

ART HISTORY 106
CEDAR CREST COLLEGE
Spring 2010

Course Syllabus
Art 106-Introduction to the History of Art 3 credits

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Text: Art History, Third Edition, or revised Third Edition, Volume two, Marilyn
Stockstad, Prentice Hall

Art 106 is the introduction to the history of art. Students will be introduced to the visual and architectural record of the arc of human aesthetic achievement from 1400 to present times. **The emphasis of this course will be from the Renaissance to Modern times.** Students will be introduced to the methods of study and analysis, which are the bases for the study and enjoyment of art history. One of the major objectives of the course is for students to learn to discern differences of style, purpose, cultural and historical position and iconography that allow us to identify objects as to period and style. This knowledge allows the viewer of art to appreciate and share the world view of the object's creator and place their significance in or present society. Creating art is a fundamentally human endeavor. Appreciating art is also a human endeavor. Art is created in a socio-economic and political context. As we better understand and appreciate art we increase our ability to see beauty, be amazed by human development, and to know what it means to be full human both in an historical and contemporary sense and to benefit personally from the experience. Works of art may be viewed as primary documents which are windows into the epoch in which they were created, therefore, understanding art helps us understand both the history of the human condition and the period in which the works were created.

This course is offered in a slide/lecture format and will follow the text book as nearly as is practical. Students will be required to identify works of art and architecture, their subject matter and their historical period and style. Students will be required to answer the five 'W's: who, what, where, when, why. Course materials will be presented in a certain logical order: background to foreground; general to specific, etc. The course will also build on the general background information student already have about time, place, political events and geography. Four periodic quizzes will be given. Quizzes that are missed can not be made up with out an extraordinary reason! Missed quizzes will count as a zero when compiling final grades. A low quiz grade may be replaced by an extra credit assignment by the student. Students are responsible for the information in the text. Reading material prior to class time is important because the class lecture built on the content contained in the text book. If you find that in preparing for the class lectures you find deficiencies in your background, pertaining to history, geography or sociology, take the time to deal with those deficiencies.

A class schedule and reading assignment will be provided separately. This is only intended as a guideline. Assignments may vary with the specific concerns of presenting the material.

GRADING:

1. Quizzes will account for $\frac{1}{2}$ of your grade. Quizzes will be based on material in the text book as well as material presented in the class lectures. Both written information and visual materials are important. Quizzes will be comprised of 25 questions. There will be a variety of question types: true and false, multiple choice, short answer, essay and slide identification. Your grade in this course is based on 200 points. One hundred will be from quiz grade and the other one hundred will be from your research paper.

MAKE UP OF QUIZZES

- A. 25 questions
- B. Based on both the reading assignments and class lectures
- C. The quizzes will be in a variety of formats: slide identification, essay, true and false, multiple choice and short answer; or a combination of these quiz styles. Make up quizzes will be in a different format from the assigned quiz but will cover the same material.

- 2. The research paper will account for $\frac{1}{2}$ of your grade.
- 3. The grade received on a review of an art work may be used to replace the lowest of your quiz scores. You must have taken the quiz in question for that grade to be replaced by the alternate research paper. See: Alternative Research Paper-extra credit.
- 4. Your grade in the course is the result of averaging the quiz scores and paper grade together.

THE MATH OF YOUR FINAL GRADE

Quiz 1 + quiz 2 + quiz 3 + quiz 4 divided by 4 + paper grade divided by 2 = numerical score. A low quiz score may be replaced by the extra credit assignment. You must take all four quizzes to be eligible for replacement paper to apply.

NUMERICAL/ LETTER GRADE BREAKDOWN

100-97	A+
96-93	A
92-90	A-
89-87	B+

86-84	B
83-80	B-
79-77	C+
76-74	C
73-70	C-
69-60	D
59-0	F

Research Paper

I. Choose of work of art from the collection of a major museum. Much of the preliminary background research can, and should, be done before the museum visit. This work may be either two dimensional, three dimensional or architecture, dating from the Renaissance or afterward. The scope of the class ranges from the early Renaissance thru contemporary times. You may choose work created between 1400 and 2010. **Remember that this course begins in 1400 and ends in 2010. Select a work of art or architecture created after 1400.**

