

**SYLLABUS**  
**ART K101: Art History I, CRN 11273**  
**Spring 2014**  
**MWF 11:00 a.m.—11:50 a.m.**  
**Three Rivers Community College**  
**Meeting Location: Room D104**  
**Linda Legassie, Adjunct Professor**  
**e-mail: llegassie@trcc.commnet.edu**  
**Office Hours by Appointment**

Course Description

This course provides an introduction to the history of art from prehistory through the mid-15<sup>th</sup> century from a global perspective. Major works in many media including painting, sculpture, and architecture will be covered. By the end of the course, students will have a visual vocabulary with which they can intelligently discuss and write about works of art. Regardless of whether the work is accessible and easy to admire or difficult and not readily understood, students will understand how to evaluate works of art not only for their beauty, but for other intrinsic values such as power of expression and boldness of communication.

Course Outcomes:

Upon successful completion of this course, students should:

- Demonstrate an ability to speak and write about visual art using an informed visual vocabulary;
- Demonstrate familiarity with the basic elements of a work of art;
- Demonstrate familiarity with many art mediums;
- Demonstrate an ability to evaluate works of art objectively, both for their formal qualities and for other qualities such as expression of emotion or communication of ideas;
- Be able to articulate an appreciation and find merit in challenging works of art that may have been dismissed previous to taking this course;
- Demonstrate an ability to identify the characteristics of the major periods and movements covered in the course and place a work of art in its appropriate time period and historical context.

Instructional Materials

1) Textbook: *Art History: Portable Edition, Fifth Edition*  
by Marilyn Stokstad and Michael W. Cothren

2) Notebook

### Evaluation Procedures

A mid-term and a final exam will be given.

Readings from the text will be assigned as homework followed by in-class lectures accompanied by image and/or video presentations with class discussions on that material. Along with the chapter readings, a one-page essay will address an assigned essay question. Please read the detailed class schedule shown in this syllabus. The last essay will be a two-page visual analysis of a work of art selected by the student during a visit to a museum or gallery.

Oral Presentations researched and prepared by students working in pairs on a selected chapter topic will be required.

### Class Discussion

Students are expected to be in class with a positive attitude. Participating in class discussions is to everyone's benefit. Those who participate often receive a higher grade in this area. Students should expect to spend a minimum of one hour in preparation for each class hour and to attend each class so that participation is maximized.

### Course Requirements

Attendance—Please plan to attend all classes and to miss class only for extenuating circumstances.

Tardiness/Leaving Early—Class announcements are generally made either at the beginning or end of class. Students who arrive late to class or leave early will not only miss hearing important information, but also are disruptive to the rest of the class, as the instructor may have to repeat information.

Deadlines—Weekly Essays are expected to be handed-in when due. Failure to complete weekly essays results in a grade of zero.

### Explanation of Criteria for Evaluations/Grade Weights

Average of Weekly Essays	30%
Average of Mid-term and Final Exams	30%
Participation and Attendance	20%
Oral Presentation	20%

### Grading System

Exams, Presentation and Final Grade: A, A-, B+, B, B-, C+, C, C-, D+, D, D-, F

Weekly Essays: /+, /, /-

### Numerical Components

A 93-100	/+	87-100
A- 90-92		
B+ 87-89		
B 83-86	/	73-86
B- 80-82		
C+ 77-79		
C 73-76	/-	60-72
C- 70-72		
D+ 67-69		
D 63-66		
D- 60-62		
F 0-59		

### Your Online Learning Portfolio:

All students are required to maintain an online learning portfolio in Digication that uses the TRCC template. Through this electronic tool, students will have the opportunity to monitor their own growth in college-wide learning. The student will keep his/her learning portfolio and may continue to use the Digication account after graduation. A Three Rivers General Education Assessment Team will select and review random works to improve the college experience for all Student work reviewed for assessment purposes will not include names and all student work will remain private and anonymous for college improvement purposes. Students will have the ability to integrate learning from the classroom, college, and life in general, which will provide additional learning opportunities. If desired, student will have the option to create multiple portfolios.

