

## Art History 201 (Telecourse)

### Ancient to Gothic (or Caves to Cathedrals)

Instructor: Ron Tanzi Winter Quarter, 2003  
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E-Mail: am: rtanzi@sccd.ctc.edu ; pm: rtanzi@bcc.ctc.edu FINAL EXAM: March 20th  
Office Hours: MW 6:30-7:30pm; TH 7-8pm, or by appointment

#### TEXTS

**REQUIRED:** *Gardner's Art Through the Ages* by Mamiya, Kleiner, and Tansey (10<sup>th</sup>/11<sup>th</sup> Edition). NOTE: The above text also comes in paperback in the 10<sup>th</sup> Edition. There are two paperback volumes that make up the whole book. You need to buy only the first volume for this class. It should cover from the Prehistoric to the Gothic (Ch 1-18).

**RECOMMENDED:** *A Short Guide to Writing About Art* by Sylvan Barnet (on Reserve at the BCC Library). A short, concise book that helps you write essays about art - very highly recommended. Also contains everything you ever wanted to know about footnotes and bibliographies and research papers. A MUST for those of you who choose to do the Research Paper and for those who have trouble writing about anything.

#### TESTS/QUIZZES/PAPERS/PROJECTS

**2 Quizzes:** The tests are 50% objective (slide identification) and 50% subjective (essay).

**First quiz - through Videotape #6 - Tuesday, January 30<sup>th</sup>.**

**Second quiz - through Videotape #14 - Tuesday, February 27<sup>th</sup>.**

**1 Final Exam - Comprehensive - March 20<sup>th</sup>**

Slides will be available for review in the lobby of the C Building. I always choose slides for the quizzes and exams from those on display.

**One (1) Research Paper OR One (1) Art Project** - I hope you will try the Art Project, even if you believe you are not at all "artistic"...you may surprise yourself! **ALL PAPERS AND PROJECTS ARE DUE: Thursday, March 6<sup>th</sup>.**

**GRADING:** Average of 2 quizzes = 1/3 of your grade  
Research Paper or Project = 1/3 of your grade  
FINAL EXAM = 1/3 of your grade

## **THE RESEARCH PAPER** may consist of:

1. An in-depth study of one particular monument created within the time period of this course. How does this monument represent the culture that produced it? How does it function within the society that created it? How do we see it or appreciate it today? These are just a few of the questions you might try to answer in such a paper. OR
2. A comparison of two works of art from two different cultures. How do they differ? Why? Is there anything similar about them? OR
3. Make a pilgrimage. Do some research on what a medieval pilgrimage was and then make an imaginary pilgrimage yourself. Describe how you travel, the sights you see and experiences you have. Describe every church you visit -- most of the popular ones are still standing and you can find information on them in various books on Medieval architecture. You might include a map tracing your route. The periods covered would be Romanesque and Gothic, mostly in France, Spain, and/or Italy.

The three ideas presented above are only possibilities. If you come up with an idea of your own for a paper, tell me about it and I'll let you know if it's a workable subject. First and foremost, choose works of art that interest you; something that catches your eye or has aroused your curiosity. Look through the textbook for ideas as soon as possible.

**All papers must be:** a minimum of 5 pages (maximum length of 8 pages) plus a title page, pages for reproductions, and a Bibliography or Works-Cited page.

Typewritten, double-spaced with a 12 point font, single-sided, and stapled in the upper left hand corner.

All papers must include proper Documentation of your sources of information including Footnotes or "Endnotes" and a Bibliography or Works-Cited page as explained in the Sylvan Barnet book. The Bibliography should contain at least 3 sources (not including our textbook).

**ALL PAPERS AND PROJECTS ARE DUE: Thursday, March 6<sup>th</sup>.**

## **SOME HINTS FOR A SUCCESSFUL PAPER:**

1. Proofread before you hand it in.
2. If you want me to look at a rough draft, fine. Give it to me at least a week before the due date. This is particularly important for those of you whose first language is not English.
3. Number your pages.
4. DO NOT use any fancy folders or binders. Just plain white sheets of paper stapled in the upper left hand corner.

