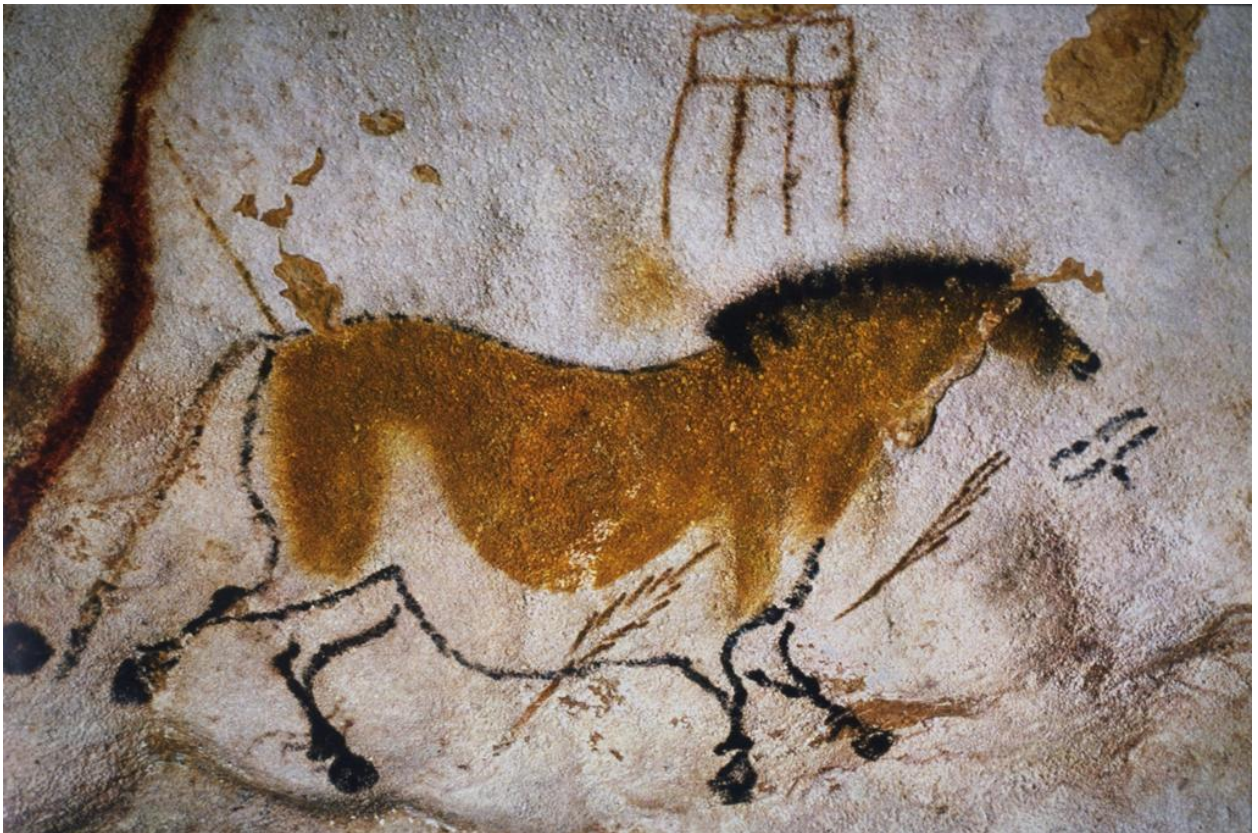


AHT 102, Introduction to art history and visual culture I
Department of Art History and Visual Culture, Fall 2018



Horse, Lascaux, c.15000 – 13000 BCE

I Course information

Professor G.N.GEE

Office 15 North Campus

Office hours: Tuesdays 4-6pm, Fridays by appointment

ggee@fus.edu

location: Tuesday & Friday, 11.30-12.45 Kaletsch 1

II Course description:

The course offers an introduction to the history of art and visual culture from antiquity to the Renaissance. It studies painting, sculpture, architecture, and prints within their historical, social, and cultural contexts, as well as their representation in modern media (film, documentary, etc).

