

# AH112 - INTRODUCTION TO ART HISTORY

Dr. Elliott H. King

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## Outline

AH112 is a survey of Western Art from ancient times to modern. This course provides fundamental training in art history (including formal analysis, contemporary methodologies, and comparative and contextual study) along with an introduction to the artistic tradition of Western European art. All significant periods in Western art are covered, including Antiquity, Byzantine, Medieval, Renaissance, Baroque, and 18th-, 19th-, 20th-century, and contemporary art.

Primary emphasis during the course is on placing the art within a rich social, historical and cultural context. The textbook provides wide coverage and chronological sequence, while lectures focus on specific objects in given time periods. In addition, readings and discussions will highlight issues in interpretation. Students are expected to utilize visual, verbal, and written skills throughout the class. Required course work includes examinations, papers and research projects, in addition to daily reading, image study, and discussion.

The class aims to give students the knowledge and skills necessary to understand and engage with art, wherever they find it.

## Required books:

- *Janson's History of Art: The Western Tradition*
- All other readings are available for download through PROWL

## Important dates (Block 7):

3.29 Blog 1  
3.30 Discussion 1  
3.31 Visual analysis paper due  
4.1 Revised visual analysis paper due  
4.4 Exam 1  
4.5 Blog 2  
4.6 Discussion 2  
4.11 Blog 3  
4.12 Discussion 3  
4.13 Exam 2  
4.15 Movie 1 scripts due  
4.19 Exam 3  
4.20 Movie 1 presentations by groups

## Important dates (Block 8):

4.25 Selection of topics and groups for research project  
4.28 Annotated bibliography for research project due  
4.29 Exam 4  
5.2 Blog 4  
5.3 Discussion 4  
5.5 Final paper due  
5.6 Exam 5  
5.10 Blog 5  
5.11 Discussion 5  
5.12 Field trip (TBD)  
5.12 Movie 2 script due  
5.16 Exam 6  
5.17 Movie 2 presentations  
5.18 Movie 2 presentations

## Block 7

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### Week 1

#### 3/28, Monday – Introduction: What is Art History? Developing a Tool Kit for Analyzing Images

Assignments Due	Hand-outs	Read: Books	Read: PROWL
	Linda Nochlin, <i>Origin of the World</i>		Anne d'Alleva, <i>Look!</i>

#### 3/29, Tuesday – The Art of Ancient Egypt

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Blog 1: Students A-L post, students M-Z respond		Janson pp. 46-77	

#### 3/30, Wednesday – Discussion Groups: Ways of Seeing

Assignments Due	Hand-outs	Read: Books	Read: PROWL
			Berger, 'Ways of Seeing'
			Gombrich, 'Art and Illusion'

#### 3/31, Thursday – Embodying Perfection: Greek Art and Architecture I

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Visual analysis paper due by class time; Please bring three copies with you to class		Janson, pp. 101-140	Periclean Building Program

#### 4/1, Friday – Embodying Perfection: Greek Art and Architecture II

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Revised version of your visual analysis paper due by class time		Janson, pp. 141-159	

## Week 2

### 4/4, Monday – Roman Art and Architecture: Constructing Power

#### Exam #1

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 177-229; 232-3 (Vitruvius)	

### 4/5, Tuesday – Early Christian and Byzantine Art: The Art of Devotion

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Blog 2: Students M-Z post, students A-L respond		Janson, pp. 235-275	

### 4/6, Wednesday – Discussion Groups: Objects and Patrons

Assignments Due	Hand-outs	Read: Books	Read: PROWL
			Brilliant, <i>Portraiture</i>
			Panofsky, <i>Iconography and Iconology</i>

### 4/7, Thursday – Art in Early Medieval and Romanesque Society

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 311-83	<i>Mâle, Medieval Iconography</i>

### 4/8, Friday – The Place of Gothic Architecture

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 385-413	Abbot Suger and St. Bernard

## Week 3

### 4/11, Monday – Gothic Arts: Origins and Beginnings

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Blog 3: Students A-L post, students M-Z respond		Janson, pp. 413-467; 434-5 (Anonymous, <i>Meditations</i> )	

**4/12, Tuesday – The Art History Canon: Questioning Boundaries and Definitions**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
			Vasari, <i>Life of Michelangelo</i>
			Salomon, <i>The Art Historical Canon: Sins of Omission</i>

