Basic Information

Class hours: Monday to Friday, 2 hours each day  
Discussion: Saturday, 1 hour (60 minutes)  
Review Section: Saturday, 1 hour (60 minutes)  
Field trip: According to Professors’ teaching plan  
Credit: 4  
Total contact hours: 72 (50 minutes each)  
Instructor: Miguel Trelles

Brief Introduction

Development of Art 1: Prehistoric - Late Gothic  
A survey course on the History of Art, from Pre-History until the 1400’s  
Course Description

This course will study the fossil remains of world culture, now generally catalogued as Art. What is art and how did it become a commodity? Was there “Art” in the ancient world and if not, how (and when), did these works become considered as such.  
In conjunction with the discussion of world art traditions and their relationship to their geographic and historical context, students will be asked to analyze specific artifacts and art objects.  
Among the traditions to be examined in class through power-point presentations will be Mesoamerican architecture, Chinese dynastic painting, Middle Eastern pottery, Classical Greek and Roman sculpture, and Western European medieval illuminations.

Textbook

The required text for this course is History of Art (Revised Fifth Edition, Volume 1) by H.W. Janson and Anthony F. Janson.  
Additional readings will be made available through photocopies or online.

Learning Goals
Students who successfully complete the course will be able to:

1. Understand and employ visual arts vocabulary.
2. Recognize formal aspects of a work of art.
3. Adopt a critical stance in front of a work of art.
4. Familiarize themselves with the most elementary principles of pottery making, weaving, drawing, sculpture, architecture, painting, and printmaking.
5. Classify the most important pieces from the periods under study.
6. Relate the work of art to the time in which it was created.
7. Compare the diverse arts traditions and styles that emerged from prehistoric origins up until the 1400’s.

**Academic Honesty**

Academic dishonesty will not be tolerated. Cheating, forgery, agiarism and collusion in dishonest acts undermine the student’s capacity to grow personally, socially and intellectually. Students must bear full responsibility for their individual work, respecting academic integrity at all times. Any student who attempts to compromise or devalue the academic process will be sanctioned. Course requirements and evaluation criteria:

Assistance to class and class participation are required (No cells/texting). Three late arrivals constitute an absence. Three or more absences will seriously jeopardize a student’s final grade.

Students will be responsible for

1 Two-page written assignment (from a reproduction or Museum visit),
1 Four to six page Final Paper,
2 quizzes.

A Mid-term exam A Final exam
Both Exams will include a significant essay component. For the Final Paper students shall consult, quote, and address no fewer than 6 items from the course bibliography or from a previously agreed upon outside bibliography. Green Studio Practices

Work is due on specific days. **NO LATE WORK WILL BE ACCEPTED**

**Evaluation criteria:**
20% Attendance and class participation.
20% 1 two page paper
20% Final Exam (During Finals Week) 15% Mid-term
CALENDER

Note: Readings are listed under the date in which they shall be discussed. Readings outside of the textbook will be provided.

**1st WEEK**

1. INTRO: Geography, History, Culture & Art - What is Art? Class logistics; discuss first power point presentation.

1st Paper: Choose and analyze an artifact from Museum/Reproduction

2. ART & ARTISTS

Reading: Janson: Introduction, Prehistoric Art: (pp. 1-19); Delgado Pang: Foreword and Intro (p. xiii-20); Benjamin: The Work of Art in the Age of Mechanical Reproduction (Illuminations; photocopy).

3. THE ANCIENT WORLD

Reading: Janson: Ancient Near Eastern Art: Sumerian Art (pp. 21-31)

4. CHINA

Reading: Sickman, Laurence and Alexander Soper: The Art and Architecture of China (p. 21-41); Rawson, Jessica: Ancient China (p. 13-40)

5. SUMERIAN REVIVAL

Reading: Janson: Neo- Sumerian Reviv (pp. 32-46)

**2nd WEEK**

6. EGYPT

Reading: Janson: (pp. 49-78)

7. QUIZ I -The Ancient World & China

MESOAMERICAN DAWN: Gulf Coast

Reading: Delgado Pang: Foreword and Intro (p. xiii-20)

8. MESOAMERICA II

Reading: Delgado Pang: Foreword and Intro (p. 21-43); Miller, Mary Ellen: The Olmecs (p. 17-53) in The Art of Mesoamerica from Olmec to Aztec (Thames & Hudson, 1986)

