
**Bulletin Description**

Honors Introduction to Art History (3) Lec. 3. Fine Arts Core. An introduction to major art traditions of the world from Paleolithic times to AD/CE 1000.

**Course Description**

Any one of the three HONORS ARTS 1700 series courses satisfies the University Core Curriculum Fine Arts requirement. Collectively, these courses provide a substantial grounding in the major art traditions of the Western world, with significant exposure as well to non-European traditions. As HONORS Core Fine Arts offerings, these courses are intended to add aesthetic and historical breadth and enrichment to a curriculum that is dominated by quantitative and professional concerns. The humanities, to which art history partly belongs, is not less rigorous than the so-called exact sciences, nor is art history without practical, instrumental benefits. The interpretation of visual culture is not intuitive, but learned.

These courses ought to be enjoyable, over and above whatever work they require. You won’t have too many opportunities at Auburn to derive straightforward sensual pleasure from what you see in class. Beyond the visual pleasure of looking at works of art and architecture, you will acquire and refine analytical skills: every class is a lesson in the analysis and exposition of visual culture. In addition, for all of you, this course will provide a systematic familiarization with the visual components of your cultural heritage, or with that of the dominant culture within which you currently reside, and you should benefit in either case.

ARTS 1717/Honors is an introduction to major traditions and monuments of world art history, from Upper Paleolithic times (roughly, 45,000-35,000 BCE, or Before Common Era) to c. 1000 CE (Common Era). The starting point marks the earliest preserved cultural material-symbolic remains of our ancestors, *Homo sapiens sapiens*, or modern humans. But, there is growing (though not always clear) evidence that at least one of our evolutionary cousins, Neanderthals, *Homo neandertalensis* (or *Homo sapiens neandertalensis*, according to paleontologists who argue that we are merely a species variation), displayed some similarly complex symbolic behavior, and hominids earlier than *Homo* genus almost certainly possessed portions of the suite of symbolic behaviors that we would commonly understand as human. Modern humans have no monopoly on the concept of culture, and we must imagine culture more as a continuum or spectrum, and less as a species-specific property. The end-point of our course is also not exactly arbitrary, at least in Europe: the year 1000 CE marks the end of the first Christian millennium according to the Gregorian calendar. This was an eagerly awaited point for Christian cultures, as famously demonstrated by the monastic chronicler Raoul Glaber in his reference to Europe’s [new] “white robe of churches.” Why? Where in the world in 1000 CE were Christian cultures to be found?

The subject of this course is not art, but art history. Art history is the Western academic discipline that is concerned with the study of art, architecture, and the built landscape as a part of history, as opposed, e.g., to art appreciation, to connoisseurship, or to aesthetics. Being a part of history, both as unfolding process and as discipline, art history is an archival activity. Art history’s functions are to collect and record, to preserve, to classify, and to interpret the artistic heritage or patrimony of all humankind. Art history’s activities thus variously resemble those of science (a concern for systematic classification, and the use of scientific methods and technologies for discovery, dating, and conservation of works of art), history (a concern with the patterns and meanings of events and processes through time), anthropology (a concern with the
traditions and values of other cultures), and religious studies (a concern with visual representations of sacred ideas, beings, and ideologies, and their critical analysis).

Art history is a complex field of research and teaching. For many students, a university course in art history is often their only formal introduction to art. In addition, while many students may not recognize it at the time, as they are laboring to memorize slides, names, and dates, the experience of art history often awakens lifelong interests and pleasures. The ability to respond intelligently to the most enduring and fundamental ideas of other societies is an important part of the experience of art history, one that may be increasingly valuable as our own economy and society become increasingly interdependent with other economies and societies.

Course Objectives.
The primary objectives of this course are to introduce students to:

- The basic space-time framework of world art history.
- The subjects and methods of the discipline of art history.
- Some of the major monuments of world art history.
- The origin and history of the Western cultural tradition, and of selected other cultural traditions.
- Refined skills of visual and textual analysis.

Success in Art History Classes: Attendance, Note Taking, & Preparation.
This is a lecture class. As such, students are expected to do the assigned reading before lecture, attend class, and take notes. The instructional heart of the class is the lecture. My lectures draw on material from the textbook, but they also include considerable material from many other sources. There will be opportunities in each class for questions, dialogue, and argument. All of this is predicated on two things: your attendance, and your preparation. In lecture classes, students take notes. The intellectual activity and skills developed in an art history course include reading, listening, writing, and visual and textual analysis. Notes taken during lecture should be rewritten and refined before the next class. As a rule, the quality of your notes will have a direct bearing on your final grade. Students who have questions or problems regarding note taking should make an appointment to talk with me early on.

