Survey of Art I: Ancient through Medieval Art & Architecture
ARTH 2351/3351, Fall 2016
Mondays and Wednesdays, 12:10-1:25 PM
Cullen Hall Room 204

Instructor: Francesca Bayegan
Office Hours: Mon/Wed 11:00-12:00 at
Art History Building 1204 Colquitt St.
Email: Bayegaf@stthom.edu

COURSE DESCRIPTION
The material for this course examines the development of art from the cave paintings to the cathedrals. The course focuses on the formal structure of works of architecture, sculpture, painting, and other media as well as the historical contexts in which these works were made and understood. This will be an investigation into the ways in which works of art intersect with broader universal themes such as power, war and death. This course will follow a comparative approach to Art History that aims at drawing connections between cultures and understanding the origins and influences that shaped the western civilization.

OBJECTIVES
What is Art History and why study it? Works of art may yield multiple meanings depending on the kinds of research and interpretive strategies employed. These might include critical discourses, as well as examination of social history. Art History can enhance our powers of analysis, increase our ability to formulate arguments. The process of Art History means deepening your interpretive skills and making art works that matter to you visible in new ways.

EXPECTATIONS
1-understand and deploy the vocabulary of art and architecture.
2-the ability to recognize the main phases of art, and to comment on the contexts in which these arose .
3-To learn some methodological approaches of archaeologists and art historians dealing with the monuments examined in this course, including formal analysis, iconography, and historiography.
4-develop visual analysis skills by linking images to ideas to demonstrate critical thinking.
COURSE REQUIREMENTS

Attend the lectures and participate in discussions.
Read assigned materials before the corresponding lectures.
Take 3 examinations and complete two assignments. To pass this course all requirements must be met.

GRADES

There are 500* course points, earned according to this breakdown:

| Assignment 1 | 3% | Due Aug. 31 | 10 points |
| Assignment 2 | 7% | Due Oct 5   | 20 points |
| Test 1       | 16%| October 7   | 100 points|
| Test 2       | 20%| November 4  | 100 points|
| Assignment 3 | 11%| November 30 | 55 points |
| Attendance   | 4% | All lectures| 20 total points |
| Participation| 4% | All lectures| 20 total points |
| 3 Quizzes    | 15%| During lectures | 75 total points |
| Final examination | 24%| December 16  | 100 points |

*Students enrolled in ARTHS 3351 will be graded on a 600 point scale, with the same breakdown as above, but with an additional paper due, worth 100 points.

Grading on each examination: Course grading

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/A+</td>
<td>92 % and above</td>
<td>460 points and above</td>
</tr>
<tr>
<td>A-</td>
<td>90-91 %</td>
<td>450-459</td>
</tr>
<tr>
<td>B+</td>
<td>88-89 %</td>
<td>440-449</td>
</tr>
<tr>
<td>B</td>
<td>82-87 %</td>
<td>410-439</td>
</tr>
<tr>
<td>B-</td>
<td>80-81 %</td>
<td>400-409</td>
</tr>
<tr>
<td>C+</td>
<td>78-79 %</td>
<td>390-399</td>
</tr>
<tr>
<td>C</td>
<td>72-77 %</td>
<td>360-389</td>
</tr>
<tr>
<td>C-</td>
<td>70-71 %</td>
<td>350-359</td>
</tr>
<tr>
<td>D+</td>
<td>68-69 %</td>
<td>340-349</td>
</tr>
<tr>
<td>D</td>
<td>62-67 %</td>
<td>310-339</td>
</tr>
<tr>
<td>D-</td>
<td>60-61 %</td>
<td>300-309</td>
</tr>
<tr>
<td>F</td>
<td>Below 60 %</td>
<td>Below 300</td>
</tr>
</tbody>
</table>

*Note: No “Incomplete” grades will be assigned in this course. NO extra credit assignments will be given.

TYPES OF QUESTIONS ON THE EXAMINATIONS

Definitions of art historical terms and techniques.
Short answer questions on significant monuments or historical events
Slide identification: art historical period OR name of artist/architect (if known); name or title of art work; art historical period. With or without discussion of the art work.

