

# COURSE SYLLABUS

## Survey of Western Art

Course code: ART100/2

Semester and year: Spring 2021

Instructor: Karolina Dolanská, Ph.D.

Day and time: Thursday 11:30 - 14:15

Instructor contact: karolina.dolanska@aauni.edu>

Consultation hours: Thursday 14:15 - 14:45

Credits US/ECTS	3/6	Level	Introductory
Length	15 weeks	Pre-requisite	
Contact hours	42 hours	Course type	Bachelor Required/Elective

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### 1. Course Description

The course presents an introductory survey of History of the Western Art from the Paleolithic era to the present day. The scope of the course is broad, focusing on a limited set of major examples which will document the most important pieces in the eyes of the art historians. The course will not be, however, about memorizing names and dates. It will rather try to expose students to the beauty of art and deepen their historical understanding. It will allow them to observe pieces of art in their context of time and specific meaning, as well as an artistic value. Students will sharpen their visual skills and learn to apply their knowledge to works of art that they may have never been exposed to before.

### 2. Student Learning Outcomes

Upon completion of this course, students should be able to

- Have an understanding of artistic and architectural developments of the Western art and architecture
- Identify major art historical periods and styles of art and architecture and recognize their defining characteristics
- Recognize works of important artists and architects and understand them in their historical context
- Prepare and present research on a chosen topic.

### 3. Institutional and General Education Learning Outcomes Supported

- ILO
- GELO

### 4. Reading Material

#### *Required Materials*

- Kleiner, Fred, S., Gardner's Art Through the Ages: The Western Perspective, Volume I and Volume II, 16<sup>th</sup> edition (posted online under NEO Resources)
- E. H. Gombrich, The Story of Art, Phaidon. Oxford (on reserve at the AAU library and posted online under NEO Resources)

### Recommended Materials

- E. H. Gombrich, *Art and Illusion*, Phaidon Press. London (posted online under NEO Resources)
- Adams, Laurie Schneider (1999): *Art across time*, Volume I + II, McGraw-Hill (available to check out at the AAU library)

### 5. Teaching methodology

Each session will consist of slide-based lectures, discussions of images and texts, class presentations, as well as excursions to museums, art galleries, and historical sites relevant to the topics covered in the class. Students will be evaluated on the basis of their comprehension of course materials, attendance and preparation, critical engagement with ideas presented in the course, and the ability to synthesize key issues developed throughout the semester.

### 6. Course Schedule

Date	Class Agenda
Class 1 February 11	Topic: Introduction. Overview of the course. <ul style="list-style-type: none"> <li>• Reading:</li> <li>• Chapter 1: Strange beginnings, in <i>The Story of Art</i> by E. H. Gombrich</li> <li>• <i>Art Across Time</i>: Chapter 1</li> </ul> Online documentaries: <ul style="list-style-type: none"> <li>• Dr. Eugen Weber's <i>The Western Tradition</i>: Episode 1 - The Dawn of History</li> </ul>
Class 2 February 18	Topic: Paleolithic and Neolithic Art, Ancient art of Mesopotamia and Egypt. Reading: <ul style="list-style-type: none"> <li>• Chapter 2: Art for eternity, in <i>The Story of Art</i> by E. H. Gombrich</li> <li>• <i>Art Across Time</i>: Chapters 2, 3, 4</li> </ul> Online documentaries: <ul style="list-style-type: none"> <li>• Dr. Eugen Weber's <i>The Western Tradition</i>: <a href="#">Episode 2 - The Ancient Egyptians (1989)</a>, <a href="#">Episode 3 - Mesopotamia (1989)</a>, <a href="#">Episode 4 - From Bronze to Iron (1989)</a></li> </ul>
Class 3 February 25	Topic: Classical Greek Art and Hellenistic Art Reading: <ul style="list-style-type: none"> <li>• Chapter 3: The great awakening, and Chapter 4: The realm of beauty, in <i>The Story of Art</i> by E. H. Gombrich</li> <li>• <i>Art Across Time</i>: Chapters 5, 6</li> </ul> Online documentaries: <ul style="list-style-type: none"> <li>• <i>The Western Tradition</i> - Episode 5 - The Rise of Greek Civilization (1989)</li> <li>• <i>The Western Tradition</i> - Episode 6 - Greek Thought (1989)</li> <li>• <i>The Western Tradition</i> - Episode 7 - Alexander the Great (1989)</li> <li>• <i>The Western Tradition</i> - Episode 8 - The Hellenistic Age (1989)</li> </ul>
Class 4 March 4	Description: Roman Art, Early Christian art, Byzantine Art Reading: <ul style="list-style-type: none"> <li>• Chapter 5: World conquerors, Chapter 6: A parting of ways, in <i>The Story of Art</i> by E. H. Gombrich</li> <li>• <i>Art Across Time</i>, Chapters 7, 8, 9</li> </ul> Online documentaries: Dr. Eugen Weber's <a href="#">The Western Tradition Series</a> - Episode 9 - The Rise of Rome, The Roman Empire, The Byzantine Empire

