

ART 1A Art, Religions, and Power before 1400

Course Code: ART 1A

Instructor: Steven J. Cody, Ph.D.

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Credit: 3

Office Hours and Communication Policies:

Video conferences will be arranged by appointment (via email).

Questions are always welcome via email.

I will respond to emails promptly on Weekdays, generally between 8am-9am (New York Time). If you have not received a response within 24 hours, please feel free to send me a second message.

Course Description & Course Objectives:

This class traces the development of the visual arts from the beginnings of human history through the thirteenth century. Our primary focus will be examining how the objects we now call “art” functioned in the historical societies we study. As we will see, material artifacts engaged with issues ranging from matters of politics and power to death and the afterlife. They helped people inquire into the basic nature of humanity and divinity, as well as into the complexities of religious experience. By exploring these themes over the course of the semester, we will come to see the visual arts themselves as an important context in which the history of human thought and affairs finds tangible expression.

Assigned Readings:

Textbook:

Kleiner, Fred S. *Gardner's Art through the Ages: A Global History*. Volume I. Fifteenth Edition. Boston: Wadsworth Publishing, 2016. (Used editions are acceptable).

Articles:

Connelly, Joan B. “Parthenon and Parthenoi: A Mythological Interpretation of the Parthenon Frieze.” *American Journal of Archaeology* 100 (1996): 53-80.

Marlowe, Elizabeth. “Framing the Sun: The Arch of Constantine and the Roman

Cityscape.” *The Art Bulletin* 88 (2006): 223-242.

Cohen, Adam S. and Anne Derbes. “Bernward and Eve at Hildesheim.” *Gesta* 40 (2001): 19-38.

Course Schedule:

Week1:

Reading: Kleiner, “Egypt from Narmer to Cleopatra,” 55-81.

Mon: Introductions: Art and the Origins of Humanity
Website to consult – Lascaux:

<https://archeologie.culture.fr/lascaux/en/visit-cave/salle-taureau-0/info>

Tues: Art and the Origins of Civilization in the Ancient Near East
Video to consult – Standing Male Worshipper from Tell Asmar
(4:47)

<https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-near-east-a/v/standing-male-worshipper>

Video to consult – Lamassu Guardians at the Palace of Sargon II

(5:09)

<https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-near-east-a/v/lamassu>

Wed: Egypt 1: Egyptian Art and Kingship

Video to consult – *The Great Sphinx* (7:38)

https://www.youtube.com/watch?v=Vk3Mvd_AZHw

Video to consult – *Seated Scribe* (3:31)

<https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-egypt-ap/v/the-seated-scribe-c-2620-2500-b-c-e>

Thurs: Egypt 2: Challenges to Tradition: Hatshepsut and the Amarna Period

Video to consult – Hatshepsut’s Mortuary Temple (7:36)

<https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-egypt-ap/v/mortuary-temple-of-hatshepsut-and-large-kneeling-statue-new-kingdom-egypt>

Video to consult – Saving Tutankhamen’s Tomb (10:41)

<https://www.youtube.com/watch?v=t9k5k0y42-c>

Fri: Greece 1: Vessels of the Geometric, Orientalizing, and Archaic Periods

Video to consult - Ancient Greek vase production and the black-figure technique (4:15)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/greek-pottery/v/ancient-greek-vase-black-figure-tech>

[nique?modal=1](#)

Video to consult - Exekias, amphora with Ajax and Achilles playing a game (6:42)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/greek-art/greek-pottery/v/exekias-attic-black-figure-amphora-with-ajax-and-achilles-playing-a-game?modal=1>

Video to consult - Niobid Painter, *Niobid Krater* (6:04)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/greek-pottery/v/niobid-krater>

Due Date: Weekly Impressions – electronic submissions by 11:59pm (New York Time)

Week2:

Reading: Kleiner, “Ancient Greece,” 103-144.