III Course Goals:

The goals of this course include the following:

- to explore different types of methodologies used in art history
- to develop critical thinking and analytical skills
- to develop critical writing skills in art history
- to practice critically synthesizing information from classroom discussions and readings
- to present this information in a variety of formats, including class discussions, oral presentation, and in short essays and more comprehensive written assignments
- to become familiar with the library, writing centre, information technology, and student affairs at Franklin University
- to acquire study and research skills to be applied in other subjects, classes and semesters

IV Student Learning Objectives:

Upon completion of this course, students should:

- have acquired the visual literacy in order to read works of art in terms of their formal organization and symbolic content
- have gained an overview of the development of art from Antiquity to the Renaissance
- be familiar with the methods and models of art history, and to be able to apply them to specific case studies
- be able to write and speak analytically and critically about art works and ideas
- be able to use library and university resources to complete papers and presentations

V Course materials:

Required: E.H. Gombrich, *The story of art*, Oxford, Phaidon, 1995

Selected bibliography:

H. Honour and J. Fleming, *A world history of art*, Laurence King Publishing, 2005 (7th ed).

Bib

E. Fernie, *Art history and its methods, a critical anthology*, London, New York, Phaidon, 1995.

Bib

Helen Gardner, *Gardner's art through the age* (Watworth, Cengage learning 2013) **Bib**

Arnold Hauser, *The social history of art Vol.1-4* (London, NYC: Routledge, 1999)

John Boardman, *The diffusion of classical art in Antiquity* (Princeton: Princeton University Press, 1994) **Bib**

Peter Connolly, *The ancient city: life in classical Athens and Rome* (Oxford: Oxford University Press, 1998) **Bib**

Mary Beard and John Henderson, *Classical Art. From Greece to Rome* (Oxford: Oxford University Press, 2001)

Peter Garlake, *Early art and architecture of Africa* (Oxford: Oxford University Press, 2002)

James Snyder, *Medieval Art: painting, sculpture, architecture 4-14th centuries* (New-York, Prentice Hall, Abrams, 1989)

Meyer Shapiro, *Late antique, early Christian and Medieval art* (New York: G. Braziller, 1979)

Bib

Roy Craven, *A concise history of Indian art* (London : Thames and Hudson, 1976) **Bib**

Arabic geometrical patterns and design (New-York : Dover, 1973)

Georges Duby, *The age of the cathedrals: art and society, 980-1420* (Chicago: University of Chicago Press, 1981) **Bib**

Penelope Mason, *History of Japanese Art* (Upper Saddle River, Pearson Prentice Hall, 2004)

Michael Sullivan, *The arts of China* (Berkeley: University of California Press, 1984) **Bib**

Georges Clunas, *Chinese painting and its audiences* (Princeton: Princeton University Press, 2016) **Bib**

François Jullien: *The great image has no form, or on the nonobject through painting* (Chicago, Chicago Press, 2009) **Bib**.

Erwin Panofsky, *Studies in iconology: humanist themes in the art of the Renaissance* (New-York: Harper and Row, 1972) **Bib**

Erwin Panofsky, *Perspective as symbolic form* (Zone books, 1997)

VI Course organisation and evaluation criteria

Reading notes and participation 20%

Reading notes (10%) should be uploaded on moodle prior to corresponding class sessions. Reading notes should feature two sections: a summary part, identifying the key ideas and arguments outlined in the text, and a critical response, providing a personal reflection on the perspectives offered by the text.

Presence in class is equally considered in the overall assessment (10%).

In class presentation and paper 30% (Annotated bibliography, and outline 5% + presentation 5 % and paper 20%)

Presentations are to focus on one of the preselected artworks corresponding to weekly themes. They should include an annotated bibliography featuring a minimum

of 5 printed references (at least 2 books and 3 articles). Papers should be circa 1800 words (use 1.5 line spacing), and feature an annotated bibliography with a paragraph for each source. In class presentations should last approximately 20 minutes (start by presenting your annotated bibliography, then introduction to your argument and development, conclusion). Your research will aim to underline the *visual characteristics* of the artwork and its art historical and historical *context*. You should also include within your argument *comparisons* of the studied artwork with other artworks that are relevant to its historical understanding (circa 6 artworks).