Attendance is required. As Auburn University literature makes clear, presence in class is an essential part of the educational experience and may be used to determine part of the final course grade. Attendance will be taken each class period; chronically late arrivals will be considered absences, as will leaving class early without permission and valid explanations. Chronic lateness and early departures may be referred for disciplinary action. After three unexcused absences, each successive unexcused absence will result in 5 percentage points deducted from your final course percentage. For example, the fourth unexcused absence will result in 90% being lowered to 85%; the fifth absence lowers the percentage to 80%, and so on. A grade of FA may be assigned for excessive unexcused absences. You must familiarize yourself with the Auburn University attendance policy as explained in the current edition of the student handbook. In this course there are no provisions for missed lectures. Documentation of an excused absence must be submitted on returning at the first class after the absence. Back-dated medical excuses will not be accepted.

Evaluations and Grading.
The final course grade is based upon the cumulative total of the following evaluations. For example, to achieve a letter grade of D, the minimal passing grade of 60%, would require a total of 300 points.

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<tr>
<th>Evaluation</th>
<th>Points</th>
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<tbody>
<tr>
<td>Exam 1</td>
<td>100</td>
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<td>Exam 2</td>
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Five in-class writing assignments 100 points
Term Paper 100 points
Final Exam 100 points

500 total points

Final letter grades will be as follows:

- 90%-100% of total points A
- 80%-89.5% of total points B
- 70%-79.5% of total points C
- 60%-69.5% of total points D
- 59%-0 of total points F

Exams may include slide identifications, slide questions, and essays. The final exam includes a cumulative essay that provides you an opportunity to discuss some of the issues that we will consider during the term. Exams start at the beginning of the class period; students who arrive late do not receive extra time. If you miss an exam and have a valid excuse, you will be able to take a make-up exam. Make-up exams will be administered 10-14 days following the missed exam; because of the heavy use of our classroom, the make-up exams will be scheduled for very early in the morning, or after the end of the business day.

The in-class writing assignments will be based on material from text and lecture. They will each be one page or less in length. These evaluations are unannounced, and you will have 10 minutes in class. At the end of the term there will be one opportunity to make up missed in-class assignments, but only for those students whom have already submitted valid excuses as outlined above. There are no unannounced quizzes.

A separate term paper assignment handout will be distributed in the second week of classes (see schedule below), and will be discussed at length at that time. Late papers are only accepted with valid excuses, and due-date extensions will only count excused absences.

Art history is a discursive discipline; there is a constant dialogue between art and viewer, between text and reader, and between student and teacher. Sometimes that dialogue takes place in writing. Hence, all written work is graded for writing as well as for factual accuracy. Writing is graded on grammar, spelling, and clarity of expression, up to a maximum of 25% for each evaluation, whether in-class or out of class.

Mid-semester, 8 October, is the last day to withdraw from a course with a W.

Behavior and Etiquette.

Auburn students have traditionally displayed high standards of courtesy and decorum, and I expect that to continue in this class. In a university lecture setting, electronic noises of any kind are intrusive and inappropriate. When in class, you must turn off cell phones, pagers, digital watch alarms, music players, or any other electronic gear. Please refrain from any behavior that may be distracting to your colleagues. Eating and drinking are not permitted in the lecture hall. Students should pay attention during class. Questions are welcome at any time, if you interrupt politely. During the term you may be exposed to cultures, imagery, values, issues, and opinions very different from your own. I expect each of you to be tolerant of divergent points of view, whatever your private beliefs. Remember that academic discourse has its own norms and protocols, among which civility is a *sine qua non*. Auburn University is a public, secular university, committed to the free exchange of ideas in an atmosphere of tolerance.
Academic Ethics.
Auburn students are governed by the Student Academic Honesty Code, Title XII of the SGA Code of Laws, published in the *Tiger Cub Student Handbook*. Cheating and plagiarism will not be tolerated. It is your responsibility to understand plagiarism, and to guard against it. The University clearly defines plagiarism (see SGA Constitution and Code of Laws, Title XII, Student Academic Honesty Code). Ignorance of the Honesty Code is not a defense. In brief, all work submitted must be your own. In academic writing, the sources of ideas and information that are not considered common knowledge must be cited. In using sources in academic writing, you must cite your sources fully; this includes direct quotes and paraphrases.