Mon: Greece 2: Figurative Sculpture in the Archaic Period

Video to consult – *Lady of Auxerre* (4:03)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/daedalic-archaic/v/lady-auxerre?modal=1>

Video to consult – Ancient Greek Temples at Paestum, Italy (6:31)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/daedalic-archaic/v/ancient-greek-temples-at-paestum?modal=1>

Tues: Greece 3: Figurative Sculpture in the Classical Period

Video to consult – The Parthenon (16:03)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/classical/v/parthenon?modal=1>

Video to consult – Who owns the Parthenon sculptures? (10:46)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/classical/v/who-owns-the-parthenon-sculptures?modal=1>

Wed: Greece 4: Art and the Hellenistic World

Video to consult – *Barberini Faun* (5:57)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/hellenistic/v/barberini-faun-c-220-b-c-e>

Video to consult – The Pergamon Altar (8:49)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/greek-art/hellenistic/v/the-pergamon-altar-c-200-150-b-c-e>

Due Date: Article Analysis Paper 1 - electronic submission by 11:59pm (New York Time)

Connelly, “Parthenon and Parthenoi,” 53-80.

Thurs: Rome 1: The Republic

Video to consult – Digging through Time (2:27)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/roman/beginners-guide-rome/v/digging-through-time?modal=1>

Video to consult – Veristic Male Portraits (2:58)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/roman/roman-republic/v/veristic-male-portrait?modal=1>

Video to consult – *The Capitoline Brutus* (3:50)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/roman/roman-republic/v/capitoline-brutus?modal=1>

Fri: Rome 2: The Bay of Naples

Video to consult – Dionysiac frieze, Villa of Mysteries (9:12)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/roman/wall-painting/v/villa-of-mysteries?modal=1>

Video to consult – Painted Garden, Villa of Livia (4:03)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/roman/wall-painting/v/painted-garden-villa-of-livia?modal=1>

Due Date: Essay 1 – electronic submission by 11:59pm (New York Time)

Week3:

Reading: Kleiner, “The Roman Empire,” 177-217.

Mon: Rome 3: Augustus and the Idea of Empire

Video to consult- Ara Pacis (10:40)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/early-empire/v/ara-pacis-augustae-altar-of-augustan-peace-13-9-b-c-e-rome?modal=1>

Tues: Rome 4: The Art of Imperial Policy

Video to consult – Reliefs from the Arch of Titus (6:34)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/early-empire/v/arch-of-titus-relief?modal=1>

Video to consult – When there is no archaeological record:

Portrait Bust of a Flavian Woman (Fonseca bust) (6:44)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/early-empire/v/ungrounded-fonseca?modal=1>

Wed: Rome 5: The Good Emperors

Video to consult – The Forum of Trajan (6:00)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/early-empire/v/trajans-forum?modal=1>

Video to consult – The Markets of Trajan (3:54)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/early-empire/v/markets-of-trajan?modal=1>

Video to consult – Hadrian, The Imperial Palace, Tivoli (2:17)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/middle-empire/v/hadrian-imperial-palace?modal=1>

Video to consult – Ludovisi Battle Sarcophagus (5:33)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/middle-empire/v/battle-of-the-romans-and-barbarians-ludovisi-battle-sarcophagus-c-250-260-c-e?modal=1>

Due Date: Article Analysis Paper 2 - electronic submission by 11:59pm (New York Time)

Marlowe, "Framing the Sun," 223-242.

Thurs: Early Christian Art

Video to consult – Christianity 101 (3:41)

<https://www.youtube.com/watch?v=LvL3YXa0n2M>

Video to consult – Colossus of Constantine (4:31)

<https://www.khanacademy.org/humanities/art-history/ancient-art-civilizations/roman/roman/late-empire/v/colossus-of-constantine?modal=1>

Video to consult - Sarcophagus of Junius Bassus (4:26)

<https://www.khanacademy.org/humanities/art-history/medieval-world/early-christian-art/early-christian-art/early-christian-architecture/v/sarcophagus-of-junius-bassus-marble-359-c-e?modal=1>

Video to consult – The Mausoleum of Galla Placidia, Ravenna (8:07)

<https://www.khanacademy.org/humanities/art-history/medieval-world/early-christian-art/early-christian-architecture/v/the-mausoleum-of-galla-placidia-ravenna?modal=1>