The annotated bibliography and the outline are to be submitted the week before the presentation. The paper is due the day of presentation.

In class exam 20%

Selected questions and image commentaries related to the history of art from Antiquity to the Middle-Ages. Response should develop clear arguments and layout, as well as testify to knowledge of specific artworks and chronology (it is important that you are able to refer to a number of specific artworks + *date* to ground your answers!).

Final research project: virtual exhibition 30%

Construct a virtual exhibition with works ranging from the Antiquity to the 15th century. There is an overall theme that the exhibition **should respond to:**
« **Technique** » (this is not to be the title of your exhibition, but rather an umbrella within which you can locate your own personal curating strategy). The final project is made of the following components: 1 an exhibition statement (3 pages, 1.5 line spacing) – 10% 2 A selection of artworks (circa 7/8 artworks), with a notice for each artworks (artist, date, size, medium, location) a paragraph to explain its role/relation to your curatorial theme, and an annotated bibliography of your sources (5 references; books or articles) – 10%; 3 display strategy: where are you going to show your exhibition? + final in class presentation – 10%.

VII Grading policies

What Grades Mean in AHT 102

A = Excellent: your work exhibits outstanding quality and exceptional follow through on the assignment. You have an excellent command of the material and the quality of the final product goes well beyond the good quality work in the B-level range. A-level work shows originality and depth of thought. This grade honors an exceptional work and recognizes significant effort on your part.

B = Good: your work is above-average quality and shows a thorough understanding of the assignment. B-level work shows some of the same good qualities as "A" level work, but not as consistently, or to the same extent. There may be one weak area in an otherwise very good paper/project, or the overall work may simply lack the "polish" of an A. B means that you are doing an above average, all around good work.

C = Adequate: your work is acceptable at the university level. It follows the assignment, meets the basic standards of university-level work in terms of relevance, and/or accuracy, and/or logic. You reveal a sufficient understanding of the material, exhibit a satisfactory argument, have suitable organization and use standard English in terms of mechanics, punctuation, citation, and documentation (where required). This grade also applies to work that is excellent or good in some respects but significantly weaker in others. Originality of thought may not be always evident.

D = Inadequate: you do not meet the standards for acceptable university level work, but the text/presentation does exhibit some positive qualities, indicating that it deserves credit for having been done. Content and/or mechanics do not adequately meet basic expectations. Little or no originality of thought is evident, and the work may appear to be nothing more than a summary of other sources; or a last-minute “rush job” which does not do justice to the student’s intellectual or creative potential. A grade of "D" should be understood as a warning sign that something is wrong with your study habits and that you would be wise to seek advice on how to improve.

F = Fail: your work does not earn college-level credit. You may have not followed the assignment or the work submitted may reveal little or no understanding of the subject we are studying. You exhibit a lack of basic academic skills and/or incomprehensible writing with many mechanical errors and little understanding of the citation/documentation process. An F is the strongest indication from the professor that there may be serious concern about the degree of effort you are making to succeed in the class. All in all, your work is deemed completely unacceptable. A grade of F is also given if the work is not completed at all. You should immediately see me to discuss a course of action. It is always primarily the student’s responsibility to seek out the professor’s advice or help in such situations.

