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## INTRO TO WESTERN ART I in Spring 2019 (AH1000)

<b>Course Code</b>	AH1000	<b>Professor(s)</b>	Anna Russakoff
<b>Prerequisites</b>	None	<b>Office Number</b>	C-504
<b>Class Schedule</b>	F: 09:00-10:20 in V-1 TF: 10:35-11:55 in C-101	<b>Office Hours</b>	Tuesdays 13h30-14h30
<b>Credits</b>	4	<b>Email</b>	arussakoff@aup.edu
<b>Semester</b>	Spring 2019	<b>Office Tel. Ext.</b>	x633

## Course Description

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This course will cover the beginnings of Western art, from the earliest known representations in cave paintings through the art of the great cathedrals. This will include Ancient Near Eastern, Egyptian, Greek, Roman, Byzantine, Islamic and Western Medieval art. We will leave off as the Middle Ages merge into the Renaissance. The course is structured chronologically, and will also emphasize the dual themes of the emergence and persistence of the classical tradition along with concurrent strands of anti-classicism. Major monuments in all media—architecture, sculpture, painting, and the so-called “minor arts”—will be studied. Original works of art on view in Paris will form an essential part of the course and the assignments. We will also emphasize multiple perspectives and interpretations for works of art.

## Course Learning Outcomes

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Establishing historical chronology  
Expanding cross-cultural awareness  
Honing visual analysis and concise writing skills  
Ability to identify major monuments of pre-modern art

## General Education

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[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

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This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

- **Cross-cultural awareness**
- **Establishing historical chronology**
- **Comparison of visual material across several time periods and cultures**

## Course Outline

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Jan. 22 (T): Introduction to the discipline of Art History

Reading:

Gardner's, Introduction

Jan. 25 (F): Paleolithic and Neolithic Periods

Reading:

Gardner's, chapter 1 through p. 23.

Jan. 29 (T): Ancient Near East

Readings:

Gardner's, chapter 1, pp. 24-32.

Article: Irene J. Winter, "Sex, Rhetoric and the Public Monument: The Alluring Body of

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Naram-Sin of

Agade," in *Sexuality in Ancient Art: Near East, Egypt, Greece, and Italy*. Ed. Natalie Boymel Kampen (Cambridge: Cambridge University Press, 1996), pp. 11-26. **BLACKBOARD**

Feb. 1 (F): Ancient Egypt

Reading:

Gardner's, finish chapter 1

Feb. 5 (T): Aegean and Mycenaean Art

Reading:

Gardner's, chapter 2 through p. 55

**Feb. 8 (F): MUSEUM VISIT – ANTIQUITIES AT THE LOUVRE – I**

Feb. 12: (T): Early Ancient Greece through Archaic

Reading:

Gardner's, chapter 2 through p. 65

Feb. 15 (F): Classical Greece of the 5th century BCE

Readings:

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Gardner's, chapter 2 through p.75

Article: Larissa Bonfante, "Nudity as a costume in classical art," *American Journal of Archaeology* 93

(1989), pp. 543-570. **JSTOR**

**PAPER #1 DUE AT THE BEGINNING OF CLASS**

Feb 19 (T): Late Classical Greece of the 4th century BCE and Hellenistic Art

Reading:

Gardner's, finish chapter 2

Feb 22 (F): Etruscan Art

Reading:

Gardner's, chapter 3 through p.92

**Feb. 27: \*\*Wednesday\*\*: MUSEUM VISIT– ANTIQUITIES AT THE LOUVRE – II (time TBD)**

Mar 1 (F): Roman Republic and Early Empire

Reading:

Gardner's, chapter 3 through p. 107

Article: Elizabeth Bartman, *Portraits of Livia: Imaging the Imperial Woman in Augustan Rome*. Cambridge: Cambridge University Press, 1999, chapter 2. **BLACKBOARD**

**SPRING BREAK**

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**Mar. 19 (T): MIDTERM EXAM**

Mar. 22 (F): The High Roman Empire

Readings:

Gardner's, chapter 3 through p. 112

Mar. 26 (T): Late Roman Art and Architecture

Reading:

Gardner's, finish chapter 3

Mar. 29 (F): Early Christian Art and Architecture

Reading:

Gardner's, chapter 4 through p.131

Apr. 2 (T): Byzantine Art and Architecture

Readings:

Gardner's, finish chapter 4

Article: Bissera V. Pentcheva, "The Performative Icon," *Art Bulletin* 88, 4 (December 2006), pp. 631-

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655. **BLACKBOARD & JSTOR**

Apr. 5 (F): Islamic Art

Readings:

Gardner's, chapter 5

Apr. 9 (T): Early Medieval Art in the West

Readings:

Gardner's, chapter 6 through p. 162

Apr. 12 (F): Carolingian and Ottonian Art

Readings:

Gardner's, chapter 6 through p. 169

Apr. 16 (T): Romanesque Art and Architecture I

Readings:

Gardner's, chapter 6 through p. 179

Article: Thomas E.A. Dale, "The Nude at Moissac: Vision, *Phantasia*, and the Experience of Romanesque Sculpture," in *Current Directions in Eleventh- and Twelfth-Century Sculpture Studies*, eds. Robert A. Maxwell and Kirk Ambrose, Brepols, 2010, pp. 61-76. **BLACKBOARD**

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**Apr. 19 (F): MUSEUM VISIT – MUSEE DE CLUNY**

Apr. 23 (T): Romanesque Art and Architecture II

Readings:

Gardner's, finish chapter 6

**PAPER #2 DUE AT THE BEGINNING OF CLASS**

**Apr. 26 (F): VISIT TO CATHEDRAL OF NOTRE-DAME AND THE SAINTE-CHAPELLE**

Apr. 30 (T): Gothic Art and Architecture I

Readings:

Gardner's, chapter 7 through p. 198

**Article: Daniel Weiss, "Architectural Symbolism and the Decoration of the Ste.-Chapelle," *Art Bulletin* 77 (1995), pp. 308-320. JSTOR**

May 3 (F): Gothic Art and Architecture II

Readings:

Gardner's, finish chapter 7

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## May 7 (T): REVIEW SESSION/FINAL DISCUSSION

FINAL EXAM: MAY 14 AT 8:30AM

## Textbooks

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Title	Author	Publisher	ISBN	Required
GARDNER'S ART THROUGH THE AGES: A CONCISE GLOBAL HISTORY OF WESTERN ART., 4TH ED	KLEINER, FRED.	SCENGAGE LEARNING	9781305577800	Yes

## Attendance Policy

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Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.



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Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

## Grading Policy

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Class participation:	10%
Paper #1:	20%
Paper #2:	25%
Midterm Exam:	20%
Final Exam:	25%

**N.B.:** late papers will receive grade penalties, and may not be rewritten for higher grades. Rewrites, when allowed, will only be accepted if they are handed in along with the original, marked-up paper.

Make-up exams will only be given in documented cases of extreme medical or personal emergencies, and only if the Professor is notified prior to the exam.

**Please note:** Students are responsible for all images covered in class for the exams. PowerPoint presentations of all lectures will be posted on our Blackboard site. *Failure of both in-class exams will result in a failing grade for the course, regardless of the grades received on the papers. Evidence of cheating or plagiarism/fraud will also result in a failing grade for the entire course regardless of all other work, and will be reported to the Office of Academic Integrity.*

## Other

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