

ARTH151: Introduction to Western Art I
Summer Session II
M-F, 1:15 – 2:45pm
Hanes Art Center 0118

Professor Andrea C. Snow
Office: Hanes Art Center Room 103
Hours: M, F: 12pm-1pm
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Course Description and Objectives

This history of art is, in few words, the history of humankind as it plays out in the material world. As a discipline, it observes not progress in the growth of civilization, but *changes* in the processes through which people from various groups establish and express their cultural values. Objects and spaces are always formed in specific ways and in response to different social situations, and looking at them analytically reveals both distinctions and interrelations between cultures and the periods they lived in.

This course is designed to give students a general chronology of the history of art from prehistory to the high medieval period. It will equip students with introductory-level tools for viewing, thinking, and writing about art. Each lecture is thematic, and some lectures will be devoted to reviewing and refining the themes and tools that have been introduced. Students are expected to develop and use critical thinking skills to contextualize and analyze works of art. They will be required to write one formal analysis paper, which they will be given the opportunity to revise.

The standard texts for this course are Marilyn Stokstad's *Art History*, 6th edition (Upper Saddle River: Pearson, 2017) and Sylvan Barnet's *A Short Guide to Writing About Art*, 11th edition (Upper Saddle River: Pearson, 2014).

Getting in Touch

I am available to meet in my office (Hanes Art Center room 103) on Mondays and Fridays from 12pm to 1pm or by appointment. You are encouraged to email me in advance (snow0000@live.unc.edu), however, questions that can be answered by reading the syllabus will not be prioritized.

Generally, I am very responsive to emails throughout the week; however, I do not check email after 7pm or on weekends.

If you need accommodations for exams and other in-class assignments, please be in touch with me – I am happy to help.

(Please continue to the next page.)

Grade Breakdown and Course Work/Assignments

Grading system and scales:

A+=100; A=99-94; A-=93-90; B+=89-87; B=86-84; B-=83-80; C+=79-77; C=76-74; C-=73-70; and so forth.

Grades are earned, not negotiated. If you fulfill the course's requirements conscientiously, you will receive a C ("pass" = satisfactory), which is the benchmark passing grade. If you fulfill the requirements and exceed the level of work and comprehension needed to do so, your grade will be in the B range ("high pass" = very good). If you fulfill the requirements and do so in such a way that *far exceeds in both quality and quantity* the basic level needed to pass, your grade will be in the A range ("distinction" = exceptional intellectual effort and achievement). Summer sessions are brief and, accordingly, the assignments for this course are sparse – please keep this in mind.**

** - extra credit opportunities may arise throughout the semester.

Two short exams (50 points each):

Each short exam will consist of two parts: the first will be a set of five multiple choice questions (worth 2 points each), while the second will be two sets of essay questions (worth 20 points each). These essay questions will ask you to identify, compare, and contrast sets of objects from lecture. Exams are not comprehensive and objects that will potentially appear on an exam will be marked on the lecture's Powerpoint with a red star graphic. You will be expected to identify the name of the work, the culture it is associated with, and its date.

The first short exam is on Monday, July 8th; the second is on Thursday, July 25th.

Rough draft of Formal Analysis paper (40 points):

A formal analysis paper is a descriptive written work that identifies the qualities of a work of art and aims to contextualize them within the period and culture that the work of art comes from. For this paper, we will take a trip to the Ackland Art Museum to examine its Ancient & Mediterranean collection, as well as the medieval objects that it has on view. You will choose one of the objects available

This draft is worth 40 points and will be turned in to me via Sakai's DropBox on **July 12th**.

