

THE AMERICAN ACADEMY OF ART
Syllabus for Art History Survey I Art 101
SUMMER 2008

INSTRUCTOR NAME:	Kimberly Northrip
OFFICE HOURS & CONTACT INFORMATION:	Phone: (312) 461-0600 Fax: (312) 294-9571 Knorthrip@aaart.edu
CREDIT HOURS:	<u> X </u> <u> 3 </u> or <u> 5 </u> Semester Hours
COURSE SCHEDULE:	
PREREQUISITES:	
COURSE DESCRIPTION:	This course will introduce students to the art, history and culture of Europe and the Mediterranean. Beginning with Prehistoric art and architecture, students will visually analyze art in its social and historical context, and will learn to identify stylistic shifts across time and space. Students will also investigate and apply theoretical models of analysis, commenting on and critiquing art in class discussion and written assignments. This course will cover the art of ancient Egypt, Mesopotamia, Greece and Rome, as well as Medieval art in western Europe. Students will participate in seminar discussions, visit museums, screen films, read non-fiction and evaluate research materials.
TEXTBOOKS AND MATERIALS	
REQUIRED TEXTBOOK (S)	<ul style="list-style-type: none"> ❖ Heaney, Seamus. (2000). <i>Beowulf</i>. New York, NY: W.W. Norton and Co., Paperback. ISBN 0393320979 ❖ Pierce, James Smith. (2004). <i>From Abacus to Zeus</i>, 7th ed. Upper Saddle River, NJ: Pearson Education, Paperback. ISBN 0131830511 <p>Some reserve readings taken from:</p> <ul style="list-style-type: none"> • Adams, Laurie Schneider. (1996). <i>The Methodologies of Art: An Introduction</i>. Boulder, CO: Westview Press, Paperback. ISBN 0064302318 • Hamilton, Edith. (1998). <i>Mythology</i>. Back Bay Books, Paperback. ISBN 0316341517 <p>Recommended Textbooks:</p> <ul style="list-style-type: none"> • Honour, Hugh and John Fleming. (2005). <i>The Visual Arts: A History</i>, 7th ed. Upper Saddle River, NJ: Pearson Education, Paperback. ISBN 0131935070 • Davies, Penelope J.E. et al. (2006). <i>Janson's History of Art: The Western Tradition</i>. 7th ed. Upper Saddle River, NJ: Prentice Hall, Hardback. ISBN 0131934554 • Kemp, Martin. (2004). <i>Oxford History of Western Art</i>. New York, NY: Oxford University Press, Paperback. ISBN 0131934554 • Stokstad, Marilyn. (2007). <i>Art History: A View of the West</i>. 3rd ed. Upper Saddle River, NJ: Prentice Hall, Paperback. ISBN 0132250675 <p>Recommended Resources:</p> <ul style="list-style-type: none"> • Lipson, Charles. (2004). <i>Doing Honest Work in College</i>. Chicago, IL: University of Chicago Press, Paperback. ISBN 0226484734

REQUIRED RESOURCES & SUPPLIES	
--	--

LEARNING OBJECTIVES:

Upon completion of this course, the student should be able to do the following:

Research a series of art historical movements; visually analyze the images and information presented; think and respond critically displayed images, art historical styles, artists or methodologies.

Evaluate argument and produce clear, cohesive, reasoned prose and discourse utilizing critical art methodologies to explain one's theories, ideas or conclusions.

Use internet and library resources to develop effective research skills and technological literacy.

Evaluate the techniques, styles or philosophies of ancient or medieval art and use these styles, philosophies or techniques to shape a personal artwork or aesthetic philosophy.

Demonstrate an understanding of the historical and stylistic chronology and the evolution of western art.

Utilize the critical methodologies of art history and visual analysis to identify and evaluate artistic styles and techniques.

INSTRUCTIONAL METHODS:

Class will be conducted as a discussion seminar. Students will review a range of images collected into a power point presentation, and will discuss the art in question. Instructor will provide historical context and information about the selected images; students will be expected to answer questions about the objects' functions, materials, style and significance as a visual and historical object. Students will demonstrate their understanding of the theories and materials through class participation and the completion of required readings and homework assignments.

GRADING:

Methodological critiques (4)	10% each
Take-home exam	35%
Final project	20%
Participation	10%

COURSE POLICIES:

Attendance and Tardies. Because this is primarily a discussion class, regular attendance is necessary. Attendance and tardy policies have been established by the American Academy of Art; students should refer to the student handbook for additional information. An unexcused absence includes, but is not limited to, being absent the entire class, leaving class at break or arriving to class more than 30 minutes late. If you must be absent or late to class, please see me in advance, or contact me via email. Excusing absences and tardies will be left to the discretion of the registrar.

Students are responsible for all information or assignments missed during their absence. Students with excused absences may arrange to make up missed work at my discretion and convenience.

