

AHS 105
INTRODUCTION TO ART HISTORY:
PREHISTORY-MEDIEVAL



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Course Description

This course presents an introductory overview of the history of painting, sculpture, and architecture from the ancient Mediterranean world to medieval Europe. It emphasizes significant stylistic developments and the relationship between visual art and its historical and social context.

Learning Outcomes

- To learn the appropriate vocabulary and critical tools for discussing and writing about works of art.
- To gain awareness of the major stylistic developments from about 3,000 BCE to 1300 CE.
- To relate specific works of art to their stylistic, historical, and social contexts.

This course meets the following Core Curriculum learning goals:

- (h.) Understand the bases and development of human and societal endeavors across time and place.
- (k.) Explain the development of some aspect of a society or culture over time, including the history of ideas or history of science.
- (p.) Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.

Textbook and Resources

Fred S. Kleiner et al. *Gardner's Art Through the Ages: A Global History*. 15th ed. Vol. I.

Helpful References:

James Smith Pierce, *From Abacus to Zeus*, 7th edition. (2003)

A comprehensive glossary of art historical terms, subjects, and people.

Sylvan Barnet, *A Short Guide to Writing About Art*, 10th edition. (2010)

Just what it says. A helpful handbook.

Heilbrunn Timeline of Art History from the Metropolitan Museum of Art <http://www.metmuseum.org/toah/>

Google Art Project

<http://www.google.com/culturalinstitute/project/art-project>

COURSE REQUIREMENTS

ATTENDANCE AND EXPECTATIONS

The Department of Art History expects all its students to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, prepared to listen and participate as appropriate, and to stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a "must," that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty.

ASSIGNMENTS AND GRADING

Visual Analysis I: in-class	50	A	90-100
Visual Analysis I: essay	200	B+	87-89
Exam 1	200	B	80-86
Visual Analysis II	220	C+	77-79
Exam 2	250	C	70-76
Class Participation*	(100)	D	65-69
		F	64 and below

* *Class participation points are purely arbitrary and based on a capricious system of brownie points. Brownie points may be gained or lost through various means over the course of the semester. If they are added to your grade, the Sidhe are happy with your work ethic and your enthusiasm. If not, you made them angry. At least they aren't blinding you or putting you to sleep for a hundred years or spoiling all the milk in your fridge or scaring your horses...?*

COURSE SCHEDULE

**NOTE: this schedule is subject to change without notice.

Week	Topic	Readings and Assignments
1	Introduction, prehistory 1	Chapter 1
	Prehistoric Art 2	Chapter 1
2	Ancient Sumeria/begin Visual Analysis I in-class	Chapter 2
	Ancient Assyria Visual Analysis I in-class	Chapter 2
3	Egypt: Predynastic – Old Kingdom	Chapter 3
	Egypt: Middle-New Kingdom	Chapter 3 Visual Analysis I essay due
4	Early Bronze-age Aegean: Minoan Crete	Chapter 4
	Mycenae and Geometric	Chapter 4
5	Archaic- Early Classical	Chapter 5 /
	Late Classical-Hellenism	Chapter 5
6	Hellenism	Chapter 5
	EXAM 1 (Midterm)	Prehistory - early Hellenism
7	Etruscan Art	Chapter 6
	Republican and Augustan Rome	Chapter 7
8	High and Late Empire	Chapter 7
	The Tetrarchy and Constantine	Chapter 8
9	Early Christian and Jewish Art	Chapter 8 Brownie Points for costumes!!
	Constantinian Christianity	Chapter 8

10	Early Byzantine Art	Chapter 9
	Later Byzantine Art	Chapter 9
11	Islamic Art	Chapter 10
	Insular Art	Chapter 11
12	[Holiday Break]	
13	Carolingian Art	Chapter 11/ Museum Papers Due.
	Ottonian Art	Chapter 11
14	Romanesque Architecture	Chapter 12
	Romanesque Art	Chapter 12
15	Gothic Architecture	Chapter 13
	Gothic Art	Chapter 13
	EXAM 2 (FINAL EXAM)	Hellenism - Gothic Art

VISUAL ANALYSIS I: Learning To Write about Art

NOTE: THE ENTIRE PACKET MUST BE HANDED IN FOR FULL CREDIT.

1. Learning To See (with a partner): *note: drawing is required, but you will not be graded on technique. You will only be graded on whether you figured out the objects.*
 - IN-CLASS (Partner Work): Describe your artwork to a partner. Your partner's challenge is to draw the artwork *the way you describe it*.
 - LATER, AT HOME: Try to sketch your artwork without looking at it. How much did you remember? Figure out what your artwork is about. Use any sources you can find: friends, family, the internet, whatever.
 - Write a **first draft essay** describing and explaining your artwork.

2. Learning To Explain
 - IN-CLASS: Go through your first draft with your partner to insure that you have covered everything of importance. Look at the sources you used: which ones do you think your professor will accept?
 - Discussion: research source types and validity. What footnotes are for. Formatting your paper. Academic (formal) writing vs. informal writing.
 - AT HOME: **Write the final draft of your essay.** Describe and explain your artwork using the most reliable of your sources. Use the "help" feature of your word processing program to learn how to add footnotes to your paper. Also use the "help" feature to learn how to change the settings so that I don't scream because your paper is formatted wrong.

Essay Formatting:

Your final essay should be between 800-1200 words. This does *not* include the footnotes.

