

ART HISTORY 101

Art & Architecture from Prehistory to the Renaissance

FALL 2018



*Seeing depends on knowledge
And knowledge, of course, on your college
But when you are erudite and wise,
What matters is to use your eyes.*

E. H. GOMBRICH

LECTURES: Mondays & Wednesdays, 11:30–12:45
White Hall 205

LECTURERS: Prof. Nyord *Ancient Egypt*
Prof. Wescoat *Ancient Greece*
Rachel Patt *Ancient Rome*
Prof. Pastan *The Middle Ages*
Prof. Melion *The Renaissance*
Prof. O'Neil *The Americas*

COURSE COORDINATOR: Dr. Merrill, lmerr12@emory.edu
135 Carlos Hall, 404-727-0514
Office hours: Mon 10–11, Thurs 3–4, & by appointment

INSTRUCTORS:

Haley Jones
Anna McKittrick
Joy Partridge
Will Ulman

ARTHIST 101 surveys the history of art and architecture from around 30,000 BCE to around 1600 CE, introducing major monuments of painting, sculpture, architecture, and other arts created in Europe, the ancient Near East, and the Americas. Students will learn to appreciate the formal and aesthetic values of works of art and to recognize the ways in which art reflects and sometimes shapes the cultures from which it comes. Through regular visits to the Michael C. Carlos Museum, ARTHIST 101 emphasizes the study of original objects.

When taken for a grade, ARTHIST 101 satisfies the Humanities, Arts, Performance (HAP) component of the General Education Requirements (GER); the course is required for the Art History major. Because it establishes a foundation of skills and concepts that facilitate further learning, students are encouraged (but not required) to take ARTHIST 101 in preparation for ARTHIST 102 (Renaissance to the Present) and upper-level courses in the department.

Objectives. In ARTHIST 101, you will learn to think, talk, and write about art and its histories. Upon completing the course, you will be able to recognize the primary themes and subjects in the art of various cultures, identify the hallmarks of regional and period styles, elucidate the chronology of art history, and relate works of art to human history. You will acquire the language of art criticism through the description, analysis, and interpretation of works of art; develop your powers of critical thinking through readings, written assignments, and class discussion; and gain an informed appreciation for various methodological approaches to the discipline of art history. Finally, you will have a keener understanding of the ways in which museums collect, preserve, study, and exhibit works of art.

Canvas. If you are officially enrolled in ARTHIST 101, you have access to Canvas, the web-based learning management system that contains the course. The ARTHIST 101 site houses practically everything you need for this course—instructors' contact information, digital images from lectures to learn for exams, required readings, writing assignments, a glossary of terms, and other useful links and webs of information. Check the site frequently for announcements and additions. Login to Canvas at <http://classes.emory.edu>. Mozilla Firefox is the most compatible Web browser. If you have any problems, contact the Emory IT helpline at 404-727-7777.

Lectures. The course revolves around twice-weekly, 75-minute lectures presented by the members of the Art History faculty who are specialists in the fields they cover. The only way to succeed in this course is to attend—and attend to—these lectures. Taking good notes is also critically important. Research shows that writing them longhand promotes deeper understanding and longer recall. You may use a laptop computer, if you prefer, but *only* for taking notes; phones should be silenced and put away. Please be courteous to the speaker and other students by taking a seat in the back of the auditorium if you arrive late and by remaining quiet and seated until the lecturer completes the class.

Attendance. Because the substance of this course is presented in the lectures, repeated absences will devastate your grade. If you must miss a lecture for any reason, borrow notes from a classmate, review the relevant pages in the textbook, and study the images posted to the Canvas site. If, after that, you still have questions, make an appointment to meet with your section instructor, who will work with you to catch up but will *not*, under any circumstances, repeat the content of the lecture or provide notes for your review.

Key works. Before each lecture, a list of the principal works or monuments to be covered that day will be available in hard copy in the lecture hall and, when possible, electronically on Canvas. For exams, you will be expected to learn the artist and/or culture of origin, title (sometimes a descriptive designation), approximate date, and period of creation for each of those works. A downloadable PowerPoint

containing the key works will be posted to Canvas after each lecture. Those images are the only ones you will be expected to fully identify on exams. Building and exercising your visual memory is a crucial part of art-historical training, and the data that you learn lays the foundation for a more encompassing understanding of art.

Discussion sections. Limited in enrollment to facilitate discussion, these weekly sessions are an integral part of the course. Sections provide the opportunity to ask questions, articulate and dispute ideas, expand upon issues raised in the lectures, and examine and analyze works of art in the classroom, the museum, and other campus sites.