II. In general your paper should answer the following questions:

- A. What is the media of this work? What is the iconography of the work? What does the work represent (subject matter).
- B. Who created this work: what culture, time period or location does it come from? Who is the artist responsible for the creation of the work? Does the work express the culture or epoch it comes from?
- C. When was this work created? What period and/or style? How is this work positioned within this historical context? Does the technology of the day influence the creative content of the work?
- D. Where was this work created? What geographic location does this work come from? How are the geographic origins of the work important to the content and expression of the work? Does where it comes from influence what it communicates?
- E. How was this work created? What media and techniques were selected to create this work? How do the decisions of the artist (as it pertains to media and technique) add, or detract, from the work? Does the work have a 'media content'?
- F. Themes and purposes of art:
 1. Arts as daily life
 2. The sacred realm
 3. The social order
 4. Storytelling
 5. The here and now
 6. The human experience
 7. Invention and fantasy
 8. Art and nature
 9. Art as art

Suggested outline

- I. Introduction- The work you choose and why you choose it.
- II. Iconography- what is the significance of the work. What is the socio-economic and political significance of the work chosen?
- III. A stylistic analysis of the work.
How do the elements of the work merge into the expression of the work?
 - A. Aesthetic elements
 1. Elements of art
 2. Elements of design
 - B. Imagery
 1. How does the artist express him/herself?
 - a. Is the work symbolic or literal?
 - b. Is the work abstract or realistic?
 - c. Is the work created as a personal expression or within a structured stylistic context?
 2. How does this work communicate with the viewer?
 - C. Context: socio-economic and political
 - D. Content
 - E. Meaning of the work
 1. To the works creator and epoch
 2. To you.

This is the heart of your paper. Analysis is not just description! Analysis should be a part to whole approach. Understanding each of the elements of the work and how they contribute to the overall expression of the work is important.

IV. Place the work in both period and style thru analysis of the elements of the work. I.E. A work is not Renaissance just because it was created in 1450. It is Renaissance because it was created in 1450 and it is clear, linear, has a closed composition and the internal space of the painting is divided into fore-middle –and background.

V. What was the original intent of the work? Has its meaning and context changed over time. Why is it still a great work of art?

VI. Conclusion.

Your paper should include observations made directly from the work.

All research should be documented in the usual term paper style. **DO NOT** include information gleaned from the web unless you can back it up with the same information in print. On line information from journals or periodicals are acceptable.

Your paper should be **no less than 1500 words (about 10 pages) in length**. The number of pages in you paper may vary depending on margin size, font size, and line spacing. You may use illustrations in your paper.

Submit your paper with a cover sheet and stapled or paper clipped together. If you want your paper returned to you by please include a stamped self addressed manila envelope,

sufficient in size to accommodate your paper. **DO NOT** submit a paper for a grade on line. **ONLY** submit it in hard copy.

I will be happy to read rough drafts until April 19, 2010. Drafts of paper may be sent to me via email.

I currently use Microsoft Word 2003 as my word processing software. If you do not have this software package available, copy and paste your rough draft into the body of your email. When sending me drafts of papers via email request a read receipt. I prefer to receive rough drafts in hard copy but I will review electronic versions. Hard copies allow me to make notes where appropriate.

I fully support Cedar Crest College's Honor Code and classroom Protocol code as stated in the customs book. This code defines and deals with plagiarism.

Appropriate classroom behavior is implicit in the Cedar Crest Honor Code. Such behavior is defined and guided by complete protection of the rights of all students and faculty to a courteous and respectful classroom environment. That environment is free from distractions such as late arrivals, early departures, inappropriate conversations and any other behaviors that might disrupt instruction and/ or compromise student access to their Cedar crest College education.

Alternative Research Paper-extra credit Alternative Research Paper

I. Choose of work of art from the collection of a major Museum of Art or a work of architecture. Much of the preliminary background research can, and should, be done before the museum visit. This work may be either two dimensional, three dimensional or architecture; dating from the Renaissance to Modern times. You should identify 2 or 3 art objects that are of interest to you. Then do some preliminary research to see if there is adequate information available to support a paper. Your second or third choice might be your best choice from the standpoint of writing a paper. Remember this is a research paper and part of the grade you receive on your paper is based on the quality of the research you do.

II. In general your paper should answer the following questions:

- A. What is the media of this work? What is the iconography of the work? What does the work represent (subject matter).
- B. Who created this work: what culture, time period or location does it come from? Who is the artist responsible for the creation of the work?
- C. When was this work created? What period and/or style? How is this work positioned within this historical context?
- D. Where was this work created? What geographic location does this work come form? How are the geographic origins of the work important to the content and expression of the work?

E. How was this work created? What media and techniques were selected to create this work? How do the decisions of the artist (as it pertains to media and technique) add, or detract, from the work?

