



上海财经大学

Shanghai University of Finance & Economics

中国上海市国定路777号 邮编200433 777 Guoding Road, Shanghai, 200433, China

Shanghai University of Finance & Economics

2021 Summer Program

ART 101 History of Art: Prehistory to Medieval

Course Outline

Term: June 14 – July 09, 2021

Class Hours: 16:00-17:50 (Monday through Friday)

Course Code: ART 101

Instructor: Joseph Manca

Home Institution: Rice University

Office Hours: TBA

Email: manca@rice.edu

Credit: 4

Class Hours

This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Description

In this course, we will study many of the key works of art and architecture made in Europe and the Middle East from cave painting to the Gothic Style in Europe. There is no prerequisite for the course. Grading of exams and paper will be done by the teaching assistant, but overseen and reviewed by the professor as well.

Readings

Gardner's Art Through the Ages: A Global History, 14th edition.

In addition to the pages in Gardner, other readings are to be assigned, as noted below in the lecture schedule. These readings will be available in PDF format. A few short readings beyond those listed will be posted by the start of the semester.

One can buy different versions of Gardner's text, and adjust the pages according to the topic. Recent editions are similar to each other, and if you have or can acquire another edition than the 14th that is more economical, go ahead and do so.



Grading

Each exam will count for 45% of the course grade. The paper will count for 10% of the course grade.

Grading System (1 ~ 100)

A : 94 - 100 A- : 90 - 93

B : 83 - 89 B- : 80 - 82

C : 73 - 79 C- : 70 - 72

D : 63 - 69 D- : 60 - 62

F : Fail

Course Objective

- Styles and movements. For every work we study, you should be aware of the broader art-historical style or movement it exemplifies.
- The style of individual artists. Some of the works can be associated with a known individual artist. You should know who made what, and know how to characterize the works by a given artist.
- Subject matter/meaning. Every work of art we study will have a certain meaning or idea at its core, often communicated through specific iconography and conveyed by the work's title. You should be able to discuss this for all of the works in the course, and to situate it within a broader social context. At any rate, you should know the stories and ideas motivating works of art, the identity of sitters in portraits, the purpose and character of buildings, and other aspects of meaning in the visual arts.
- Chronology. It is not always necessary to memorize exact dates of creation, some of which are estimates. You should, though, know the approximate time when something was made, and understand the significance of the dates in question.
- Materiality, medium, and support. Every work of art was made out of actual substances, and in most cases these are characteristic of the artist and the art-historical period. So, you should know whether a painting is made of marble, bronze, fresco, or tempera paint, for example. You should also be aware of the size of works of art (dimensions are given in the captions in the Gardner text).
- Siting/placement. If a work was removed from its original site (palace, town hall,



church, e.g.) and is now in a museum, you do not need to memorize its present location. However, if a work remains in its original location, you should know the site/city in question.

- Social/cultural/religious/historical context. Although we will study style and try to appreciate art aesthetically, the course is not about colors and shapes in an abstract sense. Every work of art and architecture has a significant context in which it was made, and you should be keenly aware of that for all works studied.

- Terms and language. You will learn new vocabulary and you should be able to apply these words in your description and explication of art. Some of these terms involve medium and technique, some architectural form, some will involve style in a broader sense, and some will be terms of analysis and criticism. Using these terms well will separate you from the mere layman. Some terms will be found on the daily slide sheets. There is also a glossary of some terms in the back of *Gardner's Art Through the Ages*.

- Readings. The readings are an important part of the course. Many readings will offer a focus of analysis not found in the Gardner text, and the contents of these readings *will be testable material* on the exams.

- Analysis paper. The paper will be an opportunity for you to analyze a single object or a pair of works of art or architecture. The choices will be based on works of art from around the world of which high-resolution images are available online. Information on what to look for and how to structure your papers will be forthcoming.

SCHEDULE OF LECTURES and EXAMS

Week 1: Introduction to the course, and to concepts vital to study of art history. Prehistoric (Paleolithic) Art Through the Ancient Greeks, including art and architecture of Egypt and the Ancient Near East.

Gardner, pp. 1-164.

Robin Osborne, *Greek Art*, pp. 12-24.

Week 2: Etruscan, Ancient Roman, and Early Christian Art

Gardner, pp. 165-256.

Etruscan Art: Nigel Spivey, *Etruscan Art*, pp. 4-19.

Mortimer Wheeler, *Roman Art*, pp. 8-34.

First Exam at the End of Week 2.

Week 3: Early Christian, Byzantine, Carolingian, and Romanesque Art. Islamic Art. Hiberno-Saxon art; art of the Vikings.



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Gardner, pp. 257-363.

Robin Jensen, Understanding Early Christian Art, pp. 2-33.

Robin Cormack, Byzantine Art, pp. 7-29.

Eric Broug, Islamic Geometric Design, pp. 22-34.

Week 4: Gothic Art and Architecture. Proto-Renaissance art in Italy. International Gothic and Early Netherlandish painting and manuscript illumination.

Gardner, pp. 364-421 and 535-557

James Snyder, *Northern Renaissance Art*, pp. 41-139.

Second Exam at the end of Week 4