**4/13, Wednesday – The Renaissance in the 15th Century: Flemish Art**

**Exam #2**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 469-501	

**4/14, Thursday – The Renaissance in the 15th Century: Florence and Leonardo da Vinci**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 503-62	Baxandall, <i>Painting and Experience in 15<sup>th</sup>-century Italy</i>

**4/15, Friday – The High Renaissance: Rome Renewed**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Movie scripts due: post to PROWL		Janson, pp. 563-577	

**Week 4**

**4/18 Monday – The High Renaissance 2: Beyond Rome**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 577-619	

**4/19, Wednesday – Work Day**

**Exam #3**

**4/20, Wednesday – Presentations of Movie 1 by groups**

## Block 8

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### Week 1

#### 4/25, Monday – 16th century Art: Mannerism and Reform

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 621-657; 785 (Canons and Decrees of the Council of Trent)	

#### 4/26, Tuesday – The Baroque

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 659-95	Foucault, 'Las Meninas'

#### 4/27, Wednesday – 17th-Century Art and Audiences

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 697-755	

#### 4/28, Thursday – The Eighteenth Century: From Rococo to Neoclassicism

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Research project: annotated bibliography due. Post to PROWL by 4PM		Janson, pp. 757-821	

#### 4/29, Friday – The Eighteenth Century: From Rococo to Neoclassicism

### Exam #4

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 757-821	

**Week 2****5/2, Monday – The Nineteenth Century 1: A New World**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Blog 4: Students M-Z post, students A-L respond		Janson, pp. 823-69	Duncan and Wallach, <i>The Universal Survey Museum</i>
			Zuschlag, <i>On Censorship in the Visual Arts in Nazi Germany</i>

**5/3, Tuesday – Art in the Public Sphere****5/4, Wednesday – The Nineteenth Century 2: A New Vision**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 870-901	

**5/5, Thursday – Post-Impressionism**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Research project: final paper due. Post to PROWL by 4PM		Janson, pp. 861-901	

**5/6, Friday – 20th-century Art 1: Foundations and Innovations****Exam #5**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 945-81	

**Week 3****5/9, Monday – 20th-Century Art 2: Art on the Edge**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 983-1035; 1109 (Marinetti)	

**5/10, Tuesday – 20th-Century Art 3: Art and Ideas**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Blog 5: Students A-L post, students M-Z respond		Janson, pp. 1037-75	

**5/11, Wednesday – Art History and Paranoiac Interpretation**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
			Salvador Dalí, Excerpts from <i>The Tragic Myth of Millet's Angelus</i>
			James Elkins, <i>The Best Work of Twentieth-Century Art History</i> , 231-245.

**5/12, Thursday – Field Trip to DAM?**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
Research project: script for movie 2 due. Bring hard copy to class			

**5/13, Friday – Contemporary Trends**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 1077-1107	

**Week 4****5/16, Monday – Work day****Exam #6**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 563-577	

**5/17, Tuesday – Movie 2 Presentations**

Assignments Due	Hand-outs	Read: Books	Read: PROWL
		Janson, pp. 577-619	

**5/18, Wednesday – Movie 2 Presentations**

# Requirements

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## Required books:

Available in the bookstore –

- *Janson's History of Art: The Western Tradition*
- All other readings are available for download through PROWL

## Class Meetings:

The class meets every weekday. Class time will be determined on the first class day.

## Policies:

### Readings:

**Please complete all required readings for each day prior to class!**

### Class discussions:

Since we will be tackling some large issues in this class, discussion is very important. There will be two types of discussion in this class: the first will take place during class, as part of our ongoing look at Western art history. In addition, we will periodically meet in small groups for discussion of the readings assigned for that day.

On a discussion day, the two groups will meet individually (e.g., group 1 will meet at 9:00 until 10:30 AM; Group 2 will meet from 10:30 to 12:00). Times will be announced and depend on the meeting schedule established on the first day of class.

Please remember that participation in both forms of discussion is not only important for your grade but is also a key part of our class. Come to class ready to contribute, argue, critique, compare ideas, disagree with each other, etc. *Be an engaged audience for your peers!*

### Attendance and make-up work:

Punctual attendance of class is mandatory. Repeated absences or a pattern of tardiness will result in penalization of your grade.

