraduate writing requirement; arrangements for this credit can be made with your discussion leader toward the end of the course.

PAPERS VIA E-MAIL: It is generally not acceptable to submit assigned papers electronically. *Papers are to be submitted in hard copy.* Teaching assistants often do not have ready access to printers and reading extensive text on the screen can be difficult. *Any exceptions to this policy should be discussed with your teacher.* It is, however, generally acceptable to e-mail thesis statements, outlines, and questions about papers to teachers for feedback.

EXAMS. The midterm and the final exam are held in White Hall 208 as indicated. The one and one-half hour final exam, which is not cumulative, will take place one hour later than scheduled by the College (Fri Dec 10, 9:30am - 11 am). The format and content of these exams will be discussed in your section. We supply the bluebooks for both exams. In addition, be aware that there may be one or more unscheduled quizzes in section.

EMORY HONOR CODE. It is the responsibility of every student in this course to observe academic honesty, as outlined in the *Honor Code of Emory College*, with regard to all work assigned in this course (papers, exams, etc.).

CREDIT AND EVALUATION. Credit for the course, whether taken for letter grade or pass/fail (S/U), is *contingent upon the satisfactory completion of ALL of the following requirements:*

1. **Attendance** and **participation** in discussion sections (10%)
2. **One** assigned written visual analysis (15%)
3. **Two** assigned **response statements** on Course Packet/E-Reserve readings (10% each; total 20%)
4. **One** assigned **paper** on course theme (Transformations)-- (20%)
5. **Midterm exam**, Monday October 30 (15%)
6. **Final exam**, Friday December 15 (20%)

Even though roll is not taken at lecture, the expectation is that you will attend. While individual section leaders are responsible for your final grade, based on the percentages listed above, the grading of the midterm and final exams will be based on a common exam key.

History of Art 101

Fall 2000

SCHEDULE OF LECTURES AND ASSIGNMENTS

(Note: All weekly reading assignments should be completed *before* the lecture or discussion section for which they are assigned. Also, special activities and deadlines for discussion section are listed below. However, section meets weekly, even if not listed with a special activity.

WEEK 1 (Sept 4-8)

M 9/4 LABOR DAY (no classes)

W 9/6 **Lecture 1** Introduction (Fletcher)

READ before first discussion section:

STOKSTAD, pp. 16-33 and Chapter 1, pp. 34-59

WEEK 2 (Sept 11-15) (A*Shamanic Transformation*@)

READ before lecture 2:

STOKSTAD, pp. 442-48, 451-56

E-RESERVE: F. Kent Reilly, III, *The Shaman in Transformation Pose: A Study of the Theme of Rulership in Olmec Art*

MCCM Handbook, p. 93, # 61

M 9/11 **Lecture 2** Spiritual Transformations in Ancient Mesoamerican Olmec and Maya Art (Stone-Miller)

READ before lecture 3:

STOKSTAD, p. 459-60

COURSE PACKET: Rebecca Stone-Miller, *Early and Chavín Art*, pp. 3-19

W 9/13 **Lecture 3** Spiritual Transformations in Ancient Andean Chavin and Moche Art (Stone-Miller)

SECTION:

- paper # 1 (visual analysis) assigned -- due Week 4 in section
 - AHow to read an article@ form distributed
 - visit ancient American galleries in MCCM
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WEEK 3 (Sept 18-22)

READ before lectures 4 and 5:

STOKSTAD, Chapter 3, pp. 90-114

E-RESERVE: Erik Hornung, *The Just Rewarded with Life from Death (ADeath as a Transformation@)*

MCCM Handbook, pp. 17-19

M 9/18 **Lecture 4** Ancient Egypt: Early Dynastic Period to Middle Kingdom I (Robins)

W 9/20 **Lecture 5** Ancient Egypt: Early Dynastic Period to Middle Kingdom II (Robins)

SECTION: discussion of Hornung reading

EVENT: *College Night at the High Museum of Art, Fri, Sept 22, 7-10pm, free with Student ID B coffeehouse atmosphere, live music and performances, poetry readings, gallery touring, coffee and dessert for purchase B watch for flyer*

WEEK 4 (Sept 25-29)

READ before lectures 6 and 7:

STOKSTAD, Chapter 3, pp. 114-25

MCCM Handbook, pp. 20-29

M 9/25 **Lecture 6** Ancient Egypt: New Kingdom I (Robins)

W 9/27 **Lecture 7** Ancient Egypt: New Kingdom II (Robins)

SECTION: paper # 1 (visual analysis) due
visit Egyptian galleries in MCCM

WEEK 5 (Oct 2-4)

READ before lecture 8:

STOKSTAD, Chapter 4, pp. 126-49

M 10/2 **Lecture 8** Aegean Art and Architecture (Wescoat)

READ before lecture 9:

STOKSTAD, Chapter 5, pp. 150-84

COURSE PACKET: J.J. Pollitt, *Consciousness and Conscience: the Early Classical Period*, pp. 15-63 (**ATransformations in Style@**)

MCCM Handbook: pp. 50-57

W 10/4 **Lecture 9** Early Greek Art and the Birth of Naturalism (Wescoat)

SECTION: discussion of Pollitt reading

view Greek art in MCCM

WEEK 6 (Oct 9-13)

READ before lecture 10:

STOKSTAD, Chapter 5, pp. 184-97

MCCM Handbook: pp. 58-61

M 10/9 **Lecture 10** Classical Ideals (Wescoat)

READ before lecture 11:

STOKSTAD, Chapter 5, pp. 197-219

MCCM Handbook: pp. 62-7

W 10/11 **Lecture 11** Beyond Classical (Wescoat)

WEEK 7 (Oct 16-20)

M 10/16 FALL BREAK (no lecture)

READ before lecture 12:

STOKSTAD: Chapter 6, pp. 220-45

W 10/18 **Lecture 12** The Art of Etruria and the Roman Republic (Varner)

WEEK 8 (Oct 23-27)

READ before Lecture 13:

STOKSTAD: Chapter 6, pp. 245-59

MCCM Handbook: pp. 68 (#42 only)-71

M 10/23 **Lecture 13** Roman Art from Augustus to Domitian (Varner)

READ before lecture 14:

STOKSTAD: Chapter 6, pp. 259-73

MCCM Handbook: p. 68 (#41)

W 10/25 **Lecture 14** Roman Art from Trajan to Commodus (Varner)

SECTION: response statement assigned to Course Packet reading: Dale Kinney, *Rape or Restitution of the Past? Interpreting Spolia*, pp. 71-81 (due Week 9 in section) B (***Transformation: Sculptural Recycling***)

WEEK 9 (Oct 30-Nov 3)

M 10/30 **MIDTERM EXAM** (lectures 1-14) in 208 WH, bluebooks provided

READ before lecture 15:

STOKSTAD: Chapter 6, pp. 273-85

W 11/1 **Lecture 15** Roman Art from Septimius Severus to Julian (Varner)

SECTION: - response statement to Kinney reading due

- view exhibition in MCCM, *From Caligula to Constantine: Tyranny and Transformation in Roman Portraiture*

EVENT: *Careers in Art History Information Forum*, Wed Nov 1, 3-4:30pm, MCCM, 3rd floor, Reception Hall B required for all art history majors B open to all interested students B for info call 7-0514

WEEK 10 (Nov 6-10)

READ before lecture 16:

STOKSTAD: overview, *The Middle Ages*, p. 481, and look at maps and introductory images for:

Chapter 7, pp. 286-9, fig. 7-1

Chapter 8, pp. 336-9, fig. 8-1

Chapter 14, pp. 478-80, fig. 14-1

Chapter 15, pp. 506-9, fig. 15-1

Chapter 16, pp. 544-7, fig. 16-1

M 11/6 **Lecture 16** The Middle Ages: A Plurality (Pastan)

READ before lecture 17:

STOKSTAD: Chapter 7, pp. 289-323 (up until *Later Byzantine Art*); Chapter 8,

pp. 336-49 (not including *Later Islamic Art*)

W 11/8 **Lecture 17** Re-Orienting the Architecture (Pastan)

SECTION: - response statement assigned to two E-Reserve readings (due Week 9 in section) B (*Transformation: From that which is material to that which is immaterial*)

- *Abbott Suger*, ed. Erwin Panofsky

- Otto von Simson, *The Gothic Cathedral: Introduction*

- paper # 2 (related to course theme) assigned (due Week 14 in section)

- view *Salome* capital in MCCM, Reception Hall

WEEK 11 (Nov 13-17)

READ before lecture 18:

STOKSTAD: Chapter 14, pp. 481-505; Chapter 15, pp. 509-39 (up until AItaly@)

M 11/13 **Lecture 18** The Romanesque Pilgrimage Church (Pastan)

READ before lecture 19:

STOKSTAD: Chapter 16, pp. 544-90 (up until AItaly@)

W 11/15 **Lecture 19** Art of Transcendence: The Gothic Cathedral (Pastan)

SECTION: response statement to Suger/Simson readings due

WEEK 12 (Nov 20-22) Thanksgiving Day Week

READ before lecture 20:

STOKSTAD: Chapter 16, pp. 590-608; Chapter 17, pp. 610-40

M 11/20 **Lecture 20** The Renaissance: Introduction to a Concept (Campbell)

W 11/22 **Lecture 21 VIDEO** (day before Thanksgiving) C NOTE: you are responsible for the material presented in this video)

SECTION: no meetings this week

WEEK 13 (Nov 27-Dec 1)

READ before lecture 22:

STOKSTAD: Chapter 17, pp. 643-77

M 11/27 **Lecture 22** 15th Century Italian Art and Architecture (Campbell)

READ before lecture 23:

STOKSTAD: Chapter 18, pp. 678-714

W 11/29 **Lecture 23** The High Renaissance (Campbell)

READ for SECTION: COURSE PACKET, Cennino D=Andrea Cennini, The Craftman=s Handbook, pp. 87-117 (*ATransformation: Materials and Art Making@*)

WEEK 14 (Dec 4-8)

READ before lecture 24:

STOKSTAD: Chapter 18, pp. 725-40

M 12/4 **Lecture 24** The Limits of Humanist Art (Campbell)

READ before lecture 25:

STOKSTAD: Chapter 23, pp. 872-9

MCCM Handbook: pp. 90-91

W 12/6 **Lecture 25** Aztec Art of 15th/16th c. Mesoamerica (Stone-Miller)

SECTION: - final meeting

- paper # 2 (on course theme) due

WEEK 15 (Dec 11)

READ before lecture 26:

STOKSTAD: Chapter 23, pp. 879-82

M 12/11 **Lecture 26** Inka Art of the 15th/16th c. Andes (Stone-Miller)

SECTION: no meetings this week (last lecture M 12/6)

FINAL EXAM: Friday, December 15, 9:30-11:00am, 208 WH, bluebooks provided

(Note that exam begins one hour later than scheduled by the College)