

College of San Mateo
Official Course Outline

1. **COURSE ID:** ART 101 **TITLE:** Art and Architecture from the Ancient World to Medieval Times (c. 1400) **C-ID:** ARTH 110

Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours

Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

Recommended Preparation:

Eligibility for ENGL 100, or Eligibility for ENGL 105

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)

IGETC:

IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Ancient, Classical, Early Christian and Medieval art and architecture. A survey of artistic expression from Prehistoric to late Medieval times with emphasis on sculpture and architecture. Chronologically introducing the great works of the periods, it explores the connection between them and the societies, values and ideals that stimulated their creation.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Recognize and identify the major masterpieces of the period according to subject or title, artist, style, provenance and approximate date.
2. Critique in an original manner the form and content of a work of art using the appropriate vocabulary and language of art.
3. Understand the works of art in relationship to the societies in which they were created and be able to discuss the cultural, philosophical, political, social, and geographical factors that contributed to their creation.
4. Relate, compare and contrast the major styles that emerge in the visual tradition of the ancient world.
5. Recognize, understand and explain the stylistic characteristics of a work of art in order to place it in its historical context.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Recognize and identify the major masterpieces of the period according to subject or title, artist, stylistic period, provenance and approximate date.
2. Recognize, understand and explain the stylistic characteristics of a work of art in order to place it in its art historical context.
3. Relate, compare and contrast the major styles that emerge in the Western visual tradition.
4. Understand the works of art in relationship to the societies in which they were created and be able to discuss the cultural, philosophical, political, social and geographical factors that contribute to their creation.
5. Critique in an original manner the form and content of a work of art using the appropriate vocabulary and language of art.

6. **COURSE CONTENT:**

Lecture Content:

1. Prehistoric Art
 - A. Paleolithic painting and sculpture as a part of ritual magic related to prehistoric man's nomadic existence.
 - B. Mesolithic painting as the continuation of the magical/religious purpose of art, and development of narrative and its relationship to the increasing social organization of society.

- C. Neolithic architecture and the development of the basic methods of construction. Social developments related to agricultural revolution.
- 2. Egyptian Art
 - A. Concept of divine kingship and the religious belief in life after death.
 - B. Belief in magical function of images and objects.
 - C. Stylistic conventions in sculpture and painting to serve purpose of object.
 - D. Development of tomb and temple architecture.
- 3. Mesopotamian Art: Sumerian, Akkadian, Neo-Sumerian, Babylonian, Assyrian and Persian art
 - A. Introduction of high arts of civilization.
 - B. Stylistic conventions in sculpture and painting in service of the religion and the king.
- 4. Aegean Art: Minoan and Mycenaean periods
 - A. Minoan art and architecture centered on palace of the king.
 - B. Mycenaean art and architecture and its relationship to Minoan, Egyptian and Greek art and society.
- 5. Greek Art
 - A. The origins of Humanism are traced in the development of Greek vase painting and sculpture. Concerned with life, their art focuses on seeking the ideal in nature. Principles of classicism defined.
 - B. Vase painting. Basic principles of classical composition defined.
 - C. Sculpture: Mastering the human form, its anatomy, proportions and movement.
 - D. Architecture: The development of the basic temple plan and the classical orders.
 - E. Architectural sculpture. The development of narrative art.
- 6. Roman Art: Roman political character is embodied in its monumental architectural achievements and public sculpture. The influence of Greek and Etruscan art.
 - A. Architecture. The use of arch, barrel and groin vaults, domes and poured concrete in the construction of public buildings and monuments to create unencumbered interior space.
 - B. Wall painting. Use of pictorial techniques to create the illusion of a three-dimensional reality.
 - C. Sculpture. Emphasis on realism and the political image of the emperor.
- 7. Early Christian Art: The suppression of humanistic principles in the late antique period is illustrated in Late Rome/Early Christian art and architecture. The adaptation of classical subject and form to serve didactic and spiritual purposes of Christianity.
 - A. Painting. Catacomb paintings and mosaics reveal how pagan forms are modified to express Christian ideals.
 - B. Sculpture. Continuation of Late Antique style. Sacrifice of illusionism for clarity of message.
 - C. Architecture. Adaptation of pagan form for Christian purpose. Longitudinal and central plans.
- 8. Byzantine Art and Architecture
 - A. Architecture. The development of the centrally planned building and the dome on pendentives.
 - B. Mosaics. Classical emphasis on human figure and nature replaced by abstraction and symbolism to suggest the spiritual and transcendental.
- 9. The Period of the Migrations
 - A. Barbarian invasions. Jewelry and metalwork.
 - B. Monasteries and centers of artistic activity. Illuminated manuscripts.
 - C. Carolingian Renaissance. Manuscript illumination.
- 10. Romanesque art and architecture: Monasticism, pilgrimage, and the focus on heaven and the eternal hereafter are discussed in relationship to the development of Romanesque sculpture and architecture.
 - A. Architecture. The modification of the basilica plan and the development of stone vaulting. The regional styles.
 - B. Sculpture. Revival of monumental stone sculpture that is abstract and symbolic. Predominance of the theme of the apocalyptic Last Judgement.
- 11. Gothic art and architecture: The gradual decline of monasticism and feudalism as a result of the growth of commerce and renewal of urban life. Age of religious fervor expressed in art and architecture.
 - A. Architecture. Development of ribbed, pointed arches and flying buttresses to achieve greater height as an expression of religious aspiration and civic pride.
 - B. Sculpture. Increasing naturalism the result of a new humanistic spirit transforming church doctrine.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Discussion
- D. Field Trips
- E. Other (Specify): For Student Learning Objectives 1, 2, and 3: Lecture: Oral and visual presentation by

