
INTRO TO WESTERN ART I in Spring 2021 (AH1000)

Course Code	AH1000	Professor(s)	Anna Devi Russakoff
Prerequisites	None	Office Number	TBD
Class Schedule	F: 09:00-10:20 in V-1 F: 10:35-11:55 in C-101 T: 13:45-15:05 in C-101	Office Hours	Mon., Tues. & Sat. Please see below
Credits	4	Email	arussakoff@aup.edu
Semester	Spring 2021	Office Tel. Ext.	TBD

Course Description

COURSE DESCRIPTION:

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 and their global receptions and contexts.

Course Learning Outcomes

LO # 1: Students will be able to identify major monuments of pre-modern art.

LO # 2: Students will become familiar with historical chronology.

LO # 3: Students will expand their cross-cultural awareness.

LO # 4: Students will develop visual analysis and concise writing skills.

CCI LO1 - Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

CCI LO2 - Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of

cultural traditions.

General Education

[PLEASE REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

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:

- **CCI LO1 - Local and Global Perspectives:** Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.
- **CCI LO2 - Aesthetic Inquiry and Creative Expression:** Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

Course Outline

COURSE OUTLINE & SCHEDULE: Subject to change!!!

Note: the readings that are not from your required purchase will be either posted on our Blackboard site or available on-line through JSTOR.

Jan. 19 (T): Introduction to the discipline of Art History

Reading:

Gardner's, Introduction

Jan. 22 (F): Paleolithic and Neolithic Periods

Reading:

Gardner's, chapter 1 (partial).

Jan. 26 (T): Ancient Near East

Readings:

Gardner's, chapter 1 (partial).

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

Jan. 29 1 (F): Ancient Egypt

Reading:

Gardner's, finish chapter 1

Feb. 2 (T): VIRTUAL VISIT TO LOUVRE: ANCIENT NEAR EAST & EGYPTIAN ART. I WILL BE DELIGHTED TO ADD AN IN-PERSON VISIT LATER IN THE SEMESTER ONCE THIS IS POSSIBLE!! (THIS WOULD HAVE TO BE ON A WEDNESDAY SINCE THE EGYPTIAN GALLERIES ARE USUALLY CLOSED ON FRIDAYS.)

Feb. 5: (F): Aegean and Mycenaean Art

Reading:

Gardner's, chapter 2 (partial)

MINI-BREAK

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

Reading:

Gardner's, chapter 2 (partial)

Feb. 16 (T): Classical Greece of the 5th century BCE

Readings:

Gardner's, chapter 2 (partial)

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 (F): Late Classical Greece of the 4th century BCE and Hellenistic Art

Reading:

Gardner's, finish chapter 2

Feb. 23 (T): Etruscan Art

Reading:

Gardner's, chapter 3 (partial)

MINI-BREAK

Mar. 2 (T): Roman Republic and Early Empire

Reading:

Gardner's, chapter 3 (partial)

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

Mar. 5 (TF): MIDTERM EXAM

Mar. 9 (T): The High Roman Empire

Readings:

Gardner's, chapter 3 (partial)

Mar. 12 (F): LOUVRE VISIT: GREEK & ROMAN ART

Mar. 16 (T): Late Roman Art and Architecture

Reading:

Gardner's, finish chapter 3

Mar. 19 (F): Early Christian Art and Architecture

Reading:

Gardner's, chapter 4 (partial)

Mar. 23 (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-

655. **JSTOR**

Mar. 26 (F): Islamic Art

Readings:

Gardner's, chapter 5

Mar. 30 (T): Early Medieval Art in the West

Readings:

Gardner's, chapter 6 (partial)

Apr. 2 (F): Carolingian and Ottonian Art

Readings:

Gardner's, chapter 6 (partial)

Apr. 9 (T): Romanesque Art and Architecture I

Readings:

Gardner's, chapter 6 (partial)

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**

Apr 13 (T): Romanesque Art and Architecture II

Readings:

Gardner's, finish chapter 6

PAPER #2 DUE AT THE BEGINNING OF CLASS

Apr. 16 (F): VISIT TO THE BASILICA OF SAINT-DENIS

Apr. 20 (T): Gothic Art and Architecture I

Readings:

Gardner's, chapter 7 (partial)

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

Apr. 23 (F): VISIT TO CATHEDRAL OF NOTRE-DAME (EXTERIOR) AND THE SAINTE-CHAPELLE

Apr. 27 (T): Gothic Art and Architecture II

Readings:

Gardner's, finish chapter 7

FINAL EXAM: TUESDAY MAY 4 AT 3:00PM

SELECTED BIBLIOGRAPHY:

Critical Approaches to Ancient Near Eastern Art. Ed. Brian A. Brown and Marian H. Feldman. Berlin: De Gruyter, 2016.

David, Bruno. *Cave Art.* London: Thames & Hudson, 2017.

Elsner, Jas. *Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450.* Oxford: Oxford University Press, 1998.

Hartwig, Melinda K., ed. *A Companion to Ancient Egyptian Art.* Chichester: Wiley Blackwell, 2015.

Hersey, George. *The Lost Meaning of Classical Architecture: Speculations on Ornament from Vitruvius to Venturi.* Cambridge: MIT Press, 1988.

Janson's History of Art: The Western Tradition. Most recent edition.