Overall Rubrics used in AHT 102

	Structure	Thesis and content	Evidence and Examples	References and bibliography	Oral presentation
A	Perfectly balanced essay, featuring a clear introduction, a development articulated in distinct parts and well-paced and appropriately divided paragraphs, providing the reader with a logical sequence to follow. A synthetic conclusion that highlights the key ideas discussed and opens up the topic ends the essay. Fluent use of appropriate vocabulary with rare grammatical errors, coherent and sophisticated style with excellent word choice.	The essay proposes an original and pertinent central controlling idea (thesis) appropriate to research assignment, which is logically and clearly developed throughout. The essay consistently uses content that fully supports and develops ideas presented in the thesis; appropriate, relevant and compelling material that illustrates mastery of subject and shapes the entire work.	The essay is based on numerous visual and textual examples, which are precisely identified. The examples are relevant to the thesis, and are significantly explored in the demonstration, providing a rich foundation from which key ideas are explored.	The essay makes numerous references to sources in appropriate publications. It shows excellent command of the material referred to; Correctly supplied citation, attribution and documentation; consistency of citing style.	The oral presentation is clear; it respects the timing guidelines; the visual material is extremely well presented in balanced slides providing essential visual support and key information.
B	A well balanced essay, with a clear introduction, development and conclusion. There may be one weak area in the	The essay proposes an interesting thesis, which is clearly defined and integral to essay but some	The essay provides appropriate examples. It might be that while giving a sound material	The essay makes a number of appropriate references. It may be that those are	The oral presentation is clear. It might be that it did not respect the timing guidelines perfectly, or that there were minor things to

	overall development/ introduction/ conclusion. Each paragraph has one clear main point with supporting ideas; but flow or reflection could use polishing. May have several small mechanical, punctuation or stylistic errors. Good attention to audience but the overall structure may simply lack the “polish” of an A.	parts of the paper may be vague or not fully developed. It may be that the thesis is good but perhaps not wholly original; or it might be that some aspects of it are not always fully developed.	basis for the discussion, additional materials might have been added, or that the materials are not always thoroughly explored.	not always very clearly layered in the discussion, or that their contribution to the thesis lacks a little consistency here and there	polish in the visual material.
C	A balanced essay, that might lack some clarity in the introduction development/conclusion; content appropriate, but does not always fully support thesis. Essay might have one major structural flaw; transitions between parts and paragraphs might need some reworking, might lack logical progression.	Follows purpose of research assignment with thesis but vague. Some aspects of the argument might not be explored; or the argument could be worked upon some more to make it more personal and original	The essay provides examples. It might need additional material referred to, lack precision in its identification, or simply should be explored more in depth.	The essay makes a number of references, but might need additional sources, or might have forgotten to mention a key text; it does not go sufficiently in depth in the sources, or they might not be always appropriately exploited and cited.	Oral presentation is satisfactory, but could gain on clarity; timing might be an issue (too long/too short), visual presentation is there but sketchy.
D	The essay is not well-balanced and poorly structured. It lacks clarity in exposure and development. It might have major issues of syntax.	The argument is poor or significantly lacks originality. It might also not be well developed, or in a fragmentary fashion.	The essay lacks adequate examples, which might also not be appropriately identified and explored.	The essay lacks adequate references which might also not be appropriately exploited.	The oral presentation is vague, or it significantly does not meet the timing requirements; the visual presentation is messy or inadequate.

XIII Attendance policy

Missing more than three classes during the semester can affect your grade. Should you miss more than five classes, you are liable to fail the class.

IX Late Assignments:

Please make sure your assignments are handed in on time. Failure to do so will be reflected in your grade

Moodle

We will work with Moodle to save paper and support the sustainability initiative on campus: you will have to check our course page regularly for announcements and assignments and will turn in all your assignments electronically.

X Laptops/cell phones

- **no laptops** allowed in the classroom unless you have a special permission from the registrar
 - **no cell phones** are permitted
- ⇒ Please upload all your assignments to our moodle website under the respective topics. Please submit in WORD format.

XI Academic integrity: statement on cheating and plagiarism

Cheating and plagiarism will not be tolerated, see the official Franklin's university statement on cheating and plagiarism

<http://www.fc.edu/pdf/AcademicCatalog2012-14.pdf>

In particular, all work submitted must be your own work, and in tests you are not allowed to use notes, cell phones, talk with other students, or copy their work. In case of violation you will get 0 points for the assignment and be reported to the dean of the college.