### Academic Dishonesty

Academic Dishonesty shall in general mean conduct which has as its intent or effect the false representation of a student's academic performance, including by not limited to (a) cheating on an examination, (b) collaborating with others in work to be presented, contrary to the stated rules of the course, (c) plagiarizing, including the submission of others' ideas or papers (whether purchased, borrowed, or otherwise obtained) as one's own, (d) stealing or having unauthorized access to examination or course materials, (e) falsifying records of laboratory or other data, (f) submitting, if contrary to the rules of a course work previously presented in another course, and (g) knowingly and intentionally assisting another student in any if the above, including assistance in an arrangement whereby any work, classroom performance, examination or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed.

### Cell Phones

Cell phones and beepers are allowed in class only if they are turned OFF or on SILENT MODE. Under no circumstances are phones to be answered in class. When there are extenuating circumstances that require a student be available by phone or beeper, the student should speak to the instructor prior to class, so that together they can arrive at an agreement.

### Revisions to Syllabus

The information contained in this syllabus is subject to revision at the discretion of the instructor. Students will be notified of any changes that are made.

### College Withdrawal Policy

A student who finds it necessary to discontinue a course once class has met, must provide written notice to the Registrar at Three Rivers Community College. Withdrawal forms are available at the Registrar's Office. Nonpunitive "W" grades are assigned to any withdrawal requested before the various restricted withdrawal deadlines listed in the TRCC calendar published in the front of each session's course listings. Withdrawal requests received after these deadlines must bear the instructor signatures. No withdrawals are permitted after the last class preceding the final exam. Students who do not obtain an official withdrawal, but simply stop attending classes run the risk of receiving an "F" grade for the course.

### Disabilities Statement

If you have a hidden or visible disability which may require classroom or test-taking modification, please see the instructor as soon as possible. Students with learning disabilities should contact Chris Scarborough at the Student Development Office. Student with physical disabilities should contact Judy Hilburge.

Class Outline:

(Schedule subject to change when necessary.)

F 01/24/14 Welcome to Art History I

M 01/27/14 Introduction; pp. xviii—xxxiii.

W 01/29/14 Chapter 1 Prehistoric Art in Europe; pp. 1--25  
Essay: How did Paleolithic culture differ from Neolithic culture? Explain.

F 01/31/14 Chapter 2 Art of the Ancient Near East: Part I; pp. 26—38

M 02/03/14 Chapter 2 Art of the Ancient Near East: Part II; pp. 39-47  
Essay: What are some of the “firsts” developed by the Sumarians?

W 02/05/14 Chapter 3 Art of Ancient Egypt: Part I; pp. 48-55

F 02/07/14 Chapter 3 Art of Ancient Egypt: Part II; pp. 56-65  
Essay: Explain the pictorial conventions for representing the human figure in ancient Egyptian art? Also, describe the Egyptian canon of proportions.

M 02/10/14 Chapter 3 Art of Ancient Egypt: Part III; pp. 65-79  
Essay: How does Mesopotamian sculpture differ from Egyptian sculpture? Give one example of each type of sculpture in your explanation.

W 02/12/14 Chapter 4 Aegean Art: Part I; pp. 80-92

F 02/14/14 Chapter 4 Aegean Art; Part II; pp. 92-99  
Essay: Select two metal objects from this chapter and explain how they were made. What aspects of the processes and details in the objects signal that these Bronze Age artists worked to a high level of sophistication.

M 02/17/14 No Class--Presidents' Day

W 02/19/14 Chapter 5 Art of Ancient Greece: Part I; pp. 100-120  
Essay: Discuss the differences between the three Classical Greek orders used in Temple architecture.

F 02/21/14 Chapter 5 Art of Ancient Greece: Part II; pp. 120-141

M 02/24/14 Chapter 5 Art of Ancient Greece: Part III; pp. 141-155  
Essay: Explain the ways Hellenistic sculptors departed from the norms of High Classicism.

W 02/26/14 Chapter 6 Etruscan and Roman Art: Part I; pp. 156-171  
Essay: Identify two key structural advances made by Roman builders and discuss their use on one civic building in this chapter.

F 02/28/14 Chapter 6 Etruscan and Roman Art: Part II; pp. 171-189

M 03/03/14 Chapter 6 Etruscan and Roman Art: Part III; pp. 190-213  
Essay: What stylistic change in art followed Constantine's death in 337 CE?