BLACKBOARD

Course material, such as lecture handouts and assignments, will be posted on Blackboard weekly. The instructor cannot guarantee that the materials, including images, on Blackboard
will be updated on a weekly basis—therefore students should rely on their class attendance and textbooks. Study guides (Review Sheets) for the exams will be posted on Blackboard about one week before each exam.

Make-up examinations and quizzes: **NOT GIVEN**, unless the student provides a valid detailed written medical excuse signed by an M.D. (not a receptionist from the Student Health Service) or a doctor's office (with the phone number listed). Attending a family function such as a birthday party, wedding, or anniversary or going abroad is an invalid excuse for missing an examination. The student with a valid medical excuse is required to notify the instructor within 24 hours after the regularly scheduled examination (by email). Under NO circumstances can students reschedule midterm or final examinations—these dates are set and cannot be altered. **Students must take exams in their sections.**

Note: Approximately 25% of the Final Exam will concern material covered prior to the Midterm Exam.

**HANDOUTS**

In order to have a more ecologically-friendly class, and save a few trees, I will only have 24 handouts for each class. If you loose your handouts, you can retrieve them from Blackboard.

**RESTRICTIONS**

The use of **Laptops, Cell-Phones**, and **Foreign Dictionaries** are strictly prohibited in lecture and can be confiscated by the instructor if they distract students in the classroom. Looking at other student's exams, or any talking during quizzes and exams will result in automatic failure for that day.
Schedule of Lecture Topics & Assigned Readings

Note: All Readings are in *Gardner's Art through the Ages: Western Perspective*, Vol. I (15th Edition, 2015), and are to be read prior to that day’s lecture, so that students can discuss issues in class. Participation in class is mandatory.

WEEK 1
Mon. Aug. 22: Lecture 1. **Memory and Ritual**
Introduction to course, Prehistoric Art; Read Garner, pp. 1-29; A. Discussion: Why did early man create images? Assignment 1 given.

Ancient Near East I (ca. 3500 - 680 B.C.): Sumerian, Akkadian, Babylonian, etc.
Read Gardner, pp. 30-45; B. Discussion: How was Art used to ritualize the built environment and to order man's relationship with the Sacred? objectives: Art Historical analysis and methodologies

WEEK 2
Mon. Aug. 29: Lecture 3. **The Iconography of Empires**
(ca. 680 - 300 A.D): Assyrian, Persian, and Sasanian Art, etc.
Read Gardner, pp. 45-53. Discussion: What was the purpose of the palace complex? what were the motifs used to decorate the palace? what was the significance of these images? Assignment 1 Due.

Wed. Aug. 31: Lecture 4. **Dynasty and Cosmos**
New Kingdom Egypt (1550 - 1070 B.C.); Read Gardner, pp. 69-83;
Writing Assignment 2 is given (Museum Visit Menil).
Discussion: what was the fundamental change that occurred in Egyptian society in this period? How did this revolution affect the images and architectural complexes? Why did the ancient Egyptians use astronomy in their building programs?

WEEK 3
Mon. Sep. 5: Labor Day ************** N o   C l a s s  ************** Hooray!

Wed. Sep. 7: Lecture 5. **The Homeric Age**: Quiz 1.
Bronze Age Greece: Minoan Art and Mycenaean Art Read Gardner, pp. 86 - 101
Archaic Greece:
Greek Geometric Art (900 - 700 B.C.) to Greek Archaic Art (600 - 480 B.C.), Read Gardner, pp. 104-117.
Discussion: Compare and contrast Minoan Architecture and Mycenaean, how does the design principles express the primary concerns of each civilization?
WEEK 4
Mon. Sep. 12: Lecture 7. The Aesthetic of Civic Ideals
The Athenian Acropolis and the Parthenon (Greek Early to High Classical, 450 - 400 B.C.); Read Gardner, pp. 123-141.
Discussion: What set the Greeks apart from their rivals the Persians? Examine how the Greeks evolved and perfected the depiction of the human Body, why was the representation of the human body integral to the Greek civic identity?

extended discussion on High Classical period
Museum Visit MFAH

WEEK 5
Late Classical Art and Greek Hellenistic Art (323 to 31 B.C.); Read Gardner, pp. 142-161.
Discussion: What is Hellenization? How did the changes in the Greek politics shape artistic innovation?