Fri: The Art of Byzantium

Video to consult - Theotokos mosaic, apse, Hagia Sophia (5:00)

<https://www.khanacademy.org/humanities/art-history/medieval-world/byzantine1/constantinople-east/v/hagia-sophia-apse?modal=1>

Video to consult - Deësis mosaic, Hagia Sophia (5:08)

<https://www.khanacademy.org/humanities/art-history/medieval-world/byzantine1/byzantine1/constantinople-east/v/deesis-mosaic?modal=1>

Video to consult - Sant'Apollinare in Classe, Ravenna (4:13)

<https://www.khanacademy.org/humanities/art-history/medieval-world/byzantine1/byzantine1/venice-ravenna/v/sant-apollinare-in-classe?modal=1>

Video to consult - Saint Mark's Basilica, Venice (4:52)

<https://www.khanacademy.org/humanities/art-history/medieval-world/byzantine1/byzantine1/venice-ravenna/v/saint-marks?modal=1>

Due Date: Weekly Impressions – electronic submissions by 11:59pm (New

York Time)**Week4:****Reading: Kleiner, “Late Medieval Italy,” 411-433.**Mon: Islamic Art**Video to consult – Introduction to Islam (8:51)**

<https://www.khanacademy.org/humanities/art-history/art-islam/beginners-guide-islamic-world-art/islamic-world-art-basics/v/introduction-to-islam?modal=1>

Video to consult – The Complex Geometry of Islamic Design (5:06)

<https://www.khanacademy.org/humanities/art-history/art-islam/beginners-guide-islamic-world-art/beginners-guide-islamic-art/v/geometry-islamic-design?modal=1>

Video to consult – Hagia Sophia as a Mosque (6:47)

<https://www.khanacademy.org/humanities/art-history/art-islam/chronological-periods-islamic/islamic-art-late-period/v/hagia-sophia-mosque?modal=1>

Tues: Early Medieval Art in the West**Video to consult: Sutton Hoo Ship Burial (5:41)**

<https://www.khanacademy.org/humanities/art-history/medieval-world/early-medieval-art/early-medieval-objects/v/sutton-hoo-ship-burial-c-700?modal=1>

Video to consult – Making Manuscripts (6:19)

<https://www.khanacademy.org/humanities/art-history/special-topics-art-history/creating-conserving/manuscripts-works-on-paper/v/making-manuscripts?modal=1>

Video to consult - Charlemagne and the Carolingian Revival (11:34)

<https://www.khanacademy.org/humanities/art-history/medieval-world/carolingian-ottonian/carolingian1/v/charlemagne-and-the-carolingian-revival?modal=1>

Video to consult - The Utrecht Psalter and its influence (8:12)

<https://www.khanacademy.org/humanities/art-history/medieval-world/early-medieval-art/early-medieval-manuscripts/v/the-utrecht-psalter-and-its-influence?modal=1>

Wed: Romanesque Architecture**Video to consult – *Last Judgment*, Cathedral of St. Lazare, Autun (10:29)**

<https://www.khanacademy.org/humanities/art-history/medieval-world/romanesque-art/romanesque-art/romanesque-art-in-france/v/tympanum-of-the-last-judgment-autun?modal=1>

Video to consult – Durham Cathedral (9:20)

<https://www.khanacademy.org/humanities/art-history/medieval-world/romanesque-art/romanesque-art-england/v/durham-cathedral?modal=1>

Due Date: Article Analysis Paper 3 - electronic submission by 11:59pm (New York Time)

Cohen and Derbes, "Bernward and Eve at Hildesheim," 19-38.