Lowden, John. *Early Christian & Byzantine Art.* London: Phaidon, 1997.

Neer, Richard T. *Greek Art & Archaeology, ca. 2500 - ca. 150 BCE,* Thames & Hudson, 2011.

Ramage, Nancy H. and Andrew. *Roman Art: Romulus to Constantine.* Most recent edition.

Snyder, James. *Medieval Art: Painting, Sculpture, Architecture, 4th-14th century*. New York: Harry N. Abrams, 1989. (Republished as *Art of the Middle Ages*. 2nd edition. Upper Saddle River, NJ: Prentice Hall, 2006.)

Stokstad, Marilyn and Michael Cothren. *Art History*. Most recent edition.

----- . *Medieval Art*. Most recent edition.

Trachtenberg, Marvin and Isabelle Hyman. *Architecture from Prehistory to Postmodernity*. 2nd edition. New York: Harry N. Abrams, 2002.

NEWSPAPER ARTICLES. CHOOSE ONE REFLECTION FOR THE MIDTERM; CHOOSE ONE REFLECTION FOR THE FINAL. ALL ON BLACKBOARD.

Appiah, K.A. "There is no such thing as Western Civilisation," *The Guardian*, 9 Nov. 2016

Appiah, K.A. "Whose Culture Is It?" *New York Review of Books*, 9 Feb. 2006

Bevan, Robert. "Ruin or Rebuild? Conserving Art in the Age of Terrorism," *The Art Newspaper*, Jan. 2017

Marshall, Alex. "Penguin Sex and Stolen Artifacts: Museum Tours Through a New Lens," *New York Times* 17 Jan. 2019

Textbooks

Title	Author	Publisher	ISBN	Required
Gardner's Art through the Ages: A Concise Global History	Kleiner, Fred S.	Cengage	9781305577800	Yes

Attendance Policy

AUP ATTENDANCE POLICY:

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.

Covid-19 temporary amendments:

Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

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 also recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

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

ATTENDANCE for Spring 2021:

Special COVID attendance policy for Spring 2021 for Professor Russakoff:

- If we are back in the classroom in Paris and you are feeling well, you are expected to come to class and to participate. If possible, please bring your laptop computer with you to facilitate communication with remote classmates
- If you are based in Paris and you are NOT feeling well, do NOT come to class. Please in this case log in and join us via TEAMS
- If you are joining us remotely/synchronously (in a compatible time zone), you are expected to attend each class via TEAMS and to participate by ‘raising your hand’ and speaking, or commenting and asking questions in the chat
- If you are joining us remotely/asynchronously (not in a compatible time zone), you are expected to watch the recordings of the classes (please take frequent breaks while watching them!) and to PARTICIPATE TWICE PER WEEK on the BlackBoard discussion board after each class (post your questions and/or comments). If I do not have either a question or a comment from you about each class, it will be counted as an absence! If I receive your questions/comments more than a week after the class takes place, I can only give you partial credit for them. ****Please try to avoid sending me summaries for multiple classes at the very end of the semester.****
- Wherever you are located, if you are very sick and cannot attend even remotely or on the discussion board, please let me know asap and send me a doctor’s note so that I can excuse your absence(s)

Please stay tuned for info. about our on-site visits and their possible replacements, if necessary.

OFFICE HOURS:

My office hours will be held on Mondays from 9am-12pm via TEAMS, Tuesdays from 10:30am-12 noon **in person** as soon as this is possible (when it’s not possible, I’ll be available on TEAMS), and on Saturdays from 6:30pm-7:30pm via TEAMS. If you’re setting up a TEAMS appointment, please try to leave Tuesdays for students who can see me in person (once this is possible). If you’re in a compatible time zone, please leave Saturday evenings for students who are not. Please book your appointment with me directly on this site:

<https://aup.libcal.com/appointments/annarussakoff>

ENGLISH LANGUAGE PROFICIENCY STATEMENT:

As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

GRADING POLICY:

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. Re-writes will only be accepted if they are handed in along with the original, marked-up paper. *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.*

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 and terms with stars next to them from the

hand-outs. PowerPoint presentations of all lectures will be posted on our Blackboard site.

MUSEUM VISITS: As of the writing of this syllabus, we do not know when museums and monuments will reopen this semester. Hoping for the best possible outcome, I have planned four visits: two to the Musée du Louvre, one to the basilica of St. Denis, and one to the (exterior of the) Cathedral of Notre-Dame and the Sainte-Chapelle. The days we go to the museums and monuments we will use the longer class time on Fridays (periods 1 and 2) to ensure that everyone has enough time to get there and back without missing any other classes. We will not need the extra period if there are video replacements of the visits. Our first visit will be a virtual Louvre visit that I would be thrilled to complement with on-site once that is possible.

Important note on the readings: you will be expected to submit ~300 word reflections on one academic article in blue font (from the first half of the syllabus) and one newspaper article in red font (any of them) by the time of the midterm, and the same thing for the final (the blue font academic article from the second half of the syllabus) and any red font article on the 'Student Notebook' section of TEAMS. This will be counted as part of your exam grades. I will give you full credit for the reflections if it is clear that you read the articles. I will only deduct points if they are full of errors or if it seems that you did not read them. I will provide more detailed guidelines on BlackBoard.

Other