Etruscan Art (700 to 89 B.C) Read Gardner, pp. 162-174.
Discussion: Analyze Etruscan cemeteries and tomb paintings, what can they tell us about the Etruscan conception of the afterlife?

WEEK 6
Roman Republic Art (509-27 B.C.) Read Gardner, pp. 177-194.
Discussion: what are some examples of Roman Republican virtues? How did the Romans translate these virtues into their Art and Architecture?

Roman Early Imperial Art (Augustus, Julio-Claudians- Flavians) (27 B.C.-96 A.D.) Read Gardner, pp. 195-206
Discussion: How did Augustus establish a new iconography of power?
Test 1 Review
Assignment 2 is due.

WEEK 7
Mon. Oct. 3: TEST 1
Roman High Imperial Art (Antonine Period) (96-192 A.D.); Read Gardner, pp. 207-218.
Discussion: What major architectural innovations mark this period in roman history? How was architecture used as a tool for the expansion and centralization of the Empire?
WEEK 8
Mon. Oct.10: Fall Break ************** N o C l a s s ************** Fall Break

Roman Late Imperial Art (Severans, Soldier Emperors, Diocletian and Constantine) (192-337 A.D.); Read Gardner, pp. 219-229.
Discussion: What political and economic shift provoked the emergence of eastern and provincial elements in the art of the Severan period?

WEEK 9
Arts of Late Antiquity (ca. 200-526): Jewish, Early Christian, Pagan; Read Gardner, pp. 231-255.
Discussion: Explain the organization, function, and ornamentation of Early Christian catacombs. Explore the Pagan motifs that were assumed into Early Christian iconography?

Byzantine Art I (527-843); Read Gardner, pp. 256-270.
Discussion: What type of Roman building served as the model for establishing the conventions of Byzantine church architecture? How was this new style of architecture used to redefine imperial power?

WEEK 10
Byzantine Art II (843-1453); Read Gardner, pp. 270-283.
Assignment 3 given
Discussion: What differentiates an icon from an idol? What is iconoclasm? How were icons used for political purposes?

Islamic Architecture and Crusader Architecture; Comparative presentation on the influence of Islamic Architecture on medieval Architecture readings drawn from handouts

WEEK 11
Early Medieval Art in Western Europe (476-768) I: "Migration Period": (Merovingian, Hiberno-Saxon, and Viking); Read Gardner, pp. 310-321.
Discussion: What are some aspects of the medieval Pagan civilizations such as the Vikings, how is their unique worldview expressed in their art production? Why did norse pagan zoomorphic designs captivate the imagination of christian monks?
Test 2 Review!
Wed. Nov.2: TEST 2
______________________________________MEDIEVAL WEST_________________________________

WEEK 12
Mon. Nov. 7: Lecture 19. **The Cult of Antiquity**
Carolingian Art & Ottonian Art, Read Gardner, pp. 321 - 337
Discussion: What did Roman classicism signify to Charlemagne? Why was a renovation of the heritage of Antiquity instrumental for his political aims?

Wed. Nov. 9: Lecture 20. **Apocalypse in Stone**
Romanesque Art I: Architecture - Sculpture (1050-1200)
Read Gardner, pp. 337 - 371
Discussion: Observe some examples of Romanesque church portals, what kind of Roman monument does the tympanum resemble? What were some of the reasons church architecture developed a greater sense of monumentality?

WEEK 13
Romanesque Art II: Relics and the Arts of Pilgrimage
Read Gardner, pp. pp. 337 - 371
Discussion: What are some of the ways art contributed to the medieval pilgrimage experience? What features of pilgrimage churches were constructed to facilitate the circulation of the pious multitudes?

