

**Board of Trustees Revision Date: 03/23/06**  
**Revision Effective Date: 08/28/06**

**CUYAHOGA COMMUNITY COLLEGE**  
**OFFICIAL COURSE OUTLINE**

SUBJECT AREA TITLE

Art

COURSE TITLE

Art History Survey: Prehistoric to Renaissance

SUBJECT AREA CODE-COURSE NUMBER

ART - 2020

COURSE CREDIT HOURS

3

**I. DESCRIPTION OF COURSE:**

1. CATALOG DESCRIPTION

A stylistic and historical overview of the visual arts in western culture from inception to the fifteenth century including: Prehistoric, Egyptian, Ancient Near Eastern, Greek, Etruscan, Roman, Byzantine, Early Medieval Monastic, Carolingian and Ottonian, Romanesque, Gothic, Fourteenth-Century Art in Italy, Fifteenth-Century Art in Northern Europe and Spain, and the Early Renaissance in Italy.

2. LECTURE HOURS: 3

3. LAB HOURS: None

4. OTHER REQUIRED HOURS: 00

5. PREREQUISITE(S):

ENG-1010 College Composition I , or concurrent enrollment.

**II. OUTCOMES/OBJECTIVES:**

Upon satisfactory completion of ART 2020 - Art History Survey: Prehistoric to Renaissance, the student should be able to perform the following outcomes and supporting objectives:

- A. Identify and describe key works of western art and architecture from prehistoric times to the early Renaissance.
- B. Distinguish various elements of style, describe changes in style, and recognize the movement of style across time and place.

- C. Differentiate ways in which art history reflects cultures, economies, geographies, and the movements of people and ideas.
- D. Compare and contrast characteristics of various art forms seen in western culture up to the late fifteenth century.
- E. Analyze ideas communicated by individual works of western art in terms of their cultural, historical, social, and religious contexts.
- F. Specify ways in which tools, materials, techniques, and technological developments impact the creative process.
- G. Specify ways in which art history changes as new questions are asked and evaluate issues of attribution, provenance, authenticity, and original context.

### III. COURSE CONTENT:

- A. Birth of Art and Architecture
  - 1. Paleolithic
  - 2. Neolithic
- B. Ancient Near Eastern
  - 1. Sumerian
  - 2. Akkadian
  - 3. Babylonian
- C. Ancient Egyptian
  - 1. Predynastic
  - 2. Old Kingdom
  - 3. Middle Kingdom
  - 4. New Kingdom
- D. Prehistoric Aegean
  - 1. Cycladic
  - 2. Minoan
  - 3. Mycenaean
- E. Ancient Greece
  - 1. Geometric
  - 2. Archaic
  - 3. Classical
  - 4. Hellenistic
- F. Etruscan
  - 1. Early
  - 2. Late
- G. Ancient Roman
  - 1. Republic
  - 2. Pompeii
  - 3. Empire
- H. Late Antiquity - Early Christian
  - 1. Catacombs
  - 2. Architecture
  - 3. Mosaics
- I. Byzantine
  - 1. Early
  - 2. Late
- J. Islamic

1. Early
2. Late
- K. Early Medieval
  1. Hiberno-Saxon
  2. Carolingian
  3. Ottonian
- L. Romanesque
  1. Architecture
  2. Sculpture
  3. Painting
- M. Gothic
  1. France
  2. Other
- N. 14th Century Italian
  1. Florence
  2. Siena
- O. 15th Century in Northern European and Spanish
  1. Flemish
  2. French
  3. German
  4. Spanish
- P. 15th Century Italian
  1. Portraiture
  2. Architecture
  3. Sculpture
- Q. Early Renaissance
  1. Milan
  2. Florence
  3. Rome
  4. Painting
  5. Sculpture
  6. Architecture

**IV. METHODS OF STUDENT EVALUATION MAY INCLUDE ANY OF THE FOLLOWING:**

- A. Written examinations
- B. Oral discussion
- C. Attendance
- D. Term project
- E. Research paper
- F. Journal
- G. Presentations

**V. RESOURCES MAY INCLUDE ANY OF THE FOLLOWING:**

- A. Beckwith, John. *Early Medieval Art: Carolingian, Ottonian, Romanesque*. Thames and Hudson, 1985.

