**Master Syllabi**

**Course: ARH 102 – Introduction to the History of Art**

**Cluster Requirement: 3B**

**Course Overview:**

This class is designed to give the student a familiarity with the major artists and movements of the history of art and visual media from Ancient to Contemporary periods. Along the way, students will gain an appreciation of the aesthetic values of global cultures as well as an understanding of the historical, sociopolitical and religious context in which this work was produced. In addition, the course will introduce fundamental concepts of the disciplines of art history and media studies.

**Proposed Catalog Description:**

A study of the history of art and visual culture from the ancient world to the present. This course consists of a chronological study of painting, sculpture and architecture as well as photography, film and digital media, with an emphasis on the historical, cultural and social forces that shape these artifacts.

**Course Specific Learning Outcomes:**

*After completing this course, students will be able to:*

1. Articulate the cultural context, history and formal and conceptual aspects of the art and media of global cultures.

2. Interpret and create informed responses (via writing, presentation, performance or artifact) to questions of art and visual media through the analysis of the form, content, context and methods of production.

3. Use appropriate disciplinary terminology in analyzing art and visual media.

4. Explain the ways in which the art form expresses the values that humans attach to their experiences by, among other things, understanding the active role of the museum as cultural repository of art and other forms of visual media.

**University Studies Cluster 3B Learning Outcomes:**

*After completing this course, students will be able to:*

1. Articulate the cultural context, history and formal and conceptual aspects of the art form studied.

2. Interpret and create informed responses (via writing, presentation, performance or artifact) to the art form studied through the analysis of the form, content, context and methods of production using appropriate disciplinary terminology.

3. Explain the ways in which the art form expresses the values that humans attach to their experiences.

**Readings:**

*Required Text:*

Frank, Patrick. *Artforms,* 11th edition, NJ: Pearson, 2013.

*Additional Readings*:

Barnet, Sylvan. “Formal Analysis” in *A Short Guide to Writing About Art*. Upper Saddle

River, New Jersey: Pearson Prentice Hall, 2008

Crow, Thomas. “Saturday Disasters: *Trace and Reference in Early Warhol*,” Art in America 75

(May 1987): 129-136

Eisenman, Stephen. “The Rhetoric of Realism: Courbet and the Origins of the Avant-Garde,” in

Nineteenth Century Art: A Critical History, ed. Stephen F. Eisenman (London: Thames & Hudson, 1994) 206-224.

Goldsmith, Stephen. “The Readymades of Marcel Duchamp: The Ambiguities of an Aesthetic Revolution” in *The Journal of Aesthetics and Art Criticism* Vol. 42, No. 2 (Winter,

1983), pp. 197-208

Munsterberg*, Writing About Art: Formal Analysis.*

*<http://writingaboutart.org/pages/formalanalysis.html>*

Tzara, Tistan. “The Dada Manifesto 1918”

<http://www.mariabuszek.com/kcai/DadaSurrealism/DadaSurrReadings/TzaraD1.pdf>

**Assignments:**

**Exams –** The course will have **three** non-cumulative exams.

**“Isms” Project -** Each student will participate in one “Ism” project. In groups of 4 to 5, students will create a painting, photograph, print, digital design, etc., that embodies the general ideas or principles of one of the “-isms” we have discussed in that unit. Each group will be asked to email the instructor a digital image of the work they produce as well as a short paragraph which explains how this work conforms to the general principles of whatever ism the group has chosen to emulate. Since these works will provide the basis for the following class, it is imperative that the work be handed in on time. See “Course Policies” for more information on handing in late work. [Accommodates learning outcomes Cluster 3B: 1, 2].

**Catalog Essay and Label Assignment –** Each student will write a catalog essay of 500 words or less for a work of art on display at a local museum or gallery (e.g., CVPA Gallery, New Bedford Museum, University Gallery at the Star Store, Gallery 244—Star Store, RISD Museum, etc). This can be a work of painting, photograph, installation or sculpture. The basic idea of the catalog essay is to introduce the viewer to the most important aspects of the work as well as to situate it within its historical context (the period or style from which it comes as well as relevant historical events which may inform the work). In addition, students must design a catalog in which their texts appear. The catalogue design must embody the general ideas or mood of the exhibition visited (where the work had been displayed). After this has been completed, the student will condense this information into a 100 word label for that project or work of art. [Accommodates learning outcomes of Cluster 3B: 1, 2, 3].

**Discussion Boards**

**Examples:**

**#1 Line and Contour** [This assignment addresses Cluster 3B outcomes 1 and 2]

Compare the use of line in Massacio's *Holy Trinity* (1424-27) (Fig. 8-23) to El Greco's *Burial of Count Orgaz* (1586) (Fig. 9-40). In what direction does it extend? Is it vertical, horizontal or diagonal? Does it imply movement or stillness? Is it rectilinear and rigid or organic and flowing? After you have answered these questions then ask yourself how the artist's use of line contributes to the viewer's overall experience of the work?

**#2 Color [**This assignment addresses Cluster 3B outcomes 1 and 2**]**

Compare the use of color in Raphael's *Madonna in the Meadow* (1505-06) (Fig. 9-6) and Caravaggio's *Calling of St. Matthew* (1597-1601) (Fig. 10-11). What "hues" are used and where? How would you describe the "value" of these colors?

After you have answered these questions then ask yourself how the artist's use of color in each case changes the mood of the painting? What does it tell us about the personality of these individuals in the painting? More broadly, how does it affect the way we relate to these scenes?

**#3 Composition [**This assignment addresses Cluster 3B outcomes 1 and 2**]**

Using Gericault's *Raft of the Medusa* describe the basic compositional structure of the painting. What shape do the major components of the image form? Is the arrangement of the scene balanced/unbalanced? Does it give a sense of stability or instability?

