

UNIVERSITY OF NORTH ALABAMA
AR 180: INTRODUCTION TO ART HISTORY
An illustrated lecture course on the discipline of art history and its methods.

3.0 Credit Hours

Course Description

This class is a general introduction in the form of illustrated lectures to the history of art and to the discipline of art history. Although it deals with major works of art and architecture, it is not a chronological overview, but, rather, a thematic guide that focuses on language, medium, and methodology.

Course Objectives

You will learn the basic skill of art history, formal analysis, through lectures and exams, and you will learn some of the basic methodologies of art history. Two term papers will give you the chance to build on those skills.

Textbook

Your textbook is David G. Wilkins, Bernard Schulz, and Katheryn M. Linduff, *Art Past, Art Present*, **fifth** edition, Upper Saddle River, New Jersey: Prentice-Hall, 2005. Copies of it will be available in the university bookstore. Except where otherwise indicated, all readings listed in this syllabus come from this book. Please read in advance the sections indicated for each class date.

Evaluation

Your grade will be based on three exams (20% x 3=60%) and on two papers (20% x 2=40%).

I expect you to observe a strict code of **academic honesty**. Cheating on an exam automatically earns you a failing grade for the course. You will also fail the course if I find that you either have committed plagiarism or have colluded with another student on your papers. If you cheat or plagiarize, I may report you to the University administration (see your student handbook, p. 12).

Attendance, punctuality, and generally professional demeanor also play an important role in evaluating your performance as a student in my class. For details on the negative effect of absence, tardiness, or a lack of professionalism on your grade, please see under "Attendance" below. Regular attendance can positively affect your evaluation: If you have fewer than two absences and a final grade of 67 (D), 77 (C), or 87 (B), I will automatically raise your grade to the next-highest letter.

Examinations

The exams are on 14 February, 23 March, and 8 May (9:30 class) or 9 May (8:00 class). Each exam will expect you to show your competency in, and knowledge of, the language, concepts, and specific works of art we have covered in class in the period leading up to the test date. No exam is comprehensive, and no exam will contain questions asking you for traditional image identifications (i.e., artist, title, date), although you cannot perform well on exams if you are unfamiliar with the works I show you. These works will appear as pairs in four questions that you should answer in essay form. You must be present for exams; make-up exams, should I decide to give them, will be scheduled at my convenience.

Papers

Your papers must be handed in at the beginning of class on the due date. I will subtract two points from a paper's grade for every day that it is late.

I will not accept papers either sent to me as e-mail attachments or submitted in handwriting. Your papers should be printed on regular, white printer paper in an academically acceptable font, such as Times New Roman. The font should be no smaller than twelve points, and the margins should be approximately two inches wide.

To earn the highest number of points, you should follow these suggestions. Your paper will exhibit independent thinking; it should not merely summarize information or re-present the arguments of scholars. Your paper will have a clear, well-organized structure. You will have proof-read your paper before you turn it in, correcting misspellings, grammatical errors, and awkward phrasings.

Formal Analysis Paper (Due Date 6 April)

This paper will give you independent practice in the art of formal analysis, and it should be two and a half to three pages long. You should choose one of the following pairs, all of which are in your book. The paper you write on this pair will compare and contrast the two works using the terms we have learned in class. **You may not research the works, and you may not refer in your paper to anyone else's ideas about them. I will give your paper a failing grade if you break this rule.**

1. *Etruscan Sarcophagus with Reclining Couple* (fig. 3.52) and Nancy Graves, *Canoptic Legerdemain* (fig. 11.51)
2. *Siva Nataraja* (fig. 4.1) and Jean-Baptiste Carpeaux, *The Dance* (fig. 9.50)

3. Leonardo da Vinci, *The Last Supper* (fig. 5.53) and Jacopo Tintoretto, *The Last Supper* (fig. 6.64)
4. Caspar David Friedrich, *Abbey in the Oak Forest* (fig. 9.22) and Mark Rothko, *White and Greens in Blue* (fig. 11.5)
5. Domenico Ghirlandaio, *Portrait of a Man and a Boy* (fig. 5.39) and Edvard Munch, *The Scream* (fig. 9.78)
6. Frank Lloyd Wright, Robie House (fig. 10.29) and Frank Gehry, Guggenheim Museum, Bilbao (fig. 11.52)

Iconographic Paper: Albrecht Dürer's *Apocalypse* (Due Date 27 April)

This paper will help you see how artists use texts and how art historians then work with those same texts to understand art. The paper should be three and a half to four pages long.