instructor to identify and explain the major artistic monuments, their stylistic and historical context. For online sections, presentation is available in video and written form through course website. For Student Learning Objectives 3 and 4: Lecture: Oral and visual presentation to illustrate the relationship of works of art to each other and to the societies that created them. For online sections, presentation is available in video and written form through course website Discussion: Instructor leads discussion in which students analyze works of art, differentiate between stylistic periods, compare and contrast them, and relate them to their cultures. For online sections, discussion takes place through forums on course website. For Student Learning Objective 5: Lecture: Oral and visual presentation by instructor to demonstrate different approaches to analyzing and critiquing works of art. For online sections, presentation is available in video and written form through course website. Discussion: Instructor leads discussion in which students critique works of art based on their personal viewpoint and art historical knowledge. For online sections, discussion takes place through forums on course website. Out of class assignments include readings from the assigned and selected texts, and a written term paper. Written assignments related to individual student visits to area galleries and museums are also required. The term paper, a stylistic analysis approximately 1000 words in length, will allow students to demonstrate their knowledge and understanding of the history of art and their ability to analyze a work of art, to compare and contrast it to other works of art, and to place it in its cultural and historical context. Written assignments related to visits to area galleries and museums will have similar objectives.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Out-of-class assignments include readings from the assigned and selected texts, and a written museum paper. Written assignments related to field trips to area galleries and museums are also required. Group projects are based on these activities.

The museum paper, a stylistic analysis approximately 1000 words in length, will allow students to demonstrate their knowledge and understanding of the history of art and their ability to analyze a work of art, to compare and contrast it to other works of art, and to place it in its cultural and historical context.

Written assignments related to field trips to area galleries and museums will have similar objectives.

Reading Assignments:

Reading assignments are from the textbook and other relevant sources.

Other Outside Assignments:

See writing assignments

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Exams/Tests
- C. Group Projects
- D. Papers
- E. Quizzes
- F. For Objectives 1-4: Exams and quizzes evaluate students' knowledge and understanding of the material. Students will identify works of art, define art terms and analyze works of art and discuss their relationship to their culture and historical context. For Objective 5: Exams will include essays asking students to analyze and discuss "unknown" works of art. A research paper, based on a work of art exhibited in the Bay Area, will ask students to present their knowledge and understanding of a work of art and its place in the history of art. Class participation offers students an opportunity to practice their ability to analyze and critique works of art.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Kleiner, F., S.. *Gardner's Art Through the Ages, Volume I*, 16 ed. Cengage, 2020

Origination Date: November 2021

Curriculum Committee Approval Date: November 2021

Effective Term: Fall 2022

Course Originator: Rebecca Alex