Attendance. Because sections meet only once a week, attendance is crucial to your success in the course, and you will be evaluated on your informed participation. More than one unexcused absence will necessarily lower your participation grade. If you must miss your section for any reason, you may attend a different one in the same week; the schedule of sections appears below. Be sure to give the instructor your name and the name of your regular section leader.

Readings. To encounter a range of perspectives on art history and the art world and to amplify what you learn in lectures, you will be assigned a few short articles intended to stimulate and focus discussion in sections. These readings have all been posted to Canvas. Be sure to read the assignment *before* the week's discussion section to allow your full, informed participation. We recommend that you print a copy of each reading and bring it with you to class, along with your reading notes, textual annotations, and questions.

Homework. Your instructor will assign homework, usually in connection with required readings, to help prepare you for class discussion. Quizzes are also a possibility. Credit for this work will be factored into your participation grade.

Textbook. *Art History* by Marilyn Stokstad and Michael W. Cothren, 5th edition (Pearson; ISBN: 9780205873470) was chosen by the Art History faculty for its scope of topics and its accuracy, currency, coherence, and clarity. The book is intended to provide an overview of the periods we study and to fill any gaps that may occur due to our structure of serial lecturers; it should supplement and reinforce, but not replace, material presented in lectures and discussed in sections. The relevant chapters are assigned each week. The pages most closely relating to the lecture content are sometimes noted (see the schedule below), but to get the most from the course, we encourage you to read beyond those pages. Moreover, the page ranges, when they appear, are approximations based on past lectures; the relevant pages may change if the lecturer is new, or if the lecturer makes additions, subtractions, or substitutions to the content, so you will have to use your judgment and the index to keep the lectures and reading in sync.

Art History, 5th ed., is available in the bookstore for around \$200 (around \$169 from Amazon); you can rent it for around \$40. Another option is to purchase an access card for REVEL, the digital, interactive presentation of the text, for around \$125 (ISBN: 9780133869828). A slightly cheaper alternative is a subscription to the eBook (straightforward, no bells or whistles, and lacking some of the images found in REVEL and the physical edition, but entirely sufficient) for \$92 (ISBN-13: 9780205961801). *Art History* is also available on Kindle and as an eTextbook for Nook.

You may prefer to use an earlier (used) edition of the book: the corresponding pagination for the 4th edition will be posted to Canvas. Still another option is to acquire the softcover *Volume I* of the textbook, even though it covers material only through the Middle Ages. Please note that a newer, sixth edition of the textbook has also been published, and you are welcome to purchase it on Amazon (\$153), although you will have to figure out the relevant pages yourself. If you prefer not to purchase anything at all, you will find a copy of the book on 3-hour reserve in the Woodruff Library, Marian K. Heilbrun Music and Media Library (4th floor). Or see Dr. Merrill about borrowing a copy for the semester. With all these options, there is no excuse for not reading the textbook.

Papers. This course requires two brief written assignments—a rich, verbal description of a work of art in the Carlos Museum and a cumulative, thematic essay—and one oral and group assignment: a thematic tour of the Carlos collections of ancient art. Details will be provided in due course. Unless your instructor indicates otherwise, you should submit your work electronically, via Canvas, by midnight of the day it is due. In fairness to other students, late assignments will be downgraded *ten percent per day* to make up for the advantage of extra time unless your instructor has granted an extension in advance. This is a course policy that applies to students in every section.

Exams. Three cumulative exams—two midterms and a final—will take place in White Hall 205 on the dates specified in the calendar below. Based on material presented in the lectures, the textbook, the readings, and covered in discussion sections, these exams will measure your understanding of the periods and cultures covered so far through several means, including slide identifications, matching, and short answer, and comparison and essay questions; the exams will also require you to apply that knowledge to works of art you have not encountered before. The format for each exam may vary slightly; more detailed information will be provided in advance.

Make-up exams. Because of the logistical difficulty of administering a timed, slide-dependent test, the opportunity to make up a missed exam will be offered only if you can provide a written excuse from a medical or university authority. If you already foresee a conflict with any of the dates, please meet with your instructor as soon as possible to discuss options. The final exam is scheduled by Emory College and *cannot be given early*, so please make your travel plans accordingly.

Grades. Credit for this course, whether taken for a letter grade or pass/fail (S/U), is contingent upon the satisfactory completion of *all* assignments. Section instructors grade papers and exams according to a common key. Final grades are calculated by the following distribution, with 1,000 points possible:

- Verbal description (100)
- Cumulative essay (150)
- Museum project (150)
- First exam (150)
- Second exam (150)
- Final exam (150)
- Contributions to discussion section, including homework assignments (150 points)

Michael C. Carlos Museum. The Carlos Museum is a vital resource for the study of art history at Emory and frequently serves as an enlivening extension of the classroom. Its collections include some 17,000 works of art from ancient Egypt and West Asia, classical Greece and Rome, the ancient Americas, Asia, and sub-Saharan Africa, as well as European and American drawings, prints, and photographs. Through group discussions in museum galleries, you will learn how to apply the principles of art history to individual works and how to analyze an art object from various points of view.