Your paper will analyze ONE print from Dürer's famous woodcut series. You may choose any print you like, and you will include an illustration of it in your paper. You will analyze the print in formal terms, telling me how the artist organizes his composition. You will also read the New Testament Book of Revelation, and your analysis must discuss the passages in that book that are relevant to the print. This part of your paper should give special consideration to what parts of the text the artist uses (or does not use), to what details are his focus, and to the question of whether he abbreviates or expands on the text. You should either quote directly from Revelation or refer your reader to the passages. The correct citation form is (Title Chapter: Verse); for example, (Rev. 2:6-12), which means Book of Revelation, Chapter Two, Verses 6-12. Your paper may use only two sources: the print itself and the Book of Revelation. **This is not a research paper, and you may not refer to any other sources. You also may not discuss any of the biographical and historical contexts into which Dürer's *Apocalypse* fits. I will give your paper a failing grade if you break this rule.** You can find Dürer's *Apocalypse* online at the following address

<http://www.apocalipsis.org/artwork/durer.html>

Attendance

The University expects regular and punctual attendance of all students at all scheduled classes and activities. It is regarded as integral to course credit. If you miss more than four weeks of class and do not withdraw from the course, you will receive an F (see your student handbook, p. 13).

Under the attendance policy of this class, you may be absent twice. Any absences above that number will demand a written excuse. I will lower your grade by one letter for more than two unexcused absences. I will lower your grade by one letter for consistently arriving late to class (three tardies=1 unexcused absence).

Any of the following behaviors may lead to your being asked immediately to leave the lecture and being counted absent and unexcused for that day:

Sleeping in class;

Eating in class;

Reading in class;

Completing assignments for other professors in class;

Using a cell phone in class;

Sending text messages in class;

Any other form of rude and disrespectful behavior that disrupts my lecture and distracts your classmates.

If I ask you to leave the lecture, you may not return to class until you have met with me during my office hours.

If you consistently exhibit any of this behavior, I will ask you to drop the class. If you do not drop, I will fail you.

I cannot help you if I don't know that you need help. If you are having difficulties of any sort—at home, at work, on campus, with how I teach, with taking notes, with assignments, or even with getting hold of a textbook—please speak to me about them as soon as you become aware of them, not when it's too late to do anything.

Illness, Field Trips, and All Other Absences

Official written excuses for absences are issued only for group absences incurred in connection with required, regularly scheduled University-sponsored activities, such as intercollegiate athletics and special performances. All other types of group or individual absences, including illness, authorized or excused, are the province of the instructor. If you think that you will not be able to complete the course or will be absent from a large portion of the course, you should probably drop the course. I will approve the drop rather than be forced to fail you at the end of the semester. I will excuse any absence due to illness if you provide a

doctor's excuse. I will excuse any absence due to attending a scheduled field trip in your area of study if you provide a letter from the supervising instructor.

Student Disability Statement

It is the policy of the University to afford equal opportunity in education to qualified students. If you have a disability that will prevent you from meeting the course requirements, contact the instructor within the **first three class sessions** to file a **Student Disability Statement** and to develop an **accommodation plan**. Course requirements will not be waived, but accommodation will be made to allow you to meet requirements, provided that you are timely in working with the instructor to develop a plan. For further information, contact the Developmental Services Office (GUC, Ste. 111, 765-4214).