Thurs: Gothic Architecture

Video to consult – Amiens Cathedral (15:49)

<https://www.khanacademy.org/humanities/art-history/medieval-world/gothic-art/gothic-art-in-france/v/amiens-cathedral?modal=1>

Fri: Painting in Late Medieval Florence and Siena

Video to consult - Berlinghieri, *St. Francis Altarpiece* (6:10)

<https://www.khanacademy.org/humanities/art-history/medieval-world/gothic-art/gothic-italy/v/bonaventura-berlinghieri-altarpiece-of-st-francis-c-1235?modal=1>

Video to consult – Duccio’s *Maesta* (back) (4:09)

<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/late-gothic-italy/siena-late-gothic/v/duccio-maesta-back-1308-11?modal=1>

Video to consult – Duccio’s *Rucellai Madonna* (4:15)

<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/late-gothic-italy/siena-late-gothic/v/duccio-the-rucellai-madonna-1285-86?modal=1>

Due Date: Essay 2 – electronic submission by 11:59pm (New York Time)

Weekly Impressions:

These assignments call for you to reflect on the set of lectures you viewed during Weeks 1 and 3. Due dates are listed in the Course Schedule above.

Your task is to select one work of art that stood out to you from each lecture. You will then develop a written statement that

1) briefly explains why the work you selected caught your attention

- and -

2) relates the work to one of the following themes: social status, political power, religious belief. In this respect, special attention should be paid to the visual character of the work itself. Consider the compositional arrangement, the use of color, the medium, the intended context of display, et cetera.

This type of writing exercise does not call for outside research - **do not consult any websites, articles, or books without my expressed approval**. These assignments are opportunities to demonstrate what you’ve learned from our class lectures. You should consult your class notes. You are welcome to exchange ideas with your classmates. You are also welcome to discuss

your ideas with me prior to the due date. My only stipulation is that the document you submit needs to be your own work.

These assignments should be treated as formal pieces of writing. So write clearly. And be sure to proofread your work before submitting it.

Article Analysis Paper:

Your assignment is to write a short analysis paper for **at least one of three** articles assigned **in this course**.

Your paper must answer the following questions as thoroughly but as concisely as possible:

Question 1: What is the author's thesis?

Question 2: What evidence does the author use to support this thesis?

Question 3: In what way(s) does the author's argument intersect with the larger themes we explore in our class lectures and readings?

These papers must be longer than 2 full pages of text, double spaced with 1-inch margins. Use a normal font (Times New Roman 12pt or Calibri 11pt font).

Papers that do not conform to the formatting requirements are subject to point deductions and, in cases involving the length requirements, will likely receive a failing grade. Late papers will not be accepted.

N.B. Highest-Grade Policy

You have the option of writing more than one article analysis paper: **only the paper that earns the highest marks will count towards your final class grade.**

The implications of this policy deserve some attention. Your choices matter here. If you write the first paper and are satisfied with the grade you earn, then you are free to opt out of the second and third papers. If the due date of the first paper coincides with a particularly busy point in your schedule, then you are free to prioritize your other work. This would mean that the stakes go up for the second and third Article Analysis Papers. But there's another truth to consider as well. You effectively have three chances to earn an A on this assignment. I encourage you to take advantage of this opportunity. Grades are earned, not given.

Part of your grade will depend on the presentation of your ideas. Include a title. Begin with an introduction, develop your themes logically, and end with a conclusion. Be sure to proofread your paper before turning it in.

All papers will be submitted electronically.

Essays:

We will be writing two *thematic essays* in this class. Thematic essays require you choose **at least five images** and discuss the ways in which they engage with one of the issues we

explore in our lectures. Due dates are listed in the Course Schedule above.

This type of writing exercise does not call for outside research - **do not consult any websites, articles, or books without my expressed approval**. These essays are opportunities to demonstrate what you've learned from our class lectures. You should consult your class notes. You are welcome to exchange ideas with your classmates. You are also welcome to discuss your essay with me prior to the due date. My only stipulation is that the document you submit needs to be your own work.

The specifics of each individual essay assignment can be found below. But there are few general requirements worth mentioning at this point.

These essays are formal pieces of writing. So write clearly. Include a title, an introduction, and a conclusion. Be sure to proofread your essay before you turn it in.

There are no length or formatting requirements for these essays. Quality is what counts. But a word to the wise: your discussion should aim for depth of analysis—you goal is to link precise visual observations to the principal concerns the people who produced the art-object in question, all while focusing on the theme of the essay itself. This is difficult to achieve without sufficient length.