Standards for Written Work. Assignments and written work must adhere to standard collegiate forms of style; questions about style should be addressed before assignments are due. Students may schedule time with me to review a draft of their paper, but must do so one week prior to the paper's due date. Papers should be typed, double-spaced, font size no larger than 12 point, margins no greater than 1 inch, and multiple-page documents must be numbered. Papers will be penalized for editing and citation mistakes. Always retain a copy of your paper on disk and a hard-copy of your paper in case the original is lost or damaged.

Plagiarism. Papers MUST contain a works cited page and all sources MUST be cited in-text using an accepted method of citation (MLA, Chicago, etc.). Plagiarism is a serious violation and students will be severely penalized for any instances of plagiarism, whether accidental or deliberate. Papers found to contain ANY instances of plagiarism will receive a failing grade. Additional instances of plagiarism will result in a failing course grade and possible disciplinary actions. Students are strongly encouraged to visit the Irving Shapiro Library website at www.aaartlibrary.com to find additional information about MLA citation methods; students may also speak with the instructor regarding citation methods BEFORE the assignment is due. Information about the Academy's policy on Academic Integrity is available in the student handbook.

Submitting Assignments. Assignments should be submitted at the beginning of class. Students may email copies of assignments if necessary but should bring a hard copy of their assignment to the next class meeting.

Late or missed assignments. Late assignments will be penalized one-half letter grade for each late day. In extreme situations, students may make arrangements for an extension only if they have spoken with the instructor prior to the assignment's due date. Assignments are due on the assigned date regardless of a student's attendance in the class. Work that is more than 3 weeks late will not be accepted for credit. Late take-home exams and final projects will not be accepted for credit.

Participation. A percent of the student's final grade will be determined by class participation. Because there will be in-

class discussion, failure to come prepared or participate will negatively effect a student's grade.

All assignments, due dates and materials are subject to change.

LAB POLICIES:

ATTENDANCE: Two (2) is the maximum number of days you are allowed to miss per semester before a failing grade will be given (regardless of class grades) in a class that meets once per week. This course will move at a fast pace. It is strongly recommended that you attend every class, using absences only in the case of emergencies. ATTENDANCE will be taken at the BEGINNING and at the END of every class period. Make sure that you are in class for the duration of the entire period. THREE TARDY instances or LEAVING EARLY will equal ONE ABSENCE.

SPECIAL NEEDS: Any student with special needs or difficulties in learning and/or in completing course requirements should notify the instructor immediately so that available, reasonable accommodations can be arranged. Documentation of the student's disability and how it impacts their participation must also be submitted to the Academic Dean.

Course Topical Outline:

WEEK/DATE	CLASS TOPICS & OBJECTIVES	READINGS & ASSIGNMENTS
1:	Review syllabus and course requirements. List terms used in a formal analysis and review fundamental art principles, such as color theory, light, line, etc, applying skills from foundation classes to facilitate understanding.	
2:	Lecture describing the history of prehistoric art; students apply formal and anthropological methods to critique the images presented.	
3:	Lecture describing the history of Mesopotamian and Egyptian art; students compare the evolution of styles in early civilizations and the relationship between form and function in slides.	First critique due next week.
4:	Turn in first critique. Complete lecture on Egyptian art and screen film; begin lecture on art and history of the Aegean.	Read reserve materials on mythology.
5:	Formally analyze the art of the Aegean; compare this early civilization to the art of Egypt and Mesopotamia, using form and style to draw conclusions about cultural exchange and trade.	
6:	Lecture discussing the art and history of early Greece, focusing on the sculpture and art of the Archaic period. List the stylistic similarities and differences between Greek and river-culture civilizations.	Second critique due next week.
7:	Turn in second critique. Memorize elements of temple architecture. Lecture on the Classical period of Greek art. Review the early styles of Greek sculpture and compare to later works; compare Greek figures to Etruscan pottery works.	
8:	Lecture on Etruscan architecture and the art of Imperial Rome. Critique the style and significance of imperial art and its political or social uses; describe characteristics of the society based on our analysis of the art.	
9:	Complete lecture on Roman art and begin lecture on Jewish and early Christian art and architecture. Identify the stylistic influence of Roman art in early Christian art; discuss typography and iconography in Christian art.	Third critique due next week.

10:	Turn in third critique. Lecture on Byzantine art and architecture; compare images of rulers across time and evaluate the shifts in content and style.	
11:	Discuss Elkins narrative and apply concepts to issues Christian and Early Medieval art.	Reserve reading on early Medieval art.
12:	Lecture on early Medieval art in western Europe; analyze the stylistic shifts between Byzantine and European art. Connect the images with the history and politics that shape their production.	Fourth critique due next week; begin working on take-home exam.
13:	Turn in fourth critique. Lecture on Romanesque art in Europe and iconography; evaluate the increasing role of the church in art patronage. Apply principles of iconography to our discussion of medieval manuscripts.	
14:	Complete lecture on Romanesque art and compare the architectural styles of the period in Spain, France and England.	Take-home exam due next week; reference reserve readings in take-home exam responses.
15:	Turn in take-home exam. Lecture on Gothic church architecture and techniques for making stained glass; compare Gothic and Romanesque styles and manuscript techniques to those used in making stained glass.	Final projects due next week.
16:	Turn in and present final creative projects.	