Course Schedule

Week One

Review of the Syllabus and of Course Requirements

Week Two: Formal Analysis I: Abstraction and Naturalism

Ancient Egypt, pp. 42-47 and 54-55

Ancient Greece, pp. 74-81

Sandro Botticelli, pp. 270-271

High Renaissance Painting in Venice, pp. 306-307

German Expressionism, pp. 500-501

Week Three: Formal Analysis II: Representational and Nonrepresentational

Byzantine Art: San Vitale, pp. 156-159

Islamic Art: Cordoba, pp. 174-177

American Romantic Painting, pp. 428-429

American Painting of the 1950s, pp. 532-535

Week Four: Formal Analysis III: Illusionism and Realism

Roman Fresco Painting, pp. 120-123

Scientific Perspective, pp. 250-251

Andrea Mantegna, pp. 268-269

Dutch Still-Life Painting, pp. 366-367

Baroque Genre Painting, pp. 342-343

Courbet, pp. 430-431

Manet, pp. 438-439

American Realism, pp. 450-451

Week Five: Formal Analysis IV: Linear and Painterly

Neoclassicism, pp. 396-397

Impressionism, pp. 444-449

Bosch, *Garden of Earthly Delights*, pp. 308-309

Rubens, 344-345

Week Six

First Exam: Formal Analysis

Medium I: Painting

Chinese Landscape Painting, pp. 184-187

Hiberno-Saxon Manuscript Illumination, pp. 162-163

Week Seven: Medium I: Painting (cont.)

Early Italian Painting, pp. 222-223

Masaccio, pp. 248-249

Hubert and Jan van Eyck, pp. 252-257

Medium II: Sculpture

Assyrian and Early Persian Art, pp. 64-65

Parthenon, pp. 86-89

Bernini, *Ecstasy of Saint Teresa*, pp. 354-355

Week Eight: Medium II: Sculpture (cont.)

Chinese Piece-Mold Bronze Casting, pp. 62-63

Late 19th-Century Sculpture, pp. 442-443

Auguste Rodin, pp. 452-453

Abstraction in Sculpture, pp. 496-497

Sculpture of the 1930s and 1940s, pp. 524-527

Week Nine: Medium III: Printmaking

Albrecht Dürer, pp. 294-297

Rembrandt: Etching and Drypoint, pp. 360-361

Japanese Woodblocks, pp. 420-423

Honoré Daumier, pp. 424-425

Week Ten: Medium IV: Photography

Early Photography, pp. 440-441

Early Twentieth-Century Photography, pp. 482-483

Video Art: William Kentridge, pp. 566-567

Week Eleven: Medium V: Installation

Christo and Jeanne-Claude, pp. 550-551

Film: *Running Fence*

Second Exam

Media

Week Twelve

SPRING BREAK

Week Thirteen: Reading Art I

Iconography and Iconology

Michelangelo, Sistine Chapel Ceiling, pp. 300-302

Additional Reading: Bible, Old Testament, Book of Genesis,
Chapter One

Leonardo's *Last Supper*, pp. 274-275

Additional Reading: Bible, New Testament, Gospel According to
Matthew, Chapter 26, verses 20-25

Romanesque Sculpture, pp. 194-195

Additional Reading: Bible, New Testament, Book of Revelation
(The Apocalypse)

Freud

Italian High Renaissance Portraiture, pp. 292-293

Surrealism, pp. 514-517

FORMAL ANALYSIS PAPER IS DUE TODAY

Week Fourteen: Reading Art II

The Life and Work

Francisco Goya, pp. 414-415

Vincent van Gogh, pp. 458-461

NO CLASS

Week Fifteen: Historical Contexts I

Style and Its Influence

African Art and Ritual, pp. 480-481

Cubism, pp. 484-487

Patrons and Functions: Residences

Italian Renaissance Palace, pp. 262-263

De Stijl and the Bauhaus, pp. 508-511

Week Sixteen: Historical Contexts II

Patrons and Functions: Tradition

African Kingdoms, pp. 228-229

Velázquez, 362-363

Patrons and Functions: The State and War

The Qin Empire, pp. 94-95

Pablo Picasso, *Guernica*, pp. 522-523

ICONOGRAPHIC PAPER IS DUE TODAY

Week Seventeen Historical Contexts IV

Patrons and Functions: Belief

Giotto: Arena Chapel, pp. 224-225

Diego Rivera and Mexican Mural Painting, pp. 512-513

STUDY DAY

Week Eighteen: Final Exams