Wed. Nov. 16: Lecture 22. **Visions of God**
Romanesque Art III: Painting and Other Arts. pp. 337- 371
Discussion: Examine the reasons wall paintings were used to decorate churches? Can you draw parallels between frescoes and manuscript illumination?

WEEK 14
Mon. Nov. 21: Lecture 23. **Architecture of Light and Air**
Gothic Art I (1140-1250); Read Gardner, pp. 373-380.
Which figure is credited with designing the first Gothic church? What building problems did he resolve? What are the fundamental characteristics of gothic architecture?

Wed. Nov. 23: No Class ++++++++ Happy Thanksgiving! +++++++++++++++++++

WEEK 15
Mon. Nov. 28: Lecture 24. **Gothic Art II Piety and Prestige:** (1300-1500)
Read Gardner, pp. 380-408
-French High Gothic painting and sculpture
-Art of High Gothic Burgundy
Discussion: Examine how the Valois dukes of Burgundy wielded artistic patronage as a means to extend influence and power? Why was religious art and tombs so central to their political ambitions?
Assignment 3 Due.

Medieval Marginalia, the arts of the social fringe.
Discussion: What was role of the medieval monster or hybrid figure? Where were monsters placed in medieval art and architecture, in what context and location?

Quiz 3!

WEEK 16

I-
II- the virtues and vices: Civic art for a changing society.
Discussion: How was imagery employed to further the political agendas and manipulate public opinion in the Italian city states of Late Medieval Italy?

II- Discussion: Semester Summary and Final Exam Review

WEEK 17

FINAL EXAMINATION | Wednesday, 14 December, 11:00-12:30 pm, Cullen Hall Room 204
Assignments

Introduction. Write a one page essay on a work of Art that best expresses the notion of power or projects political or civic ideas. Specify what kind of power is portrayed in the work (a ruler, the city, a democracy,...) Is political or civic message clear and successful? Explain why this work speaks to you. Why should other people value the work?[Be sure to describe all the aspects of the work, such as material, color, size, shape, subject matter, date, location, purpose, artist/architect (if known). Attach an image or drawing. Format: All papers must be typed, single-spaced, 12-point font, 1-inch margins. Grammar and Spelling: There is an automatic 10 point deduction for grammatical or spelling errors over 10; 20 points for 20 errors or more. Length: Answers must fill four-fifths of the page. Points: 30. Due: August 31. Must be turned-in as a hardcopy in class!

Museum Assignment. You will visit the Houston Museum of Fine Arts (HMFA) and the Menil Collection. Keep in mind that the HMFA is free on Thursdays, while the Menil is closed on Monday and Tuesdays. This will be a Formal Analysis and Iconography project. Choose 2 works of Art from the MFAH and 2 works from the Menil. Write an analysis for each one. You will have the opportunity to do this during the museum visit and I will be there to guide you along the way. There will be a bonus challenge at the Menil which will involve selecting two works from different time periods and styles. You will tell me why you would pair them together. You will argue why exhibiting these two works together would enhance the museum experience and increase peoples understanding of the these particular art works. All papers must be typed, doubled-spaced, 12-point font, 1-inch margins. 2 to 3 pages. This will be worth 20 points Due: October 5.

Creative assignment: Points: 55 choose one topic (1-2 pages) Due November 30
You are a powerful Lord and the proud owner of a castle. You have just returned from the crusades and notice that your fortress is in disrepair. Describe the changes you will make using some of the architectural terms you have learned about the medieval castle. How do you apply the architectural styles that you have encountered on your travels? Give me one example of a castle from the lecture slides or the textbook that best exemplifies your ideal castle.

You are the abbot of a great pilgrimage monastery you have noticed that in recent years the number of visitors has dwindled. How will you renew the image and prestige of your church? This assignment is tailored for you to use terms we have learned about pilgrimage arts. You can choose to describe changes in art or architecture. You can discuss how church architecture transitioned from Romanesque to Gothic or you may simply decide to focus on the iconography of church sculptures or paintings. You must provide one example from the lecture slides of textbook that best exemplifies the changes you are planning for your monastery.

pryor