Essay 1 Prompt:

Many of our discussions this term have centered on the relationships between art and different forms of authority. Recently, we've studied Alexander the Great—an individual who used art as a way of shaping his public and political identity. We investigated early Greek sculptures, connecting them to notions of wealth and status. We also explored an array of Egyptian works—Ka statues, temple complexes. In these instances, crafted items and build environments carried an aura of divine power.

In essay form, discuss no less than five works of art that engage with notions of power. Carefully analyze each work you select, citing specific instances in which the artist's choices intersect with the cultural issues you are describing. You are welcome to select any of the art-objects/architectural structures that we studied thus far in class.

We have looked at examples of art from a variety of time periods and cultures, so you should think broadly (that is, think about analyzing works from different cultures or time periods). Be sure to *fully identify and date* each work you select. Your essay will be evaluated based on your choice of objects, as well as on your discussion of them.

Note: The title of a painting or sculpture is always italicized when written in print. The name of an architectural structure is not italicized.

Essay 2 Prompt:

We have studied a number of architectural structures that engage with notions of sacred space.

In each instance, the design and the decoration of the structures attempt to enhance the visitor's devotional experiences. Buildings are designed in order to facilitate practices of worship. Different types of decoration—mosaics, sculpture, stained glass, fresco paintings—are treated in ways that invite visitors to contemplate intriguing articles of belief.

In essay form, discuss no less than five structures that engage with notions of sacred space. Carefully analyze each structure you select, citing specific instances in which the building's design and/or decoration intersect(s) with the cultural issues you are describing. You are welcome to select any of the structures we studied since submitting the first essay assignment.

We have looked at examples of religious architecture from a variety of time periods and cultures, so you should think broadly (that is, think about analyzing structures from different cultures or time periods). Be sure to *fully identify and date* each work you select. Your essay will be evaluated based on your choice of objects, as well as on your discussion of them.

Note: The title of a painting or sculpture is always italicized when written in print. The name of an architectural structure is not italicized.

Grading Policy

In this course, grading will be based on the following:

Weekly Impressions:	20%
Article Analysis Paper:	20%
Essay 1:	30%
Essay 2:	30%

Letter Grade Assignment

Final grades assigned for this course will be based on the percentage of total points earned and are assigned as follows:

Letter Grade	Percentage	Performance
A	93-100%	Excellent Work
A-	90-92%	Nearly Excellent Work
B+	87-89%	Very Good Work
B	83-86%	Good Work
B-	80-82%	Mostly Good Work
C+	77-79%	Above Average Work
C	73-76%	Average Work

Letter Grade	Percentage	Performance
C-	70-72%	Mostly Average Work
D+	67-69%	Below Average Work
D	60-66%	Poor Work
F	0-59%	Failing Work

Course Policies

Attend Class

Students are expected to attend all class sessions as listed on the course calendar.

Build Rapport

If you find that you have any trouble keeping up with assignments or other aspects of the course, make sure you let your instructor know as early as possible. As you will find, building rapport and effective relationships are key to becoming an effective professional. Make sure that you are proactive in informing your instructor when difficulties arise during the semester so that they can help you find a solution.

Understand When You May Drop This Course

It is the student's responsibility to understand when they need to consider disenrolling from a course. Refer to the Course Schedule for dates and deadlines for registration. After this period, a serious and compelling reason is required to drop from the course. Serious and compelling reasons includes: (1) documented and significant change in work hours, leaving student unable to attend class, or (2) documented and severe physical/mental illness/injury to the student or student's family.

Commit to Integrity

As a student in this course (and at this university) you are expected to maintain high degrees of professionalism, commitment to active learning and participation in this class and also integrity in your behavior in and out of the classroom.

Academic Honesty Policy & Procedures

"The principles of truth and honesty are recognized as fundamental to a community of scholars and teachers. University expects that both faculty and students will honor these principles, and in so doing, will protect the integrity of academic work and student grades."

Definitions

"**Cheating** is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means."

“Plagiarism is a form of cheating.”

“Plagiarism is the use of distinctive ideas or works belonging to another person without providing adequate acknowledgement of that person’s contribution.”