- W 03/05/14 Class Visit to Slater Memorial Museum at Norwich Free Academy (details to follow)
- F 03/07/14 Chapter 7 Jewish and Early Christian Art; pp. 214-231  
Essay: What are the architectural elements of the basilica plan and the central-plan church?
- M 03/10/14 Chapter 8 Byzantine Art: Part I; pp. 232-248
- W 03/12/14 Chapter 8 Byzantine Art: Part II; pp. 248-263  
Essay: How were images used in Byzantine worship? Why were images suppressed during iconoclasm?
- F 03/14/14 Mid-Term Exam
- M 03/17/14—F 03/21/14 No Class--Spring Break
- M 03/24/14 Chapter 9 Islamic Art: Part I; pp. 264-277
- W 03/26/14 Chapter 9 Islamic Art: Part II; pp. 277-293  
Essay: Images of people are not allowed in Islamic religious contexts, but mosques and other religious buildings are lavishly decorated. What artistic motifs and techniques are used and why?
- F 03/28/14 Chapter 10 Art of South and Southeast Asia Before 1200: Part I; pp. 294-312  
Essay: Select on sculpture of the Buddha and discuss the distinguishing features that serve as iconographic representations of the Buddha?
- M 03/31/14 Chapter 10 Art of South and Southeast Asia Before 1200: Part II; pp. 312-329
- W 04/02/14 Chapter 11 Chinese and Korean Art Before 1279; pp. 330-359  
Essay: Select one of the Song-era Chinese landscape paintings in this chapter and explain how it may embody Daoist ideals.
- F 04/04/14 Chapter 12 Japanese Art Before 1333; pp. 359-381  
Essay: Summarize the beliefs of the Shinto religion and discuss the integration of Shinto and Buddhist traditions in Japanese culture. Select one object on this chapter which reflects this cultural tradition and explain.
- M 04/07/14 Chapter 13 Art of the Americas Before 1300; pp. 382-396
- W 04/09/14 Chapter 13 Art of the Americas Before 1300; pp. 396-407  
Essay: Explain the original functions of two ancient American objects from two different cultures and discuss these objects within their larger socio-cultural context.
- F 04/11/14 Chapter 14 Art of Ancient Africa; pp. 408-427  
Essay: Select one three-dimensional object from this chapter and summarize the original purpose of this object. What role did this object play in society?
- M 04/14/14 Chapter 15 Early Medieval Art in Europe: Part I; pp. 428-444
- W 04/16/14 Chapter 15 Early Medieval Art in Europe: Part II; pp. 444-457  
Essay: The equestrian portrait in Fig. 15-15 emulates the Roman tradition exemplified in the work of art shown in Fig. 6-57. For the Early Middle Ages, this sort of appropriation was common artistic practice. Discuss what it tells us about the Carolingians, grounding your answer in a discussion of these two works.

- F 04/18/14 No Class—Spring Recess
- M 04/21/14 Chapter 16 Romanesque Art: Part I; pp. 458-478  
Essay: Analyze one example of Romanesque work of art in this chapter that tells a story of human frailty. Who was the intended audience? How does the story relate to the intended moral message?
- W 04/23/14 Chapter 16 Romanesque Art: Part II; pp. 478-493
- F 04/25/14 Chapter 17 Gothic Art of the Twelfth and Thirteenth Centuries: Part I; pp. 494-515  
Essay: Discuss three sculptural styles found on *Reims Cathedral*.
- M 04/28/14 Chapter 17 Gothic Art of the Twelfth and Thirteenth Centuries: Part II; pp. 515-529
- W 04/30/14 Chapter 18 Fourteenth-Century Art in Europe: Part I; pp. 530-548
- F 05/02/14 Chapter 18 Fourteenth-Century Art in Europe: Part II; pp. 548-561  
Essay: Compare and contrast Giotto's Florentine style with Duccio's Siennese style of renderings of the Biblical story of Christ's rising of Lazarus (Figs. 18-8, 18-11).
- M 05/05/14 Presentations  
Final Essay: Visual Analysis: Two-page essay on your visit to a museum or gallery.
- W 05/07/14 Presentations
- F 05/09/12 Presentations
- M 05/12/14 Presentations
- W 05/14/14 Final Exam