- B. Chippendale, Christopher. *Stonehenge Complete*. 3rd ed. Thames and Hudson, 2004.
- C. Collon, Dominique. *Ancient Near Eastern Art*. University of California Press, 1995.
- D. Davies, Penelope J. E., et al.. *Janson's History of Art*. 7th ed. Prentice-Hall, 2007.
- E. Durando, Furio. *Ancient Greece: The Dawn of the Western World*. Stewart Tabori & Chang, 1997.
- F. Frere, Jean-Claude. *Early Flemish Painting*. Vilo International, 1997.
- G. Hartt, Frederick. *History of Italian Renaissance Art*. Prentice-Hall, 2003.
- H. Irwin, Robert. *Islamic Art in Context: Art, Architecture and the Literary World*. Harry N. Abrams, 1997.
- I. Kergall, Herve. *Romanesque and Gothic France, Art and Architecture*. Harry N. Abrams, 2000.
- J. Kleiner, Fred S.. *Gardner's Art Through the Ages*. 12th ed. Thomson Wadsworth, 2005.
- K. Koch, Guntram. *Early Christian Art and Architecture, An Introduction*. Chiron Publications, 1997.
- L. Koloski-Ostrow, Ann Olga. *Naked Truth: Women, Sexuality, and Gender in Classical Art and Archaeology*. Rutledge, 1997.
- M. Laule, Ulrike et al.. *Romanesque*. Feierabend Verlag, 2003.
- N. Maranci, Christina. *A Survival Guide for Art History Students*. Prentice-Hall, 2005.
- O. Megaw, Ruth and Vincent Megaw. *Celtic Art: From its beginnings to the Book of Kells*. Thames & Hudson, 1990.
- P. Norman, Diana (ed.). *Siena, Florence, and Padua: Art, Society, and Religion 1280-1400*. Yale University Press, 1995.
- Q. Peccatori, Stefano. *The Etruscans: Art, Architecture, and History*. Getty Trust Publishers, 2004.
- R. Pedley, John G.. *Greek Art and Archaeology*. 3rd ed. Prentice-Hall, 2002.
- S. Preziosi, Donald and Louise A. Hitchcock. *Aegean Art and Architecture*. Oxford University Press, 2000.
- T. Rodley, Lyn. *Byzantine Art and Architecture: An Introduction*. Cambridge University Press, 1996.
- U. Smith, W. Stevenson. *The Art and Architecture of Ancient Egypt*. Yale University Press, 1999.
- V. Spivey, Nigel. *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*. Thames & Hudson, 1996.

- W. Toman, Rolf (ed.). *Gothic: Architecture, Sculpture, Painting*. Konemann, 1999.
- X. White, Randall. *Prehistoric Art, The Symbolic Journey of Humankind*. Harry N. Abrams, 2003.
- Y. Woodford, Susan. *The Art of Greece and Rome (Cambridge Introduction to Art)*. Cambridge University Press, 1992.

## VI. ADDITIONAL RESOURCES:

- A. Cleveland Museum of Art  
(<http://www.clevelandart.org/>);
- B. Metropolitan Museum of Art  
(<http://www.metmuseum.org/>);
- C. Kunsthistorisches Museum  
(<http://www.khm.at/homeE3.html>);
- D. Kunsthistorisches Museum  
(<http://www.khm.at/homeE3.html>);
- E. The Hermitage  
([http://www.hermitage.ru/html\\_En/index.html](http://www.hermitage.ru/html_En/index.html));
- F. Grove Art (<http://groveart.com/>)

**Cuyahoga Community College, Metropolitan Campus**  
**ART 2020: Art History: Prehistoric to Early Renaissance, 3 Credits**  
**Working Syllabus**

**Course description:** Art 2020 is a survey course which traces the development of western art in its historical context. Topics will include: Prehistoric art, Egyptian art, Ancient Near Eastern art, Aegean art, Greek art, Etruscan art, Roman art, Byzantine art, Medieval art, Romanesque art, Gothic art, and Early Renaissance art.

