



ARTH 105 - History of Western Art: Prehistoric through Medieval Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

SECTION A

Unique ID Number CCC000511774

Discipline(s) Art History (Master's Required)

Division Arts and Humanities

Subject Area Art History

Subject Code ARTH

Course Number 105

Course Title History of Western Art: Prehistoric through Medieval

TOP Code/SAM Code 1002.00 - Art/Art Studies, General / E - Non-Occupational

Rationale for adding this course to the curriculum Changing recommended preparation to reflect changes with AB705. Minor edits to SLOs

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description Survey of important monuments and objects from the prehistoric, ancient and medieval periods. The course explores the relationship of different visual forms to each other and to the historical context in which they were made. Required for all Art History majors.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended**

- ENGL 120 with a minimum grade of C or better

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Recognize significant objects and monuments from the prehistoric to medieval periods.
- B. Discern the ways in which specific historical, political, religious and philosophical contexts shape works of art.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Recognize and assess representative works of art and architecture from the Prehistoric era through the Middle Ages.
- B. Describe and analyze, in oral and written form, the visual properties of individual or pairs of art works, and connect these works to the larger historical and cultural contexts.
- C. Demonstrate a working understanding of the techniques and materials used to create the art works studied in this course, including: ceramic technology, fresco, various drawing media, mosaic, stone carving, architectural methods, bronze and other metal casting and
- D. Distinguish and apply basic art history terminology and theories of style to works of art and architecture.
- E.

3. Course Content

- A. Paleolithic Era
 - a. Cave images
 - b. Carved effigies
- B. Neolithic Era
 - a. Megalithic structures
 - b. Emergence of metal technology
- C. Ancient Near East
 - a. Development of cities and writing
 - b. Large-scale state architecture
 - c. Propaganda and empire building
- D. Ancient Egypt
 - a. Old Kingdom through New Kingdom
 - a. Funerary rituals and art
 - b. Emergence of monumental building and sculpture
 - c. Intersection of statecraft and religion

- b. Amarna period
- E. Bronze Age Aegean
 - a. Human effigies from the Cyclades
 - b. Role of archaeology in understanding Minoan and Mycenaean culture
 - c. Palace construction, ritual figures and images on Crete
 - d. Mycenae and citadel construction, metalwork
- F. Ancient Greece
 - a. Geometric and Oriental Periods in sculpture and ceramics
 - b. Archaic Period
 - a. Marble statuary
 - b. Temple architecture and sculpture
 - c. Vase painting
 - c. Early and High Classical Period
 - a. Bronze sculpture
 - b. Marble sculpture
 - c. Temple Architecture
 - d. Vase painting
 - d. Late Classical and Hellenistic periods
 - a. Marble sculpture
 - b. Theater architecture
- G. Etruria
 - a. Tombs and funerary art
 - b. Bronze sculpture
- H. Ancient Rome
 - a. Republic
 - a. Architecture
 - b. Portraiture
 - b. Early Empire
 - a. Augustus and imperial art
 - b. Architecture in Rome
 - c. Pompeii
 - c. Late Empire
 - a. Portraiture
 - b. Architecture
 - c. Constantinian architecture and art
- I. Jewish and Early Christian Art
 - a. Jewish images in Syria
 - b. Catacomb images
 - c. Early Christian architecture in Rome and Ravenna
 - d. Tombs in Rome and Ravenna
- J. Byzantine Empire
 - a. Architecture and mosaics in Constantinople
 - b. Icon painting
 - c. Illuminated manuscripts
- K. Islam
 - a. Architecture
 - b. Portable Arts
- L. Early Middle Ages
 - a. British Isles Manuscript Painting
 - b. Carolingian and Ottonian art and architecture
- M. Romanesque Period

- a. Pilgrimage churches
- b. Sculpted portals
- c. Castle architecture
- d. Illuminated manuscripts
- e. Reliquaries
- N. Gothic Period
 - a. Cathedral building
 - b. Emergence of stained glass
 - c. Court culture
 - d. Cult of the Virgin
 - e.