9. THE AEGEAN
Reading: Janson: (pp. 81 - 100)
10.
PAPER DUE
THE GREEKS I: Emergence
Reading Janson: (pp. 103 - 122)

3rd WEEK
11.
THE GREEKS II: Classic
Reading: Janson: (pp. 123 - 141)
12.
THE GREEKS III: Late Classic & Hellenistic
Reading: Gombrich: (pp. 141 - 162)
13. MID-TERM REVIEW
14. MID-TERM EXAM
15.
ETRUSCANS
Reading: Janson: (pp. 165 – 180)

4th WEEK
16.
THE ROMANS
Reading: Janson: (pp. 181 - 194)
17.
THE ROMANS during THE HAN DYNASTY
Reading: Janson: (pp. 195 - 234)
Sickman, Laurence and Alexander Soper: The Art and Architecture of China (p. 51-76); Rawson, Jessica: Ancient China (p. 181-212); Pirazzoli-t’Serstevens, Michelle, The Han Dynasty (p. 8-60).
18.
ISLAM & BYZANTIUM
Reading: Janson: (pp. 279 - 312)
19.
MESOAMERICAN CLASSIC: TEOTIHUACAN
Reading: Delgado Pang: Teotihuacan (p. 44-65); Miller, Mary Ellen: Teotihuacan (p. 67-82) in The Art of Mesoamerica from Olmec to Aztec (Thames & Hudson, 1986).
19.
MESOAMERICAN CLASSIC II: THE MAYA + THE ANDEAN WORLD
Reading: Delgado Pang: Maya (p. 66-137, choose 2 of the 4 chapters); Miller, Mary Ellen: The Early Classic Maya (p. 103-122), The Late Classic Maya (123-161) in The Art of Mesoamerica from Olmec to Aztec (Thames & Hudson, 1986); Coe, Michael D.: The Maya (p. 57-102).
QUIZ II - Rome, Middle Ages & Byzantium AL ANDALUS IN IBERIA
Reading: Grabar, Oleg, An introduction to the first four centuries of Muslim presence in Spain + others in Jerrilynn D. Dodds, Al-Andalus (Metropolitan Museum of Art, 1992), p. 3 - 40; Benjamin Grampel: Jews, Christians and Muslims in Medieval Iberia in Mann et al. (p. 11-38).

5th WEEK
21.
FINAL PAPER DUE
THE TANG DYNASTY & THE SILK ROUTE

22.
MIDDLE AGES: Early Medieval
Reading: Janson:: (pp. 235 - 278, Jewish, Christian, Byzantine); (313-346, Early Medieval)

23.
GOTHIC
Reading: Janson:: (pp. 347 - 388, Romanesque; pp. 389 - 436, Gothic);

24.
AZTEC I
Reading: Delgado Pang: The Aztecs (Chapter 7, p. 138-163); Kubler: The Cycle of Life and Death in Metropolitan Aztec Sculpture (p. 220-227).

AZTEC II
Reading: On the Colonial Extinction of the Motifs of Pre-Columbian Art (p. 66-74); Pasztory, Esther: Aztec Art (New York: Harry N. Abrams, 1983), go through the whole book but focus on Chapters I and II (p. 11 - 94).

25.
FINAL

BIBLIOGRAPHY:
I. Formal aspects of art
II. Art in general

III. Culture

IV. Art History: Paleolithic to Gothic


The history of art focuses on objects made by humans in visual form for aesthetic purposes. Visual art can be classified in diverse ways, such as separating fine arts from applied arts; inclusively focusing on human creativity; or focusing on different media such as architecture, sculpture, painting, film, photography, and graphic arts. In recent years, technological advances have led to video art, computer art, Performance art, animation, television, and videogames. ARTH 110 Introduction to Art History (4 credits). Plus: Sixteen credits chosen with the approval of the department chair or a department adviser. This course fulfills the Fine Arts requirement in the core curriculum. ARTH 106. Global Photography. 2. An introduction to art history that takes as its focus the art of Europe from the fourteenth to sixteenth centuries. Painting, sculpture, and printmaking will be considered. Particular attention will be paid to humanism and classicism, patronage, and the legacy of an art-historical canon.