**Course objectives:** Students will learn to recognize the forms, the functions, and the meanings of western works of art in their historical contexts. Students will learn how to look at and analyze works of western art, their forms, functions, vocabulary, iconography, and motivations. Students will acquire an understanding of meaning in the history of visual art forms by observing and studying projected slides and textbook illustrations (usually in pairs for comparison), in-class lectures, taking notes, in-class discussions, taking exams, writing a analytic five-page paper, and assigned textbook readings. See weekly schedule of chapters, topics, exams, due dates, and illustrations on page 5 of this syllabus. Briefly stated, students will learn how to look at art and understand art in its historical context. Students will learn how to make objective statements and reasoned analytical statements about art in its historical context.

**Course method:** Students will view, compare, discuss, and interpret works of art presented in class with projected slides and textbook examples. An independent trip to the Cleveland Museum of Art (CMA), Akron Museum of Art, or Allen Memorial Museum is strongly recommended. Use of the CMA website is required.

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**Required textbook:** *Gardner's Art Through the Ages*, 12<sup>th</sup> Edition.

**Additional reading:** Christina Maranci, *Survival Guide for Art History Students*.

**Office hours:** I will be available immediately before and after each class or call or e-mail or show up during posted office hours.

**Exams and Paper:**

**Week 3: Exam #1**

**Week 6: Exam #2**

**Week 9: Exam #3**

**Week 12: Exam #4**

**Week 14: Paper due**

**Week 15: Exam #5**

**Week 16: Exam #6**

**Attendance** is mandatory. Please be on-time. Students will be dropped for irregular attendance according to college policy.

**Students** with disabilities please contact me directly at your discretion.

No cell-phones, laptops, electronic devices of any kind, children, food, or drink in class at any time please (Department policy).

**Absences:** Every absence beyond three will subtract three points from your final average. Accumulating more than six total absences of any kind for any reason is a mandatory drop.

**Withdrawal and Incomplete Policies:** Will follow the guidelines set out by the college in the Student Handbook. Incompletes are granted at the instructor's discretion for dire circumstance and only if attendance has been excellent and 90% or more of course work is already successfully completed.

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**Exams:** Successfully completing five of six scheduled exams is a minimum requirement to obtain a passing grade. Exams will include only the assigned material.

Each exam will include: **slide identifications**; defining assigned **vocabulary**; and, an **essay** comparing two artworks (one known and one mystery slide).

**Make-up Exam:** There are six scheduled exams. Five are required. Low score of six exams will be dropped.

**Five-Page-Paper:** See instructions on page 4 of this syllabus.

**Final Grade:** Your final grade is based on your average after taking five exams worth 100 points each and completing one five-page-paper worth 200 points.

**A = 90 – 100; B = 80 – 89; C = 70 – 79; D = 60 – 69; F = 0 – 59**

*Extra Credit Procedure: (Independent work CMA on-line at the Cleveland Museum of Art). A typed extra credit page of writing may help to raise your final grade average by 2 points. This means, for example, if your final average is equivalent to a C+ (78points) a successfully completed extra credit page will raise that grade to a B (80 points). Please note: an extra credit essay cannot replace a missed exam; and, only two extra credit essays will be allowed for each student during the semester for a possible total of 4 extra credit points. See last page of this syllabus for the procedure.*

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

1. Identify individual art works of cultures and geographies covered in this course.
  2. Clearly and accurately describe the formal elements of any work of art covered in this course.
  3. Clearly describe ideas communicated by individual artworks.
  4. Contextually analyze individual artworks and pairs of artworks in terms of formal components, iconography, artist and patron motivation, tools and materials, and historical context.
  5. Apply the concepts *abstraction* and *naturalism* and their degrees and variations to specific works of art.
  6. Specify formal and iconographic characteristics of western art.
  7. Formulate a definition of western art.
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Other competencies offered by this course may include the following:

1. Critical thinking: the student will be able to identify specific technical issues and specific aesthetic and iconographic issues in individual works in the history of western art and analyze their probable cause and meaning contextually.
2. Cultural diversity: the student will evaluate the history and aesthetics of western art in a global context. The student will describe cultural differences and similarities expressed through the medium of art.
3. Computer literacy: the student will find and use web sites related to the history of art.
4. Consumer issues: the student will identify problem issues such as attribution and provenance in the collecting and valuation of works of western art and will determine the impact of these issues on the ethics and economics of art in a world market.