5. Use pictures (copies) and number them (i.e.: Fig. 1, Fig. 2, etc.). Place the pictures at the end of the paper before the Bibliography. When you refer to your work of art within your text, use the correct Figure # so that the reader (me) can refer to the correct picture. If you're not sure what I'm talking about come and ask me or check out the Barnett book which is on reserve for just such problems.
6. Never hand in a first draft. This paper represents one third of your grade. It should go through at least two or three (or more) drafts before you type your final copy. Also, always make a copy of your paper...just in case my cat eats your original!

## **THE ART PROJECT – CHOOSE ONE:**

### **OPTION 1 – MODERNIZE AN OLDER WORK**

First...DON'T PANIC!!! Everyone can be creative; everyone has an imagination. This project is meant to be FUN... so HAVE FUN...or else!

In pre-Historic, Ancient Greek and Roman, Egyptian, Byzantine, Romanesque and Gothic Art (to mention a few of the areas we will cover) there are many recurring motifs. Some are religious, some mythological, and some secular or political. Take a well-know, easily recognizable, motif or monument (it must be one we cover in class between now and the end of the quarter) and MODERNIZE IT. Make it "20th Century".

You may use any medium available to you: paint, pen and ink, watercolor, sculpture, felt pens, mosaics (which can be made from everything from macaroni to dyed rice), photography, collage, etc.

INCLUDE one typed sheet which explains your idea and how you worked it out and perhaps why. Make sure your name is on your project and your typed sheet -- keep the two pieces separate. OR

### **OPTION 2 - PHOTO ESSAY**

Find at least two works of local public art that remind you of something we cover in Art History 201 (Caves to Gothic). Describe the pieces (or buildings) and discuss why they remind you of the ancient pieces. Do they serve a similar function? Do they have the same meaning? Do they "fit" into their modern environment?

INCLUDE at least six photographs of each piece or building you use. The written part should be 2-3 double-spaced typed pages.

The size of the project is up to you, but try to keep it within poster size, remember you will have to carry it around. PLEASE -- no 3-dimensional projects.

**ALL ART PROJECTS ARE DUE IN CLASS on: Thursday, March 6<sup>th</sup>**



Damn! I thought you said 201 was easy...

### **BOOKS ON RESERVE IN THE BCC LIBRARY**

I have put the following books on RESERVE in the BCC Library. You may take them out for two-hour use in the library, or take them home overnight. They should be helpful for those instances when the textbook doesn't give you enough information on a subject or something you just want to know a bit more about. The books are under the name of VICKI ARTIMOVICH or RON TANZI, and the class -- Art History 201.

Textbook: Gardner's Art Through the Ages, 10th edition

Spencer, Readings in Art History, Vol. I, 3rd edition

Barnet, A Short Guide to Writing About Art. USE THIS BOOK!!! It explains footnotes, research papers, essays, etc. It even includes sample Art History comparison essays, similar to ones you will write in this class.

1. P.M. Grand, Prehistoric Art
2. Seton Lloyd, Art of the Ancient Near East
3. Wolfhart Westendorf, Painting, Sculpting and Architecture of Ancient Egypt
4. Christa Schug-Wille, Art of the Byzantine World
5. Mortimer Wheeler, Roman Art and Architecture
6. John Boardman, Greek Art
7. Reynold Higgins, Minoan and Mycenaean Art
8. Georges Duby, History of Medieval Art

## REQUIRED RESERVE READINGS

The following readings are to be read for discussion in class:

**Week 6:** Plato -- We will discuss in class while doing "Greek Art"

**Week 7:** Roman Reading (Book II, Meditations of Marcus Aurelius)

**Week 9:** Bernard & Sugar, Writings on Church Architecture. We will debate both sides of this issue in class while doing Romanesque and Gothic Art.

There are about five (5) copies of each reading on reserve, filed under the name: ARTIMOVICH or TANZI. Try to get copies of the three articles as soon as possible so everyone in class won't be trying to get them at the same time.

## READING ASSIGNMENTS

**Week 1:** Read the Introduction to your text (p. 3-19). We will discuss the formal elements of art: Form, Space, Perspective, Mass, Volume, Proportion, Composition, Texture, etc., in class.