- Font: Times New Roman Size: 12 pt. Double-spaced
- one-sided paper printing
- Paragraph spacing: 0 pt. before / 0 pt. after
- Margins: 1" top, bottom, left, right
- header: align to the right. Last name, p.#

FINAL PACKET (to be handed in during class):

50 POINTS:

- Your drawing of *your partner's* artwork
- Your first-draft written description, complete with notes

200 POINTS:

- **The final essay.** This should be a clean copy, formatted correctly, with a minimum of proof-reading/editing/typing errors.
- A print-out of your object.

VISUAL ANALYSIS II: An Object From A Museum

Note: If you hand in a paper that does not look or read like a clean final draft, it will not be considered finished and will not be graded.

Assignment:

1. Go to a nationally (or internationally) recognized museum— preferably the Metropolitan Museum of Art, although the Princeton Art Museum works too.
2. Wander around for awhile. After all, *it's the Met*. Enjoy it. Take pictures. Use the “museum” setting on your camera.
3. Choose ONE artwork from the time-periods covered in this course to analyze. Take a picture or three of that, too. Take a selfie. (No seriously. Take a selfie.)
4. Stand or sit in front of that artwork for 1.5 hours. Observe. Take notes. Sketch it. Think. Do all the analysis you learned how to do in Visual Analysis I.
5. Write a 3 page formal essay analyzing your chosen artwork: describing it, explaining it, and contextualizing it as much as you can.

Essay Guidelines:

- This assignment **is** a **formal descriptive analysis**. Pay close attention to **style** and **subject matter**, in addition to function and historical context. **Using what you learned from the first essay:**
 1. **Introduce** the artwork with a full identification of the artist's name, the title of the work, its date, and medium.
 2. **Describe** the artwork in terms of its style and function.
 3. **Explain** the subject and the meaning of what you have described. (Keep track of your sources!)
 4. **Contextualize** the artwork in terms of its historical significance or its cultural context— again, making sure you cite sources appropriately.
- Sources: You will probably have to use a few outside sources. For most sources, follow Chicago guidelines. For museum labels:

Museum label. Artwork ID. Name of Museum. Date accessed. Example:

Museum Label. Python Painter. 5th century black-figure amphora. Accession # 1903.4. Metropolitan Museum of Art. 7/8/14.

****Regarding Citation Of Sources: all sources must be cited. If you decide to make more work for yourself (and for me), and use information without acknowledging the source, that will be considered plagiarism and will be dealt with accordingly. Reference: http://wp.rutgers.edu/courses/101/plagiarism_policy/index.html**

Paper Formatting:

- Font: Times New Roman Size: 12 pt. Double-spaced One-side printing only
- Paragraph Spacing: 0 pt. before 0 pt. after
- Margins: 1" top, bottom, left, right
- header: align to the right. Last name, page #

Paper Organization:

1. Text (including footnotes)
2. Works Cited page
3. Illustrations. This is where you will put the pictures that you took of your artwork. The caption for each should be formatted as follows:

Fig. #. Artist's full name, *Title of Artwork*, Date, Medium.
4. A picture of you at the museum, preferably either with your artwork or in the gallery where your artwork lives. (I did tell you to take pictures.)

**NOTE: An example museum paper will be made available on Sakai.

Plagiarism: presenting something to the world as though it's all your own idea... when it comes from someone else. The best way to prevent plagiarism-by-accident is to make sure that you cite a source for *every single claim, argument, and fact* that you use. The best way to prevent plagiarism-on-purpose? Don't be a jerk.

Academic dishonesty will not be tolerated under any circumstances. All students are required to abide by the Rutgers University Academic Integrity Policy. Please review the information online at http://academicintegrity.rutgers.edu/files/documents/AI_Policy_9_01_2011.pdf

Violations include: cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity. Any such violations will be reported to the Office of Student Judicial Affairs.

FAQ:

- **What if I can't be in class?** I do appreciate knowing when something is going on that makes it difficult for you to be here. You'll need to get the notes from someone, however.
- **Are there make-up exams?** Short of a zombie apocalypse, no. You will be able to terrify your friends later with the story about how "my uncle had just died but I TOOK THE FINAL ANYWAY."¹
- **What about extra credit?** Ha. Hahahahahahaha. (Unless, of course, you decide to bring Keanu Reeves to class. If he shows up for lecture, then absolutely- *lots* of extra credit.)
- **Can I hand my assignments in late?** Yes, but I might not grade it, which will give you no credit. Best to hand it in on time; it's easier for all of us.
- **Where can I find my grades?** If I am brilliant and on top of things, they will be posted online.
- **Will you be posting the powerpoints and readings?** Usually. You may have to prod me, since I am a flake.
- **Do you have office hours?** email me and we'll set it up.
- **How do I contact you?** mbahmer@rutgers.edu.
- **What do you mean, "Formal (Academic) English"?** Formal English is what is taught in school. Full sentences, no contractions, no use of the second person ("you") and very limited use of the first person, if used at all ("I" or "we"). In other words, if you write your essays the way I wrote this syllabus, I will be ... irritated.

¹ Even so, if it was your absolutely favorite uncle and you are totally devastated, or if your life suddenly turned into a bizarre melodrama involving birth secrets and car wrecks and the Yakuza or something, TELL ME and we'll work something out. I know first-hand how life gets.