

Bergen Community College
Division of Arts and Humanities
Department of Arts & Communication

Course Syllabus

Art 102 History of Art and Visual Culture to 1400

Three Credits - Three Hours

- I. Catalogue Description: History of Art and Visual Culture to 1400 is a chronological survey of art and visual culture, western and non-western, from the Mesopotamian period through the Middle Ages. In a lecture and discussion format, selected works of sculpture, architecture, and painting as well as decorative utilitarian objects made by peoples in Europe, the Middle East, India, Asia and Africa are studied both for their styles and materials and their relation to politics, religion and patronage.
- II. Student Learning Objectives: As a result of meeting the requirements of this course, students will be able to
- A. Identify major periods of art history, and exemplary works of art and visual culture, from ca. 3500 bce to ca. 1400, in western and non-western societies
 - B. Define and use vocabulary of visual analysis in speech and writing
 - C. Describe the materials used and the techniques employed to make works of art in a variety of media in these periods and cultures
 - D. Describe how political, religious and economic situations influence the creation of works of art and their meaning and significance
 - E. Analyze the difference between perceiving a work of art viewed on the internet and the same work experienced directly within a museum context.
- III. Course Content:
- A. Course Orientation
 1. Procedures and requirements
 2. Structure of course
 3. Explanation of special features: museum visits
 4. Evaluation methods
 - B. Ancient Art
 1. Egypt – Old, Middle, New Kingdoms
 2. Minoan, Mycenaean
 3. Greek, Archaic, Classical, Hellenistic
 4. Roman, Republican and Empire, with precedents in Etruscan
 5. Indian, Buddhist and Hindu
 - C. Early Christian Art
 - D. Early Byzantine architecture and mosaics
 - E. Early Islamic architecture, mosaics, textiles, manuscripts: Middle East and Spain
 - F. The European Medieval Period
 1. Romanesque architecture, sculpture
 2. Medieval Manuscript Illuminations: Carolingian. Ottonian, Romanesque, Gothic
 3. Gothic Architecture and Sculpture, Stained Glass Windows, in France and Italy
 - G. Meso-American: Olmec, Mayan
 - H. Early Chinese Art and/or Early Japanese Art (Korean an option but supplement textbook)

- I. African Sub Saharan tribal art
- IV. Instructional Procedures
- A. Lectures/Discussions
 - B. Reading Assignments
 - C. Class Journal: responses to readings, all other material produced and gathered for class
 - D. Students' oral presentations
 - E. Evaluation/Assessment: see below chart

percent	Evaluation/Assessment	Objective as in II
50%	Quizzes/Tests based on lectures, reading	A, B, C, D
20%	Paper analyzing one or two works of art or visual culture made before 700 c.e. viewed directly (not in reproduction), as in an exhibition	A, B, C, D
20%	Paper analyzing one or two works of art or visual culture made between 700 -1400 viewed directly (not in reproduction), as in an exhibition	A, B, C
10%	Class attendance and participation	

- I. Required Textbook: Marilyn Stokstad, *History of Art*, Volume I, most recent edition
articles on reserve at the discretion of the instructor
- II. Sample Course Outline and Calendar
 1. **Introduction** – overview of class work and of periods and art covered –
“Why Study Early Art History?”
 2. **Ancient Near East**
Works in Mesopotamia produced in Sumer, Babylon, Assyria, Neo-Babylon, Persia
 3. Ancient Near East, continued
 4. **Ancient Egypt**, Neolithic, Predynastic, and Old Kingdom
funerary art, conceptualized portraiture, naturalism
 5. Egyptian Middle and New Kingdoms
 6. **Minoan**: Knossos Palace, ceramics, statuary, wall painting, Mycenaean architecture (tholos)
 7. Quiz – 30 minutes on Ancient Near East and Egyptian Old and Middle Kingdoms
Greek Art, Archaic architecture and statuary
 8. Greek, Fifth Century Classical statuary and architecture
 9. Greek, Fourth Century Classical

Greek, **Hellenistic period** - expressionism

10. **Etruscan Sculpture and Sarcophagi**
Roman Art, Sculpture, Architecture, Painting: introduction of Realism, attempts at perspective
11. Roman, continued
12. Roman, continued
13. **Ancient Indian Sculpture and Painting** - Buddhist aniconicism
14. Indian, Kushan introduction of Buddhist figuration
Early Indian Medieval Hindu architecture and sculpture
15. **Late Roman** legalization of Christianity
Early Jewish and Christian catacomb painting and fourth and fifth centuries' Christian sculpture
16. Exam review by students: 3-minute oral presentations of pre-assigned works
17. **Examination #1**
18. **Early Byzantine** - Constantinople and Ravenna turn from naturalism to mysticism
19. **Early Islamic Architecture, Mosaics, Textiles, Manuscripts**
Palestine, Syria, Spain
20. **French and Italian Romanesque Architecture and Architectural Sculpture**
Santiago de Compestela, Conques, Moissac, Autun
The importance of relics; the contributions of monasteries to education and culture
21. **Medieval Manuscript Illuminations:** Carolingian. Ottonian, Romanesque, Gothic
The beginning of painting as a portable medium, in contrast to wall painting
Pigments, binders and supports of painting
Accomplishments by women artists in convents
22. **Gothic Architecture and Architectural Sculpture, Stained Glass Windows**
St. Denis, Notre Dame, Chartres
23. Gothic continued
24. **Meso-American:** Olmec, Mayan
25. **Chinese Art**
Buddhist Art & Architecture; Song Dynasty Landscape Painting
26. **African** Sub Saharan: Nok naturalism, Ife and Benin ceremonial castings
27. **Gothic Art in Italy**
Architecture in 14th century Florence, painting in Florence and Padua
28. Continued
29. Exam review by students: 3-minute oral presentations of pre-assigned works

30. **Examination #2** on material since previous examination.

III. Rationale for course modification:

- A. Bring the chronological parameters into alignment with the national academic standard of instruction and corresponding textbook chronologies for the first half of an art history survey
- B. Remove the Euro-centric implications in the present title's parameters
- C. Mandate the inclusion of several non-Western periods and cultures
- D. Emphasize the centrality of viewing works of art directly and in understanding museums

IV. Projection of Additional Resources: none

V. Expected Date of Implementation: Fall 2005