Tentative schedule

Week 1 August 28 – 31 **General introduction – Worlds of art, & Parietal art: magic and naturalism**

Readings: E. Gombrich “Introduction”

“Strange beginnings, prehistoric and primitive people; Ancient America”

Consult Lascaux website: <<http://lascaux.culture.fr/>>



Week 2 September 4 – 7 **Early Oriental civilisations: urban cultures and agrarian societies**

Readings: E Gombrich “Art for eternity: Egypt, Mesopotamia, Crete”

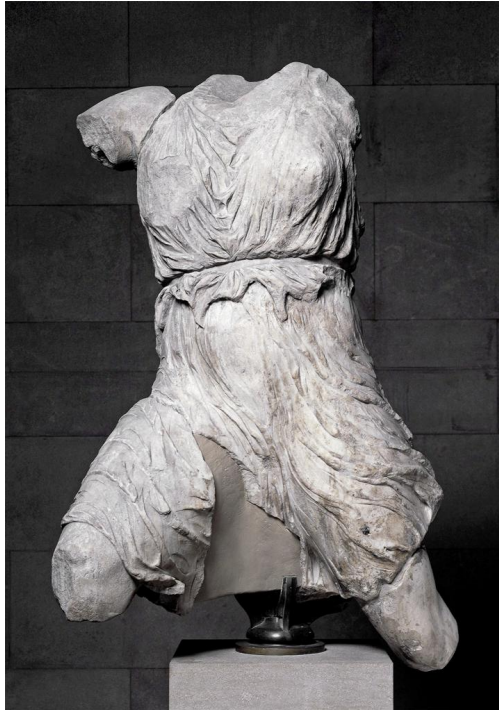
Select artwork for individual research (on moodle)

<AB and library workshop>

Week 3 September 11 – 14 **Greco-roman world: heroics, poetics and politics, and their legacies in Western contemporary cultures**

Readings: Gombrich, *The Great Awakening: Greece, Seventh to Fifth Century BC*
The Realm of Beauty: Greece and the Greek World, Fourth Century BC to First Century AD
& extract from Mary Beard and John Henderson, *Classical Art. From Greece to Rome* (Oxford: Oxford University Press, 2001)

<plagiarism workshop>



Greek, 438-32 BCE British Museum

Week 4 September 18 ***The travels of Buddha***

Readings Gombrich *World Conquerors: Romans, Buddhists, Jews and Christians, First to Fourth Century AD*