After you have answered these questions consider how these compositional elements contribute to the narrative or story of the work? How do they affect the way we read the drama before us? What sort of emotional state do these compositional elements create in the viewer?

**Critical Reading Assignment** – These assignments interject questions within pdf’s of scholarly articles. Students are required to provide responses to all of the questions within the text (answers must be no less than 200 words each). These assignments will be graded with either as - -, , or +. [This assignment addresses Cluster 3B outcomes 2 and 3].

**Schedule:**

1. **The Language of Visual Experience (emphasis on all media)**

*Reading: Part One. Chapters 1 and 3*

1. **Classical Art and Architecture**

*Reading: Chapter 15, part 1*

1. **The Medieval World**

*Reading: Chapter 15, part 2 and supplementary reading*

1. **Renaissance and Baroque**  
   *Reading: Chapter 16 and supplementary reading*

1. **Asia, Africa, and Oceania**

*Reading: Chapter 19*

1. **Neoclassical/Romanticism**

*Reading: Chapter 20 and supplementary reading*

1. **Birth of Photo and Cinema**

*Reading: Chapter 7 and 8*

1. **19th Century and Early 20th c.: France, Realism/Impressionism/Post-Impressionism and the influence of Japan)**

*Reading: Chapter 20 and 21*

1. **19th Century and Early 20th c American and British (Landscape Painting & Arts and Crafts)**

*Reading: Chapter 20 and 21*

1. **Between World Wars: Dada, Surrealism, German Expressionism**

*Reading: Chapter 22, part 1*

1. **Modern Utopian Visions and the Bauhaus: Germany, Russia, USA**

*Reading: Chapter 22, part 2 and supplementary reading*

1. **Postwar: Abstract Expressionism**

*Reading: Chapter 23, part 1*

1. **Postwar: Pop Art + Earthworks + Performance Art + Conceptual Art**

*Reading: Chapter 23, part 2 and supplementary reading*

1. **Post-Modernism and Digital Media**

*Reading: Chapter 25 and supplementary reading*

**Rubrics:**

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| --- | --- | --- | --- |
| **Grading Rubric for Interactive Reading Assignment** | | | |
| - | ✔ **-** | ✔ | ✔+ |
| Assignment was not turned in. | Writing lacks consistency and the train of thought is difficult to follow; it contains punctuation and grammar errors; student addresses the questions with descriptions that do not go beyond simple descriptions; the length of each answer is less than 200 words. | Provides ample answers for each question (200 words or more); supports ideas with specific examples where applicable, but the points do not necessarily work with the ideas discussed in the texts; the writing contains punctuation and grammar errors; the response could benefit from more in-depth analyses. | Addresses the question with specific examples and insightful analyses; the writing is devoid of punctuation and grammar errors; ideas are presented with precision; student is capable of contextualizing an issue within the framework of previous readings and examples discussed in class. |
| **0** | **75** | **85** | **95** |

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| --- | --- | --- | --- |
| **Grading Rubric for “Ism” Project** | | | |
| **Below Average** | **Average** | **Above Average** | **Outstanding** |
| Meets the deadline, but does not successfully execute the characteristics of the chosen movement in the art project. The quality of the written portion of the project is poor and shows little understanding of the chosen artistic movement. | Follows some aspects of the chosen movement in the art project, but fails to accurately discuss the characteristics of that movement. | Provides detailed information about the characteristics of the chosen artistic movement. But does not make a clear connection between the artwork and the chosen artistic movement. | Provides detailed information about the characteristics of the chosen artistic movement and articulates the connection between those characteristics and the techniques employed in one’s art project. |
| **60 – 69%** | **70-79%** | **80-89%** | **90-100%** |

|  |  |  |
| --- | --- | --- |
| **Rubric for Discussion Boards** | | |
| ✔ + | ✔ | ✔ - |
| The ✔ + post addresses the question with specific examples and insightful analysis. The writing is free of punctuation and grammar errors and is at least 200 words in length. Overall, the ideas are presented with clarity and focus. | The ✔ post integrates specific examples where applicable, but the examples chosen do not necessarily work with the larger idea of the post or at least the connection is not immediately clear. The writing contains punctuation and grammar errors and/or is less than the 200 words requirement. Overall, the post could be strengthened with more in-depth analysis and clarity. | The ✔ - post addresses the question with superficial analysis which does not go beyond the surface. The writing lacks coherence and the train of thought is difficult to follow. Either no example is used or the example chosen is not relevant to the issue at hand. |

**Course Rationale**

This class is designed to enable students to become conversant with the major artists and movements of the history of art and media from Ancient world to the present. Students will gain an appreciation of the aesthetic values behind the art of global cultures as well as an understanding of the historical context in which the artwork was produced. In the classroom, we will discuss different viewing contexts and perceptions of the audience of works of art. In addition, students are asked to examine today’s art and life, especially their own, from the perspective of history.

In the process of preparing this class for the University Studies Committee, we have tried to accommodate the goals of Cluster 3B. The course develops key concepts of the discipline of art history and builds formal analysis skills appropriate to the media of painting, sculpture, architecture, photography, film and digital artifacts. In addition, it allows students to experience original works of art on display at local galleries and museums. Students are asked to provide interpretations and/or analysis of works of art in both oral and written forms. In this process, they must make specific connections between the form and content of these works of art and their larger social, political, and intellectual contexts.

The goals articulated in the learning outcomes of Cluster 3B were integral part of the course’s predecessors (ARH 125 and ARH 150) and will carry over into this new course. The faculty, therefore, believes that addressing university studies goals will not be difficult and that the course will be enhanced by incorporating them.

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