For the purposes of this class, a rough draft is defined as *a meaningful effort to organize research and thoughts about an object*. **Outlines do not qualify as rough drafts.**

Final draft of Formal Analysis paper (40 points):

This is a revised and completed draft of your paper, worth 40 points, **to be turned as a hard copy on Tuesday, July 30th at 11:30 am. For more information on your Formal Analysis paper, see PAGE 4.**

Final Exam (20 points):

You are required to show up for the final exam, which will be comprised of turning in your formal analysis paper and writing a brief response essay. The final exam is on **Tuesday, July 30th from 11:30 am to 2:30 pm in Hanes Art Center room 0118.**

Attendance and participation (20 points):

This course is lecture- and discussion-heavy. As such, a substantial amount of your grade will be determined by your attendance and participation. Attendance is mandatory, and in-class participation is defined as *meaningful and responsive engagement with course materials and lectures*. Attendance and participation are calculated at the end of the semester. If you are unable to make it to class, please email me as soon as you are able to and be in touch with your classmates to catch up on missed class content. Honesty and transparency are appreciated.

University Policy and Procedures

Academic Support Services:

The College of Arts and Sciences has developed several support programs to assist students. Accessibility Services provides individual support to students with diagnosed learning disabilities (962-7227). The UNC Learning Center offers free instruction in a variety of academic learning strategies (<http://learningcenter.unc.edu/>, 962-3782, 962-6389). The Writing Center, which fills up quickly, provides free tutorial services (<http://www.unc.edu/depts/wcweb/about.html> , 962-7710, 962-4060).

Honorable and Courteous Behavior:**The Honor Code:**

The University of North Carolina at Chapel Hill has had a student-led honor system for over 100 years. Academic integrity is at the heart of Carolina and we all are responsible for upholding the ideals of honor and integrity. The student-led Honor System is responsible for adjudicating any suspected violations of the Honor Code and all suspected instances of academic dishonesty will be reported to them. Information, including your responsibilities as a student, is outlined in the Instrument of Student Judicial Governance. Your full participation and observance of the Honor Code is expected.

The Campus Code:

It shall be the further responsibility of every student to abide by the Campus Code; namely, to conduct oneself so as not to impair the welfare or the educational opportunities of others in the University community.

In-Class Courtesy:

Please arrive for class on time for class and plan to stay for the duration. If you must leave early (which I strongly discourage), please be unobtrusive. Also, **please turn off all cell phones**. Checking your phone and/or texting during class is inattentive and rude – please do not do it.

While you are allowed to use laptops and other forms of technology that are conducive to note-taking, please limit their use to exactly that. Refrain from checking your email, looking up sports scores, shopping, etcetera. Disruptive use of technology will impact your participation grade.

Notes on Formal Analysis Papers

Formal analysis seems to be the most difficult practice for beginning art historians. We live in a world that saturates us with images non-stop and learning to slow down the processing of these images to observe their details can be challenging. Don't worry; it's easier than one might think – keep in mind that much of it is descriptive. We'll go over formal analysis together in class before I expect you to start writing.

This is an eight-to-ten-page paper (2000 to 2500 words). You are to write a rough draft (worth 20 points) that I will give you critical feedback on, and you are expected to revise that draft to turn in. Your paper must be written using Times New Roman font, size 12pt, double-spaced, with one-inch margins and page numbers. **Bibliographies do not contribute to your overall page count. Do not double space your headers.**

As previously noted, a rough draft is defined as *a meaningful effort to organize research and thoughts about an object*. **Outlines do not qualify as rough drafts.**

The Chicago Manual of Style is the standard writing format for Art Historians:
<https://www.chicagomanualofstyle.org/>

For your formal analysis paper, you should:

- Offer an introduction to the period and culture that the object is from (at least a paragraph)
- Identify and describe the culturally-specific details of the object and their functions (e.g., hairstyles, divine attributes, ritual purposes, etcetera)
- Contextualize the object within its culture's social operations (many objects can easily be tied to ritual activities, e.g. religious holidays, funerary practices, and historical events)

All of the above information, as well as additional resources, are available on Sakai.

(Please see next page for Course Schedule.)