EPASS Tutoring. Academic coaching is available for this course. You may attend as many as two (2) EPASS appointments per week; during a session, you can review course content, master basic concepts, and develop more advanced skills under the guidance of a fellow student. For information about EPASS policies and scheduling appointments, visit www.epass.emory.edu.

ESL Tutoring. If English is not your first language, you may benefit from working with ESL tutors, undergraduate students who are specially trained to support your developing English-language skills. Tutors will help you at any stage of the writing process, although they will not proofread your work. Because language is best learned through interactive dialogue, you should be ready to collaborate when you come to an ESL tutoring session. A tutoring appointment lasts 50–55 minutes, and you may schedule up to two appoints per

week. For more information, visit <http://college.emory.edu/oue/student-support/esl-program/esl-tutoring.html>.

Office of Accessibility Services. If you require accommodations for any kind of physical or learning disability, please visit the Office of Accessibility Services (OAS) to learn about the registration process. If you have already registered with the OAS, you should present a copy of your Accommodation Letter to your section instructor or the course coordinator within the first two weeks of the semester. Please arrange to talk privately with your instructor about the accommodations you need and how these will be handled in the context of this course. All discussions will remain strictly confidential. For additional information, visit equityandinclusion.emory.edu/access.

Extended-time exams. Because our slide exams are timed, we administer extended-time exams ourselves rather than going through the OAS. Your section instructor will provide further details.

Academic integrity. All students enrolled in classes at Emory College are required to abide by the Honor Code, which prohibits any form of academic misconduct, including plagiarizing, cheating (either by seeking or providing assistance), and lying to an instructor. The consequences of a violation are severe and may include failure of the course, a mark on the record, suspension, and expulsion. Please take precautions to ensure that your work and actions are consistent with the Honor Code. A list of Honor Code offenses and information about the Honor Council process may be found at <http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html>.

KEY DATES

First exam	October 3
Verbal description due	October 17
Second exam	November 7
Carlos Museum tours	November 15/16
Cumulative essay due	December 11
Final exam	December 13 (3–5:30)

DISCUSSION SECTIONS

Thursday	10:00–10:50	101-2	Joy Partridge	Carlos Hall 211
	12:00–12:50	101-3	Joy Partridge	Carlos Hall 211
	2:00–2:50	101-4	Linda Merrill	Carlos Hall conference room
	3:00–3:50	101-5	Anna McKittrick	Carlos Hall conference room
Friday	10:00–10:50	101-6	Haley Jones	Carlos Hall 211
	12:00–12:50	101-7	Will Ulman	Carlos Hall 211

The introductory art history survey has proved to be a transformative course for countless undergraduates, opening entire realms of human creativity to deeper appreciation and further inquiry. We sincerely hope that ARTHIST 101 will have the same effect on you.

SCHEDULE

Wed 08/29 **Lecture 1:** Introduction/Prehistoric Art (MERRILL)
Stokstad Chapter 1, “Prehistoric Art,” especially pp. 1–11, the Stone Age.
No sections this week.

WEEK 1 **Mon 09/03** **LABOR DAY**

Wed 09/05 **Lecture 2:** Making and using art in ancient Egypt (NYORD)
Stokstad Chapter 3, “Art of Ancient Egypt.”
Section 1: Introduction

WEEK 2 **Mon 09/10** **Lecture 3:** Early Dynastic, Old and Middle Kingdom Egypt (NYORD)

Wed 09/12 **Lecture 4:** New Kingdom and Late Period Egypt (NYORD)
Stokstad Chapter 3
For Section 2: *Read* Peter Lacovara, Sue D’Auria, and Therese O’Gorman, “New Life for the Dead,” *Archaeology* 54, no. 5 (September 2001): 22.
In Section 2: Michael C. Carlos Museum (MCCM) Ancient Egypt & the Ancient Near East

WEEK 3 **Mon 09/17** **Lecture 5:** Ancient Near Eastern Art (NYORD)

Wed 09/19 **Lecture 6:** Aegean Art & Architecture (WESCOAT)
Stokstad Chapter 2, “Art of the Ancient Near East.”
Stokstad Chapter 4, “Art of the Ancient Aegean,” especially pp. 81–84, Cycladic; 84–92, Minoan; and 92–99, Mycenaean.

For Section 3: *Read* J. Alexander MacGillivray, “Labyrinths and Bull-Leapers,” *Archaeology* 53, no. 6 (November/ December 2000): 53–55.