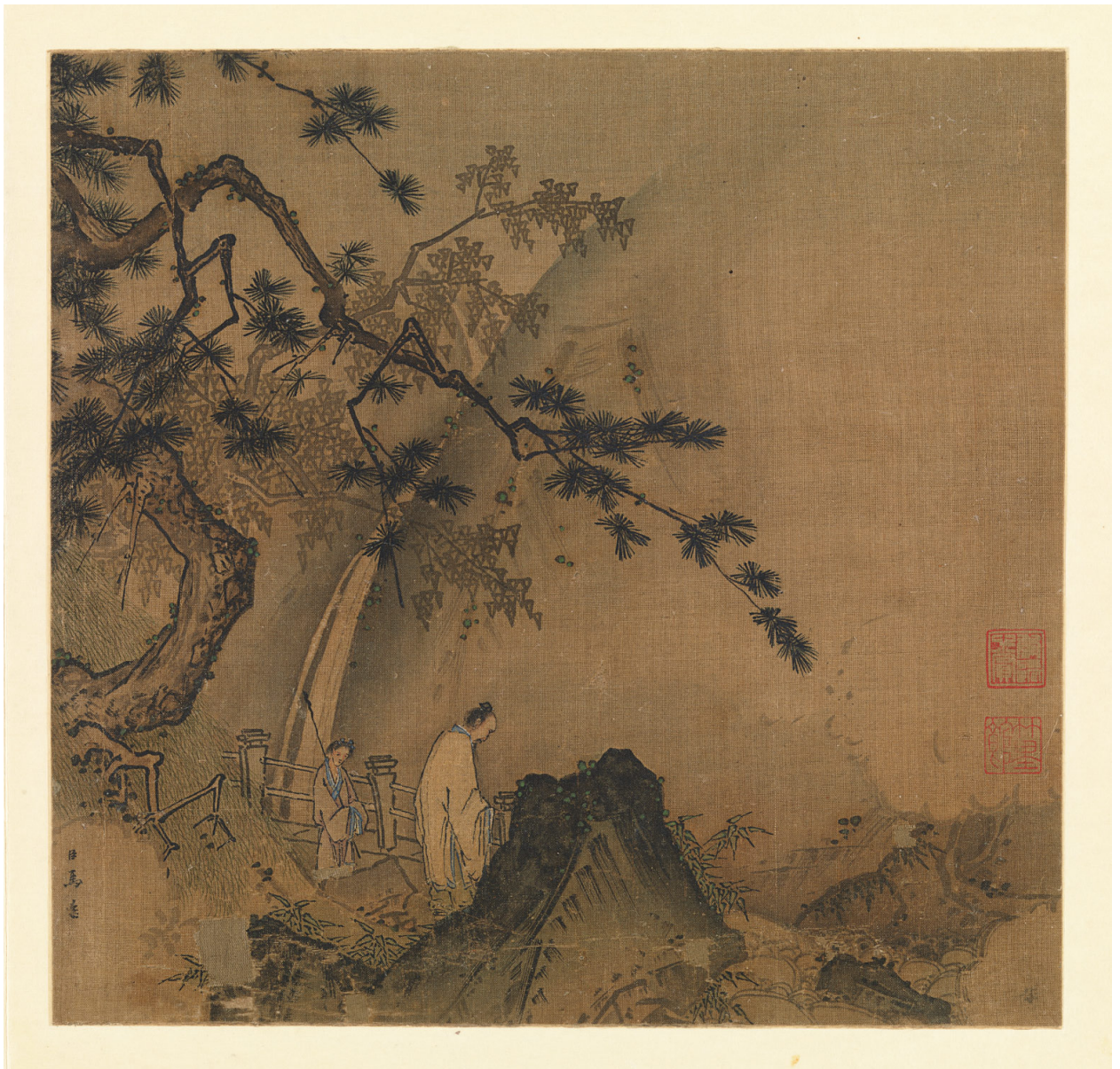
<September 21 no class>

Week 5 September 25 – 28 A. **Early Chinese Painting & its legacies in contemporary China**

Readings: Gombrich: *Looking Eastwards: Islam, China, 2nd to 13th Century*
François Jullien: *The great image has no form, or on the nonobject through painting*, Chicago, Chicago Press, 2009.

B « The wild and the artifice » : Japan

Reading: Augustin Berque: *Le sauvage et l'artifice: les japonais devant la nature*



Ma Yuan, *Scholar viewing a waterfall*, late 12th century

Week 6 October 2 – 5 ***Words and ornaments in the post-roman world***

Readings: Gombrich *A parting of ways: Rome and Byzantium, 5th to 13th Century*
& *Western art in the melting pot*

Week 7 October 9 – 12 ***Revisiting Africa***

Readings: P.S. Garlake, *Early art and architecture of Africa*

Week 8 October 26- 19 ***Mid term***

Academic travel: enjoy your travels!

Week 10 November 6 – 9 **Medieval Western art I**

Readings: Gombrich “The church militant: the 12th Century”

Week 11 November 13 – 16 **Medieval Western art II**

Readings: “The Church Triumphant: the Thirteenth Century”



glass panel, Chartres Cathedral, 12th C.

Week 12 November 20 **Mesoamerica**

Readings: Peter Standish, ‘Mesoamerica’, in *A companion to Mexican studies*

Week 13 November 27 – 30 **The Renaissance in Italy: a global brand**

Readings: Gombrich: Readings: Gombrich: "Courtiers and Burghers: The Fourteenth Century"

The Conquest of Reality: The Early Fifteenth Century

Tradition and Innovation I: The Later Fifteenth Century in Italy

Michael Baxandall: *Painting and experience in 15th century Italy*.

Week 14 December 4 – 7 **Virtual exhibitions presentations**

Week 15 Final Exams