F. Themes and purposes of art:

1. Arts as daily life
2. The sacred realm
3. The social order
4. Storytelling
5. The here and now
6. The human experience
7. Invention and fantasy
8. Art and nature
9. Art as art

Suggested outline

I. Introduction- The work you choose and why you choose it.

II. Iconography- what is the significance of the work. What is the socio-economic and political significance of the work chosen?

III. A stylistic analysis of the work.

How do the elements of the work merge into the expression of the work?

A. Aesthetic elements

1. Elements of art
2. Elements of design

B. Imagery

1. How does the artist express him/herself?
 - a. Is the work symbolic or literal?
 - b. Is the work abstract or realistic?
 - c. Is the work created as a personal expression or within a structured stylistic context?
2. How does this work communicate with the viewer?

C. Context: socio-economic and political

D. Content

E. Meaning of the work

1. To the works creator and epoch
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This is the heart of your paper. Analysis is not just description! Analysis should be a part to whole approach. Understanding each of the elements of the work and how they contribute to the overall expression of the work is important.

IV. Place the work in both period and style thru analysis of the elements of the work. ie. A work is not Renaissance just because it was created in 1400. It is Renaissance because it was created in 1450 and it is clear, linear, has a closed composition and the internal space of the painting is divided into fore-middle and background.

V. What was the original intent of the work? Has its meaning and context changed over time. Why is it still a great work of art?

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Your paper should include observations made directly from the work.

All research should be documented in the usual term paper style. **DO NOT** include information gleaned from the web unless you can back it up with the same information in print. On line information from journals is acceptable. **A paper submitted with research done only on line will be penalized when that paper is being grades!**

Your paper should be no less than **1000 words in length**. You may use illustrations in your paper.

Submit your paper with a cover sheet and stapled. If you want your paper returned to you by mail please include a stamped self addressed manila envelope.

The importance of primary works

There is no substitute for the primary experience. What do I mean by this? Reading New Yorker Magazine or New York Times theatre reviews of a play on Broadway are very thin when compared with attending the performance yourself. Reading critical reviews of gallery art shows a pale substitute for attending the show.

Watching a video of the historic area of Rome has very little to do with the actual experience. The experience is so much more complex than anything that can be expressed in a video. The Mediterranean sun on you head. The quality of the sunlight is completely different than the light here in Pennsylvania. The air is different also. It's softness at night reminds me of being at the shore. Restaurants don't open until eight at night. Romans, like most Europeans don't like to eat dinner as early as we Americans do.

You walk on cobble stone streets that have been tread by people for two thousand years. Many of the cobble stones are worn smooth by centuries of chariot travel. There are still public fountains everywhere in Rome. The water runs continuously and is safe to drink. You can stand in the Roman forum and see the remains of several thousand years of Roman history around you. Roman basilicas, at least four forums, temples and Christian churches. You too stand at the epicenter of the empire.

You can walk the same route Roman Emperors walked daily from the Palatine hill thru the hanging gardens to the forums. You can walk gardens where numerous Roman emperors strolled on their way the forums. Some of the fountains still flow with water. There is no way to gain the same experience from travel books or PBS video programs.

This is why I insist that you experience the painting, sculpture or architectural work first hand. There is no substitute for being there. Falling Water by Frank L Wright is just another dated architectural structure unless you have been there. A magical blending of house and landscape; the cantilevered planes of the house thrust out over a waterfall and stream. The horizontalness of the architecture marries itself to the horizontal planes of the

rock strata cut by Mill Run. Falling Water is the arch-type of the conceptual blending of structure and site.

CALENDAR AND READING ASSIGNMENTS

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|------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 1/19 | Introduction to the course, exams, research paper and extra credit assignment |
| 1/26 | Read chapters 17 |
| 2/2 | Read chapter 18 |
| 2/9 | Read chapter 19 |
| 2/16 | Quiz 1: chapters 17, 18, 19, Read chapter 20 |
| 2/23 | Read chapter 21 |
| 3/2 | Read chapter 22 |
| 3/9 | NO CLASS, spring break |
| 3/16 | Quiz 2: chapters 20, 21, 22, Read chapter 29 |
| 3/23 | Read chapter 30 |
| 3/30 | The nineteenth century in America |
| 4/6 | Read chapter 31 |
| 4/13 | Quiz 3: chapters 29, 30, 31, Read chapter 32 |
| 4/20 | Women in contemporary art |
| 4/27 | Contemporary issues in art history |
| 5/4 | LAST CLASS, Research paper and extra credit assignment due.

Quiz 4: chapters 32, women in contemporary art, contemporary issues in art |