WEEK 4 **Mon 09/24** **Lecture 7:** Early Greek Art (WESCOAT)

Wed 09/26 **Lecture 8:** Classical Ideals (WESCOAT)
Stokstad Chapter 5, “Art of Ancient Greece,” especially pp. 101–5, Early Greek; 105–20, Archaic; 120–26, Early Classical; and 127–37, High Classical
In Section 4: MCCM Ancient Greece

WEEK 5 **Mon 10/01** **Lecture 9:** Beyond Classical (WESCOAT)

Stokstad Chapter 5, especially pp. 141–47, Late Classical; and 147–55, Hellenistic.

Wed 10/03 **FIRST EXAM**

In Section 5: MCCM workshop (Verbal description)

WEEK 6 **Mon 10/08** **FALL BREAK**

Wed 10/10 **Lecture 10:** Arts of Etruria & the Roman Republic (PATT)

Stokstad Chapter 6, “Etruscan & Roman Art,” especially pp. 157–65, Etruscan; and 166–71, Republican

For Section 6: *Read* Phoebe Segal and Mei-an Tsu, “The Eternal Embrace: Etruscan Sarcophagi,” *Apollo*, February 2013, pp. 40–45.

WEEK 7 **Mon 10/15** **Lecture 11:** The Beginning of an Empire: From Augustus through Domitian (PATT)

Wed 10/17 **Lecture 12:** The Roman Empire’s Golden Age: From Nerva through Commodus (PATT)

Stokstad Chapter 6, especially pp. 171–76, Early Empire; 179–83, Wall painting; 184–89, Flavians; 190–97, High Imperial; and 200–1, Imperial portraits

Before Section 7: **VERBAL DESCRIPTION** due 10/17 at midnight

In Section 7: MCCM Ancient Rome

WEEK 8 **Mon 10/22** **Lecture 13:** Approaching Byzantium: From Septimius Severus into Late Antiquity (PATT)

Wed 10/24 **Lecture 14: The Middle Ages: An Introduction** (PASTAN)

Stokstad Chapter 6, especially pp. 202–3, Late Empire/Severans; 205–6, Soldier Emperors; and 207–11, Constantine; 190–97, High Imperial; 200–1, Imperial portraits; 202–3, Late Empire/Severans; 205–6, Soldier Emperors; and 207–11, Constantine).

Stokstad Chapter 7, “Jewish and Early Christian Art,” especially pp. 215, Intro; 220/222, Early Christian; and 228–29, Galla Placidia.

Stokstad Chapter 8, “Byzantine Art,” especially pp. 246–48, Icons.

Stokstad Chapter 9, “Islamic Art,” especially pp. 265, Maqamat of Al-Hariri; 275–76, Islamic Calligraphy; and 282, Mosaic mihrab.

For Section 8: *Recommended:* Watch *A World Inscribed: Illuminated Manuscript* (1996), a film by Kathleen McDonough.

In Section 8: Rose Library (Arts of the Book)

- WEEK 12 **Mon 11/19** **Lecture 20:** The High Renaissance (MELION)
Stokstad Chapter 21, “Sixteenth-century Art in Italy,” especially pp. 636–50, Leonardo, Raphael, and Michelangelo; and 659–61, Titian
- Wed 11/21** **THANKSGIVING BREAK**
No sections this week
- WEEK 13 **Mon 11/26** **Lecture 21:** Arts of Rulership among the Olmec and Maya (O’NEIL)
- Wed 11/28** **Lecture 22:** Duality in the Art & Architecture of the Andes: Chavín and Moche (O’NEIL)
Stokstad Chapter 13, “Art of the Americas before 1300,” especially pp. 383–96, Olmec & Maya; 397–401, Chavín & Moche.
In Section 13: MCCM Ancient Americas
- WEEK 14 **Mon 12/03** **Lecture 23:** Architecture & Landscape in the American Southwest (O’NEIL)
- Wed 12/05** **Lecture 24:** Arts of Empire: Aztec and Inka (O’NEIL)
Stokstad, Chapter 13, especially pp. 401–7, The Southwest
Stokstad Chapter 27, “Art of the Americas after 1300,” especially pp. 853–57, The Southwest; 837–46, Aztec & Inca.
Section 14: Conclusion
- WEEK 15 **Mon 12/10** **Lecture 25:** The Late Renaissance: Italy & the Low Countries (MELION)
Stokstad Chapter 21, especially pp. 668–77, Art of the Counter Reformation.
Stokstad Chapter 22, “Sixteenth-century Art in Northern Europe and the Iberian Peninsula,” especially pp. 683–87, Grünewald and Dürer; 698–701, Bosch and Gossaert; and 706, Bruegel
- Tue 12/11** **CUMULATIVE ESSAY** due at midnight
- Thu 12/13** **FINAL EXAM**, 3:00–5:30 PM