Unexcused absences occur when you do not notify me that you must miss class; unexcused absences will result in penalization of your grade at the rate of 1/3 of a grade per absence. More than three absences will result in a failing grade for the class (in cases of illness or family emergency, please contact me as soon as possible). Excused absences for matters other than illness need to be cleared with me – in person, by phone, or by e-mail – two days before the date in-question.

Under usual circumstances, you cannot make up missed exams (i.e., quizzes). I will drop your lowest exam grade, so if you are absent for an exam, that will be the grade that I drop. If you have a special circumstance that requires you to miss more than one exam, please see me as soon as possible to make special arrangements. If you miss an exam for health reasons, a doctor's note or other documentation may be required.

### Academic Integrity:

Upholding academic integrity is a very serious issue. Using sources without documentation – including borrowing work and ideas from fellow students without citation – is intellectual theft. Not only is this a violation of CC's Honor Code, but, more globally, intellectual theft encourages a

distrustful academic environment that readily impairs the progression of the intellectual discourse. Plagiarized work receives a grade of "NC", and all honor code violations will be referred to the Honor Council. You are expected to be familiar with the Honor Code, to follow it, and to work to achieve the community of trust and the atmosphere of intellectual integrity that it aims to create.

#### **ADA Questions:**

If you have a disability and require accommodations for this course, please speak with me as soon as possible so that your learning needs will be appropriately met. If you have not already done so, you will need to register with Disability Services (Learning Commons at Tutt Library, Room 152, 227-8285), the office responsible for coordinating accommodations and services for students with disabilities.

#### **Grading:**

During the two blocks students will develop skills of art historical analysis and research. Projects include both individual research and group components. In block 7, you will learn the skills of art historical analysis and, in the first week of class, write a visual analysis paper. In groups, students will also create an Imovie that demonstrates their skills. You will receive one grade for this two block course. Your grade will be determined as follows:

Best 5 of 6 exams:	25%
Visual analysis paper:	5%
Movie 1 (script and final version):	15%
Annotated bibliography	10%
Research paper	20%
Movie 2 (script and final version)	15%
Reading response blog	10%

Note: The final grade will be lowered for un-excused absences and/or a pattern of lateness

#### **Exams (25%)**

There will be a total of five quizzes/exams for the course. These will consist of image identifications (single and comparison), factual questions, short answer questions, essays, or any combination of the above, based on that period's material. For image identifications, you should be able to identify a work's artist, title, and year of execution (within reason) in addition to any other pertinent information. Please note that dating expectations will change throughout the course: at the outset, I will ask you to be able to place a certain object within a millennium; at the conclusion, with Modern art, you will need to know the work's date with much greater precision. I will inform you during class when the expectations for dating will change. Required images will be uploaded to the PROWL website.

Please note that I will drop the lowest of your quiz grades.

#### **Visual Analysis Paper (5%)**

This paper should be at least 2 pages, typewritten, double-spaced, 12-point font. In this paper, you will analyze an object that interests you from our textbook (Janson) based purely on *what you see*. No outside research or looking is necessary. Please specify which object you have chosen at the outset of the paper (artist, title, date, medium, and image number in Janson). Appending a xerox or scan of the image to your paper is also helpful.

Effective organization, clear thesis statement and care with grammar and spelling will all be taken into consideration in grading the papers. Please bring three copies of your paper to class.

### **Movie 1 script and final version (15%)**

The movie projects are group projects. In groups of three or four, students will work on topics to create a documentary movie about a single art object. The material of the movies will draw from the students' visual analysis as well as some additional research on those particular objects.

The first movie is a focused exploration of a single object. Students in each group should work together to identify one object to use as the focus for the movie. As a documentary, the movie should explain the object to an interested but non-expert viewer – along the lines of the viewer for a PBS documentary. Thus, the movie should incorporate a visual version of a formal analysis, explaining the components of the work and how it operates visually. You will probably want to include some contextual information about the object (subject matter, perhaps some historical data) in order to conclude your movie with a brief interpretation of the object. However, this is not an in-depth research project. Use the art historical skills you've learned from class and in your visual analysis paper as the framework for your movie.

More details will be provided on a separate hand-out.

### **Annotated bibliography (10%)**

The annotated bibliography is meant to ensure you are on track to finish your individual research paper and group projects.

