COURSE INFORMATION FORM

DISCIPLINE  
Art

COURSE TITLE  
History of Art I

CR.HR  3  LECT HR.  3  LAB HR.  CLIN/INTERN HR.  CLOCK HR.

CATALOG DESCRIPTION

Historical events and their influence on the development of architecture, painting, and sculpture from prehistoric times through the medieval periods in western cultures

PREREQUISITES

None

EXPECTED STUDENT OUTCOMES IN THE COURSE

Upon completion of this course, the student will be able to:

1. Identify and differentiate time periods, geographic centers, stylistic characteristics, and artists of major art movements.
2. Define and apply common art history terms.
3. Recognize and discuss iconography.
4. Employ techniques of formal analysis to specific works of art.
5. Describe the relation of artwork to social and historical contexts.
6. Relate artworks to one’s personal experience.
CLASS-LEVEL ASSESSMENT MEASURES
Student accomplishment of expected student outcomes will be assessed using the following measures. (Identify which measures are used to assess which outcomes.)

1. Slide identification (1-3)
2. Short answer essay for (2 – 6)
3. Class discussion (1 – 6)

PROGRAM-LEVEL OUTCOMES ADDRESSED

GENERAL EDUCATION OUTCOMES
Specify which general education outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationships between course and program outcomes and assessment measures.

OCCUPATIONAL PROGRAM OUTCOMES
Specify which occupational program outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationships between course and program outcomes to assessment measures.
Individual instructors may order this outline as fits the needs of their individual courses. In addition, they may place more emphasis on some areas than on others. What is assured is that this particular list is covered in the course. Other topics may be added to a course as the instructor sees fit, and as time and interest allow. An *asterisk can be used to mark an item as optional.

I. Subject and vocabulary of art history
   A. Style and how art historians use it
   B. Iconography, subject matter, and symbolism
   C. The relation of style and meaning to historical context
   D. Formal elements of art as a visual language
      1. Line
      2. Color
      3. Value
      4. Texture
      5. Shape
      6. Composition

II. The beginning of representation: A formal analysis
   A. The relation of form and content
   B. The neolithic social revolution and its resultant art forms

III. Iconography
   A. Cultural appropriation
   B. Narratives

IV. The Egyptian social context as the determining factor in official art
   A. The representation of the pharaoh
      1. Pose
      2. Attributes
   B. The effect of place on Egyptian culture
   C. The formal evolution of style
   D. Form meanings in Egyptian art

V. The Aegean: Cultural mix and dispersion
   A. The comparative analysis and cultural interchange of mythologies and motifs
   B. Cycladic, Minoan, Mycenean responses
VI. Ancient Greece
   A. Comparative analysis of works of Greeks and Egyptians
   B. Architecture
   C. Sculpture
      1. The evolution of the classical representation of the human figure in sculpture and painting
      2. The evolution of the ideal in architecture

VII. The Etruscan: Comparative iconological and sociological analysis with Greek and Egyptian

VIII. Ancient Rome (synthesis and adaptation)
   A. Comparative iconological analysis with Greece
   B. The elements of realism and idealism in Roman art: Evolution of the bust portrait
   C. Comparative analysis of Roman and Greek architecture
      1. Exterior space
      2. Interior space
   D. The Roman arch and its importance for Western architecture
   E. Roman propaganda
      1. Sculpture
      2. Architecture
   F. Roman painting styles
      1. Illusionism
      2. Decoration
   G. Unofficial Roman art and its mix into the official

IX. Diversity in late antiquity
   A. Religious and secular in commissioned art
   B. The evolution of religious art vocabulary, imperial secular forms, and pagan influence
   C. Architecture

X. Byzantium
   A. Social and iconographical analysis
   B. Religious and secular control through art
   C. Formal language of the spiritual: Hagia Sophia
   D. Architectural synthesis of Classical and Eastern: The Basillica and the central plan

XI. Medieval (coexisting diversities)
   A. Christianization and unification of W. Europe
   B. Synthesis of barbaric and Christian art forms
   C. Classic influences
   D. Emotional gesture
   E. The module in architecture
XII. Romanesque
   A. Social context of instability
   B. The Romanesque architectural vocabulary: Regional variation
   C. The political and religious aspects of Romanesque architecture
   D. Decorative motifs
      1. Celtic
      2. Germanic
      3. Near East
      4. Classical
   E. Coordinated monumental architectural portals

XIII. Gothic: An architectural age
   A. France
      1. The dematerialization of the wall
      2. Light
      3. Evolution of architectural figuration
      4. Evolution of iconography
   B. Architecture and sculpture, geographical variations