Electronic Communication.
The University provides each student with a University e-mail account, and students living on campus have high-speed Internet access. Blackboard/WebCT provide for notification of important events and changes via each student’s e-mail account. You are responsible for any information sent through Blackboard/WebCT or otherwise posted electronically. I check e-mail on weekdays, and try to respond to time-sensitive queries within 24 hours. I neither open nor respond to e-mail from non-University e-mail accounts.

Accommodations for Students with Disabilities.
Students who have registered with the Program for Students with Disabilities and who require special accommodations in class should make an appointment with me before the end of the first full week of classes. You must bring your Accommodation Memo and your Instructor Verification Memo from the Program for Students with Disabilities (PSD). If you do not have a memo, you should make an appointment with a member of the professional staff in the PSD Office in 1244 Haley Center (844.2096).

Lecture Schedule and Required Readings for ARTS 1717

**Week 1**
- Course Introduction  (Page numbers in Stokstad: xvi-xlvii)
- Tools for Understanding *Art History*
- Use Notes
- Starter Kit
- Introduction
- What is art history?
  - Prehistoric Art and Culture: Caves, Sculptures, Problems (1-21)
  - Hominid evolution and the beginnings of art
  - The interpretation of symbolic behavior
  - The discovery and exploration of the Chauvet and Cosquer caves
  - Who were the artists?

**Week 2**
- Ancient Near Eastern Art (25-45)
- What is civilization?
- The invention of writing
  - The Fertile Crescent
  - Sumer and Akkad: The art of the scribe
  - Term paper assignments distributed
Week 3  Labor Day Holiday—No Class

Ancient Near Eastern Art continued
Babylon & Assyria: Art of the first cities

Week 4  Egyptian Art (49-81)
The Predynastic period and the formation of the Egyptian state
Old Kingdom pyramids and tombs
Old Kingdom art: The technology and ideology of royal death
Middle Kingdom tombs and sculpture
New Kingdom expansion and the Amarna period

Week 5  Nubian and Sub-Saharan African Art (421-439)
Art and rulership in Ife and Benin
Great Zimbabwe

Exam I

Week 6  Early Mesoamerican Art (395-419)
Village life in Mexico: The Olmecs and the Occidente

Early Mesoamerican Art continued
Urban life at Teotihuacan in the Valley of Mexico and Tikal in the Maya lowlands

Week 7  Aegean Art (83-105)
Minoan and Mycenaean art
Greek Art and the Western Cultural Tradition (107-114)
Geometric art: Representing the human body

Greek Art continued (114-128)
Archaic sculpture: The kouros and the beginning and end of art history

Week 8  Greek Art continued (128-148)
Early Classical and Mature Classical art: From Zeus's Olympus to Pericles's Athens

Last day to drop classes with grade of W.
Greek Art continued (148-167)
Late Classical and Hellenistic art: The invention of the male gaze

Week 9  Etruscan Art (169-179)
Focus on the family: Life after death

Roman Art (179-185, 190-198)
The myth and history of Rome
Republican art: The Roman house and the sense of place
Republican luxuries

Week 10  Exam II

Roman Art continued (185-231)
Augustan and later Imperial art: Constructing a language of power

Week 11
Roman Art continued
*From Jesus to Christ: The First Christians*, Part I (video).
PBS Frontline.
http://www.pbs.org/wgbh/pages/frontline/shows/religion/

Jewish Art (233-254)
Temple and synagogue in Palestina Roma
Art of the first Christians
The transformation of symbols
From *basileus* to basilica: Constantine and the building of Christianity

Week 12
Early Christian Art continued
*From Jesus to Christ: The First Christians*, Part IV (video).

Byzantine Art (254-281)
The art of Justinian in Ravenna and Constantinople
Islamic Art (283-309)
Abd’al-Malik and the Dome of the Rock in Jerusalem

Week 13
Early Medieval Art (441-450)
The Monastery

Early Medieval Art continued
The Book

Week 14
Caroltingian Art (451-464)
Charlemagne’s Heroic “Renaissance”

Ottonian Art (464-471)
Kingship and Classicism in the German Realm

Week 15
Europe in the Year 1000 (473-490)

Raoul Glaber on Europe’s “White Robe of Churches”

Class Discussion and Review

Final Exam schedule to be announced by Registrar.