### **Research paper (20%)**

In block 8, you will work on research on a particular topic from art history. The research project is a chance to explore in depth an object or theme within its historical context, and to coordinate your research with others in your group. Students will produce a bibliography, critically assess the work of other scholars, do visual and contextual research, and write a paper presenting their conclusions. They will also create, as a group, a documentary on their objects/themes to be shown at the end of block 8.

Given the rapidity of the block system, you should begin thinking about a subject for your research paper as early as possible in-tandem with the movie projects. Papers must:

- be between **6-8 pages of text**
- **have 1.5 spacing**
- **be written in 10 pt font.**
- have 1" margins
- include proper footnotes (see below)
- include page numbers!
- include images. Note: Images should be included at the end of the paper (black and white or color are equally acceptable). Please caption the images – e.g.:  
Salvador Dalí, *The Lugubrious Game*, 1929. Oil and collage on cardboard. Private collection.
- Include a bibliography.

For citations, please use Chicago style. For example:

Rudolf Kuenzli, "Surrealism and Misogyny", in Mary Ann Caws, Rudolf Kuenzli, and Gwen Raaberg (eds.), *Surrealism and Women* (Cambridge: MIT Press, 1991), 17-26.

Except in the case of extraordinary circumstances at my discretion, late research papers will not be accepted.

I do not require you to submit a full draft of your paper though you are welcome to submit writing to me for suggestions, and I encourage you to meet with me outside class about your progress. You are more likely to do well on your research paper if you meet with me to discuss your ideas.

### *Movie 2 script and final version (15%)*

The second movie, also a group project, will incorporate more objects, comparison and contextual research to create a longer documentary on a topic, issue, or problem in art history. The second movie should coordinate with students' individual research projects.

### *Reading response blog (10%)*

The night before a discussion day, students will post on the PROWL site. The two groups (divided by last name) will alternate between posting questions and providing responses. The blog gives the students a chance to prepare for the discussion section and to share ideas and questions amongst themselves.

### *Class participation*

Class participation is based on individual performance in class discussions and other contributions, including arranging auxiliary meetings with me outside class, if applicable. Although there is no set participation grade, I will take participation into account during final grading, especially for those whose final letter grade is on the 'borderline'.

### *Grading standard:*

**A range:** Excellent. "A" work is exceptional. It achieves a very high degree of originality and insight and shows intellectual sophistication and mastery of the course material. "A" papers take into account required readings and may include additional materials as well. They are technically perfect and written with elegance and style.

Lower "A" range work demonstrates that the student is capable of independent, creative, and critical thought, can synthesize their knowledge well, and can produce a finely wrought product. This level of work contains significant insights and ideas deriving from the student's own research and understanding of the course materials. In addition to the "B" qualities listed below, an "A-" paper is also very well written.

**B range:** Very good. "B" work indicates the student demonstrates sound knowledge of all the facts and information given concerning the object or issue in question. "B" projects will show the student thinking clearly and with rigor about issues and ideas. The student also has the ability to articulate his or her knowledge in the form of a clearly written essay.

Upper and lower ends of this range will indicate, for the former, a higher degree of performance, or, for the latter, a corresponding loss of clarity, insight, sophistication, and/or writing ability.

**C range:** Adequate. "C" work demonstrates the student's basic understanding of the material, with some mistakes or gaps in knowledge of relatively minor import. There may be flaws in written ability or expression (e.g. lack of coherence and organization, spelling and word choice issues, and inability to clearly express ideas or opinions) which detract from the student's ability to demonstrate his or her knowledge.

**D range:** Poor. "D" work displays meager comprehension of the basic course material and major gaps and flaws in the amount and quality of the student's knowledge. "D" papers and exams have serious flaws in factual information or written expression.

**F:** Failure. Failing work shows no knowledge or that the student cannot pull together the few things he or she does know into any synthetic understanding of the material of the class. "F" work will have serious flaws in writing, grammar, spelling, and structure.

### How you can reach me:

Remember that I am here to help you. *Please* ask for help anytime! It's a cliché but it's true: **The only bad question is the one you don't ask!**

I will be in my office during specified office hours (TBA) and most afternoons until at least 2:30pm, so come see me, make an appointment with me, or e-mail me at XXX if you feel lost or have any questions at all about the course. You may also call me at XXX.XXX.XXXX (personal mobile). Note that I am not as effective at responding to text messages, but I will do my best; email or a telephone call is preferred.