

COURSE OUTLINE

DEPARTMENT Business/Creative Arts _____ NUMBER _Art 801_____

COURSE TITLE: Art and Architecture from the Ancient World to Medieval Times, c. 1400

UNITS 3

LECTURE HOURS/WEEK 3 LAB HOURS/WEEK 0 OTHER HOURS/WEEK 0

LENGTH OF COURSE: 3 SEMESTER-LONG _____ SHORT COURSE (SPECIFY NO. OF WEEKS _____)

_____ OPEN ENTRY/OPEN EXIT

GRADING: ___ LETTER X CREDIT/NO CREDIT _____ GRADE OPTION (letter or Credit/No Credit)

(Please use *Stylistic Considerations in Writing Course Outlines of Record*; copies available in Division Offices.)

1. **PREREQUISITE** (*Attach Enrollment Validation Form*) (*See models of Validation narratives.*)

None

2. **COREQUISITE** (*Attach Enrollment Validation Form*)

None

3. **RECOMMENDED PREPARATION:** (*Attach Enrollment Validation Form*)

None

4. **CATALOG DESCRIPTION** (*See Stylistic Considerations, pp. 4-10; include Prerequisites/Corequisites/Recommended Preparation*):

Art 801 Art and Architecture from the Ancient World to Medieval Times, c. 1400. (3) (Credit/no credit grading.) Three lecture hours per week. 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 period, it explores the connection between them and the societies, values and ideals that stimulated their creation.

5. **CLASS SCHEDULE DESCRIPTION** (*See Stylistic Considerations, p. 10; include Prerequisites/Corequisites/Recommended Preparation*):

ART 801 Art and Architecture from the Ancient World to Medieval Times, c. 1400. 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, and their relationship to their cultural and historical context. No recommended prerequisite. Credit/no credit grading. (Not transferable.)

6. **COURSE OBJECTIVES** (See Stylistic Considerations, pp. 11-13):

Please see attached sheets.

7. **COURSE CONTENT AND SCOPE** (See Stylistic Considerations, pp. 13-14):

(Attach topical outline and relate specific objective with content)

Please see attached sheets

8. **INSTRUCTIONAL METHODS** (Instructor-initiated learning strategies; see Stylistic Considerations, pp. 14-16):

Please see attached sheets.

9. **MULTIPLE METHODS OF EVALUATION** (Measurements of course objectives; see Stylistic Considerations, pp. 14-16):

Please see attached sheets.

10. **REPRESENTATIVE TEXT MATERIALS** (See Stylistic Considerations, pp. 17):

Kleiner, Mamiya, and Tansey, Gardner's art through the Ages, 11th or most recent edition, or
Stokstad, M., Art History, 2nd Custom Edition for the SMCCD, 2005

11. **REQUIRED OUT-OF-CLASS ASSIGNMENTS** (Supplemental reading, outside projects; see Stylistic Considerations, pp. 14-16):

Please see attached sheets.

12. **WRITING ASSIGNMENTS/PROFICIENCY DEMONSTRATION:**

Please see attached sheets.

Prepared by: _____

6. COURSE OBJECTIVES:

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

1. recognize and identify the most important works of art according to subject or title, artist (if known), style, provenance and approximate date.
2. recognize, understand and explain the stylistic characteristics of a work of art in order to place it in an 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 contributed 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.

7. COURSE CONTENT AND SCOPE:

ART 801 is a survey of the history of Western European art from Prehistoric to late Medieval times with an emphasis on sculpture and architecture. Representative works of the major periods are studied in relation to their cultural, historical and physical settings. Emphasis is placed on the recognition of stylistic characteristics that are typical of each of the periods, the transitions that occur between them and the significance of the works aesthetically and culturally.

I. 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, the 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.

II. 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.

III. 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.

IV. 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.

V. 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.

VI. 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 the 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.

VII. 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.

VIII. 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.

IX. The Period of the Migrations.

- A. Barbarian invasions. Jewelry and metalwork.
- B. Monasteries as centers of artistic activity. Illuminated manuscripts.
- C. Carolingian Renaissance. Manuscript illumination.

X. 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.

XI. 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.

8. INSTRUCTIONAL METHODOLOGIES.

Instructional methods will include slide-illustrated lectures using the language of art to present course content. Instructor-guided class discussion will encourage students to apply what they have learned in lecture, i.e. how to analyze and evaluate stylistic characteristics of works of art and relate them to their cultural and historical context. Field trips to galleries and museums will be included when appropriate.

For Objectives 1, 2, and 3:

Lecture: Oral and visual presentation by instructor to identify and explain the major artistic monuments, their stylistic characteristics and historical context.

For 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.

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 Objective 5:

Lecture: Oral and visual presentation by instructor to demonstrate different approaches to analyzing and critiquing works of art.

Discussion: Instructor leads discussions in which students critique works of art based on their personal viewpoint and art historical knowledge.

9. MULTIPLE METHODS OF EVALUATION (Measurement of Student Achievement):

Class attendance and participation will be required. Methods of evaluation will include two quizzes or more, and three exams, which will be graded credit/no credit.

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 cultural and historical context.

For Objective 5: Exams will include essays asking students to analyze and discuss "unknown" works of art. Class participation offers students an opportunity to practice their ability to analyze and critique works of art.

11. REQUIRED OUT-OF-CLASS ASSIGNMENTS.

Out-of-class assignments include readings from the assigned and selected texts. Written assignments related to field trips to area galleries and museums are also required.

12. WRITING ASSIGNMENTS/PROFICIENCY DEMONSTRATION.

Written essay exams and assignments related to gallery and museum visits will demonstrate writing proficiency.