Course Schedule

This course is designed to move quickly. There will be lots of information to cover each week, and unfortunately, we'll only be able to cover the Greatest Hits of art history in class. This schedule is subject to change, and students will be notified if and when changes occur.

Week I: June 24th – June 28th

Monday, June 24th – Introduction and syllabus

Tuesday, June 25th – Prehistoric Art: The First Images

Wednesday, June 26th – Lecture

Thursday, June 27th – Lecture

Friday, June 28th – Introduction to formal analysis and brief trip to the Ackland Art Museum (meet in classroom first; see “**Formal Analysis Materials**” on Sakai).

Required reading:

“Formal Elements of Design” (on Sakai)

“Animals in Ancient Near Eastern Art” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/anan/hd_anan.htm

“Early Dynastic Sculpture, 2900-2350 B.C.” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/edys/hd_edys.htm

Suggested reading:

Stokstad, chapters 1 – 2: Prehistoric Art, Art of the Ancient Near East

Week II: July 1st – July 5th

Monday, July 1st – Lecture

Tuesday, July 2nd – Lecture

Wednesday, July 3rd – Lecture; formal analysis exercises/check up on paper progress

Thursday, July 4th – **Independence Day; no class.**

Friday, July 5th – **Review day.**

Required reading:

“Egypt, 2000 – 1000 BC” on the Heilbrunn Timeline of Art History:

<https://www.metmuseum.org/toah/ht/03/afe.html>

“Early Cycladic Art and Culture” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/ecyc/hd_ecyc.htm

Suggested reading:

Stokstad, chapters 3 – 4: Art of Ancient Egypt and Art of the Ancient Aegean

Week III: July 8th – July 12th

Monday, July 8th – **First exam; please bring blue books.**

Tuesday, July 9th – Lecture and a video!

Wednesday, July 10th – Lecture

Thursday, July 11th – Lecture

Friday, July 12th – **No class – rough draft of Formal Analysis Paper due on Sakai.**

Required reading:

“The Art of Classical Greece (ca. 480-323 B.C.)” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/tacg/hd_tacg.htm

“Death, Burial, and the Afterlife in Ancient Greece” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/dbag/hd_dbag.htm

“Roman Copies of Greek Statues” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/rogr/hd_rogr.htm

Suggested reading:

Stokstad, chapters 5 – 6: Art of Ancient Greece, Etruscan and Roman Art

Week IV: July 15th – July 19th

Monday, July 15th – Lecture

Tuesday, July 16th – Lecture

Wednesday, July 17th – Lecture

Thursday, July 18th – Lecture

Friday, July 19th – Lecture; **final exam essay prompt distributed.**

Required reading:

“Art for the Christian Liturgy in the Middle Ages” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/litu/hd_litu.htm

“The Face in Medieval Sculpture” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/face/hd_face.htm

Suggested reading:

Stokstad, chapters 7, 8, and 15: Jewish and Early Christian Art, Byzantine Art, and Early Medieval Art

Week V: July 22nd – July 26th:

Monday, July 22nd – Lecture.

Tuesday, July 23rd – Lecture

Wednesday, July 24th – **Review day.**

Thursday, July 25th – **Second exam – please bring blue books; last Day of Classes for Summer Session II.**

Friday, July 26th – Reading Day for Summer Session II

Required reading:

“Monasticism in Western Medieval Europe” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/mona/hd_mona.htm

“The Vikings (780 – 1100)” on the Heilbrunn Timeline of Art History:

https://www.metmuseum.org/toah/hd/vikg/hd_vikg.htm

Suggested reading:

Stokstad, chapters 16 and 17: Romanesque Art and Gothic Art in the Twelfth and Thirteenth Centuries

Your Final Exam is Tuesday, July 30th from 11:30 am to 2:30 pm in Hanes Art Center room 0118.

For this, you should bring a hard copy of your final paper. Additionally, you should bring a blue book to write in, per the university’s standards.