Follow these instructions for writing your Five-Page Final Paper (minimum 110 lines of writing) due on or before the 14<sup>th</sup> week of the semester.

Select a course-appropriate artwork from any Web source. Be sure a digital image is available. Send the image to me via e-mail to get an approval for your selected artwork. (When the paper is complete, you will send your paper and the selected image as attachments to an e-mail.)

CHECK FIRST to get an approval for your selected artwork.

Follow writing guidelines and suggestions in Christina Maranci, *Survival Guide...* especially chapter 3. Please LABEL each section of your paper as indicated below. Follow the labeling and general outline provided here:

- (1) IDENTIFICATION. Provide title, artist, country of origin, media, dimensions, etc.
- (2) INTRODUCTION/DESCRIPTION. (for additional help See Maranci, chapter 3) Introduce your selected artwork with a detailed formal description of the artwork. (2 paragraphs or so should total about 20 lines of writing). Please accurately and factually describe what you SEE not what you have read. Use your own eyes. Please no textbook information here.
- (3) THESIS STATEMENT. (See Maranci, page 65, 91, 121 and Google for "thesis statement.") Make a reasonable thesis statement about the described artwork. Your thesis statement must be based on your neutral description, based on visual evidence (what you see not what you have read), what specifically do you intend to argue or prove about your piece? (2-5 lines of writing)
- (4) ARGUMENT. Point out formal and iconographic elements and details in the artwork's description to make your point and to argue or "prove" your point (thesis). (3 paragraphs or so should total about 25-40 lines of writing)
- (5) COMPARISON. Compare formal and iconographic elements of your artwork to a known similar artwork from the textbook to further establish or support your point. (2 or 3 paragraphs should total about 20 or so lines of writing)
- (6) HISTORICAL CONTEXT. Cite research on-line and library sources to provide an historical context for your chosen work to support or augment your argument. (2 or so paragraphs should total 15-20 lines).
- (6) CONCLUSION. Finally, restate your thesis and draw some reasonable valid conclusions about your chosen artwork in its historical context. (1 or 2 paragraphs total 15-20 lines of writing)

Remember: total length of your paper must be a minimum 5 pages double spaced (110 lines). Follow approximate line count suggestions above for individual parts of the paper. Please feel free to contact me in person, by phone, or e-mail at any time for advice, suggestions, or information. Papers turned in after deadline will be assessed 3 points penalty per day late.

Week #	Exams	Chapter #	Heading	Pages	Illustrations
1		Introduction		1 - 13	all
2		Chapter 1	Birth of Art	14-29	all
3	Exam #1	Chapter 2	Ancient Near East	31 - 53	all
4		Chapter 3	Ancient Egypt	55 - 83	all
5		Chapter 4	Prehistoric Aegean	85 - 103	all
6	Exam #2	Chapter 5	Ancient Greece	105 -165	all
7		Chapter 9	Etruscan Art	233-245	all
8		Chapter 10	Ancient Rome	247-299	all
9	Exam #3	Chapter 11	Late Antiquity	301 - 323	all
10		Chapter 12	Byzantium	325-355	all
		Chapter 16	Early Medieval	421-445	all
11		Chapter 17	Romanesque	447-477	all
12	Exam #4	Chapter 18	Gothic Art	479-519	all
13		Chapter 19	14 <sup>th</sup> Century Italy	521-543	all
14	Paper due	Chapter 20	N. Europe and Spain	545-571	all
15	Exam #5	Chapter 21	15 <sup>th</sup> Century Italy	573-611	all
16	Exam #6				

Extra-Credit Procedure (one page of writing is expected)  
Use this as an exercise in seeing, describing, and logical thinking

1. Select and identify at the CMA or CMA on-line two course-appropriate art works not found in the textbook.
2. Print, identify, and label each: Illustration #1 and Illustration #2.
3. Briefly describe formal and iconographic elements of each art work e.g. how many figures are there, what are their poses, what are the significant gestures, what is the principal action, what is the setting, what colors are used, what is the story being told, what ideas are communicated? Describe the use of light and shadow, perspective, proportion, etc.
4. On the basis of the description above compare the two art works.
5. Make a valid statement (thesis) on the basis of the comparison.
6. Qualify the statement e.g. "both are similar, however..." or "they are dissimilar, however..."
7. Draw a conclusion.