**Read:** Chapter 1 - The Birth of Art (The Ancient World)

**Emphasis:** Cave paintings, "Venus Figures", Megalithic structures

Be sure to look at the maps given and the time lines that begin each chapter.

**Week 2:** Chapter 2 - Ancient Near Eastern Art (Mesopotamian Art)

**Emphasis:** Cities, Tells, Sumerian Art, Ziggurats, Sculpture, Akkadian Art, Babylonian Art, Relief carvings, Neo-Babylonian Art, Glazed Brick, Ancient Persian Art, Architecture, Relief Carving, Sculpture and Metalwork.

**Week 3:** Chapter 3 - Egyptian Art -- Old, Middle and New Kingdom,

**Emphasis:** Architecture, Sculpture, Relief Carving, Wall Paintings

**Week 4:** Chapter 4 - Aegean Art

**Emphasis:** Cycladic – Sculpture; Minoan -Pottery, Palaces, Paintings; Mycenaean-Architecture, Metalwork

**Week 5:** Chapter 5 - Ancient Greek Art -- Archaic, Classical, Hellenistic

**Emphasis:** Pottery, Sculpture, Architecture

**Week 6:** Chapters 9 & 10 - Etruscan and Roman Art

**Emphasis:** Etruscan - Painting and Sculpture

Roman - Sculpture, Architecture, Wall Painting (Fresco) and Mosaic

**Week 7:** Chapters 11 & 12 - Early Christian and Byzantine

**Emphasis:** Catacomb paintings, Architecture, Mosaics, Sarcophagus Sculpture, Ivories, Iconography

**Week 8:** Chapter 16 - Early Medieval Art in the West; Vikings (Norsemen); Hiberno-Saxon (Insular, Irish Manuscripts)

**Emphasis:** Metalwork, Illuminated Manuscripts; Carolingian: Manuscripts, Architecture  
Ottonian: Manuscripts, Architecture, Metalwork

**Week 9:** Chapter 17 - Romanesque

**Emphasis:** Architecture/Sculpture (taken together), Manuscripts

**Week 10:** Chapter 18 - Gothic Art

**Emphasis:** Architecture/Sculpture (taken together), Stained Glass

**NOTES FOR CLASS:** Try to keep ahead of the lectures. Read the chapter for the week during the weekend before if at all possible. Then when I say a name or a word you've never heard before you might recognize it from your reading.

Take book notes. Underlining or marking over passages in your text with "highlighters" is essentially useless. Take notes that you can carry around with you to study. (Don't carry the book around...unless you're into body building!)

Make time-lines to help yourself remember dates. Just writing out a time-line for yourself is half of your studying finished. Round off dates to the nearest 10, i.e., don't memorize a date as 728, round it off to 730. I usually give about 30 years leeway on dates (and give much more leeway in early chapters).

COME TO CLASS! Most important. Just being here everyday and taking good class notes should almost be enough to pass the course (plus keeping up with the readings). If you must miss a class, get someone's notes (get to know your neighbor) or come and see me during office hours and I'll fill in the gaps.

ASK QUESTIONS IN CLASS. ALWAYS!!! There is no such thing as a "stupid" question in this class. If you don't understand what I'm talking about, ASK. Get your money's worth!!! If at any time you feel lost, confused or completely weirded out...come and talk to me during office hours.

**DISTANCE EDUCATION (TELECOURSE) STUDENTS:** Call (425) 641-2629 with questions regarding course material only. For information regarding broadcasts on THE COLLEGE CHANNEL, on AT&T CABLE TELEVISION (Channel 28 to the Eastside, Mercer Island, and surrounding areas where available) or videotape availability, call the Distance Education Office at (425)641-2438 and leave a message so they can return your call.

**STUDENTS WITH DISABILITIES:** If you require accommodation based on a documented disability, emergency medical information to share, or need special arrangements in case of emergency evacuation, please make an appointment with me, your instructor, as soon as possible.

If you would like to inquire about becoming a DSS student you may call 425-564-2498 or go in person to the DSS (Disability Support Services) reception area in the Student Services Building.