4. Methods of Instruction:

Discussion: Students are expected to describe the formal characteristics of a work and link them to the specific historic context during class. This may be done individually or in small groups.

Field Trips: Class trip to view important, relevant exhibition of art works at a local San Francisco museum.

Lecture: Image-based lectures which promote all-class and small group discussion of content.

Other: In addition to online lectures with images and voiceover, students will be assigned "field trips" in which they choose local art work and use tools we cover in class to analyze public art, murals, local studios, museums, galleries. Additionally, discussion boards will be set up and weekly art works posted so that students can together analyze the work and build on one another's comments. Finally, projects will be assigned that direct students out into their local neighborhoods to find intersections of art and local identity.

Online Adaptation: Activity, Discussion, Group Work, Lecture

4. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- Given throughout the semester, both objective questions and essay questions. For example(objective): List two technological innovations we associate with Sumer. Sample Essay Question: Compare and contrast the Anavysos Kouros with the Doryphorus of Polykleitos according to the depiction of human anatomy, proportion, pose. Link these forms to the periods in which they were produced.

Quizzes -- Given periodically, consisting of slide identification with short-answer question. Examples; Why is this figure so much larger than those surrounding it? What term do we use of this technique? or Cite two ways Chartres Cathedral was innovative.

Papers -- Student researches a topic related to course content and writes a 4-5 page paper, using appropriate MLA format and proper citations. Example 1: Write a paper on the metalworking tradition of Hiberno-Saxon culture and its influence on manuscript painting. Example 2: Write a paper describing the role of the french monarchy in the building and decoration of Chartres Cathedral.

Home Work -- Students will submit homework assignments for completion or for a grade. Example one: Read article on the recent painting scheme in Chartres cathedral and outline the arguments both in favor and in opposition to this restoration. Example Two: Watch video on the latest controversy over ownership of the Elgin Marbles. Who should own them? Write your argument in two paragraphs.

Final Exam -- Final exam will consist of slide identification and short-answer and essay questions. For example, Write a 3-4 page, handwritten essay comparing and contrasting two images of the Virgin Mary, one Romanesque, the other Gothic, in terms of formal properties,

meaning, and function. How does each work represent the assumptions and aspirations of those who created these works? Example of objective question: Briefly describe how flying buttresses function in a Gothic cathedral.

Letter Grade or P/NP

5. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, periodicals or library collection covering periods, cultures and artists discussed in lecture.

For example:

1. Read the introduction to chapter 2 in Gardner's Art Through the Ages about the rise of the cultures of the Tigris/Euphrates River Valley.
2. Read the supplemental handout regarding the ownership debates over ancient cultural objects. Pay particular attention to the discussion of the collection of antiquities from the Ancient Near East in the British Museum.

B. Writing Assignments

Writing :

1. Written evaluations of art viewed in museums and galleries.

For example:

- a. Write a three page, typewritten analysis
2. Topic essays expanding on course material.

For example:

- a. Based on a lectures on 15th- and 16th-century art in Italy, write a two-page essay in class comparing and contrasting the David of Donatello and Michelangelo.
- b. Write a two page, typewritten essay comparing and contrasting three sculptures from different periods of Egyptian history, honing in on the relationship between formal canons of representation and changes in the political/religious/cultural dynamics.

C. Other Assignments

1. Present a topic to the class focusing on a theme or specific culture covered in the course. For Example:

- a. 10-minute presentation with images, in which the student will present research and apply the findings to at least four works of art, being able to link the formal characteristics of the art to their context.

6. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Stokstad, Marilyn

Title: Art History

Publisher: Prentice Hall

Date of Publication: 2017

Edition: 6th

Book #2:

Author: Kleiner, F

Title: Gardner's Art Through the Ages Vol 1

Publisher: Wadsworth

Date of Publication: 2019

Edition: 16

B. Other required materials/supplies.