<p>Class 5 March 11</p>	<p>Topic: Romanesque Art and Architecture. Reading:  <ul style="list-style-type: none"> <li>• Art Across Time, Chapter 10</li> <li>• Chapter 8: Western art in the melting pot: Europe, sixth to eleventh century, and Chapter 9: The Church Militant: The twelfth century, in The Story of Art by E. H. Gombrich.</li> </ul> Online documentaries:  <ul style="list-style-type: none"> <li>• BBC documentary Art of Eternity by Andrew Graham-Dixon</li> </ul> </p>
<p>Class 6 March 18</p>	<p>Topic: Gothic Art and Architecture – Nature Redeemed Reading:  Art Across Time, Chapters 11, 12  <ul style="list-style-type: none"> <li>• Chapter 10: The Church Triumphant: The thirteenth century, in The Story of Art by E. H. Gombrich</li> <li>• Chapter 11: Courtiers and burghers: The fourteenth century, in The Story of Art by E. H. Gombrich.</li> <li>• Chapter 12: Conquest of reality: The early fifteenth century, in The Story of Art by E. H. Gombrich.</li> </ul> Online documentaries:  <ul style="list-style-type: none"> <li>• BBC documentary on the Renaissance by Andrew Graham-Dixon</li> </ul> </p>
<p>Class 7 March 25</p>	<p>Topic: Renaissance Reading:  <ul style="list-style-type: none"> <li>• Chapter 13: Tradition and innovation I: The later fifteenth century in Italy, Chapter 14: Tradition and innovation: II: The fifteenth century in the north, and Chapter 15: Harmony attained: Tuscany and Rome, early sixteenth century, in The Story of Art by E. H. Gombrich.</li> <li>• Adams, Chapter 15: pp. 547 – 583, Chapter 17: pp. 606 – 6</li> </ul> Online documentaries:  <ul style="list-style-type: none"> <li>• The Medici Makers of Modern Art by Andrew Graham-Dixon</li> <li>• Michelangelo - Self-Portrait by Robert Snyder</li> <li>• BBC series on Northern Renaissance by Joseph Leo Koerner</li> </ul> <b>Assignments/deadlines: Mid-Term Paper Due.</b> </p>
<p>Class 8 April 1</p>	<p>Topic: Late Renaissance and Mannerism Reading:  <ul style="list-style-type: none"> <li>• Chapter 18: A crisis of art: Europe, later sixteenth century, in The Story of Art by E. H. Gombrich</li> <li>• Adams, Chapter 16: pp. 587 - 603</li> <li>• Dr. Eliška Fučíková, The Merchants of Light, Art, science, and culture at the court of Rudolph II. (pdf)</li> </ul> Online documentaries:  <ul style="list-style-type: none"> <li>• The Apparition of Knowledge in the Court of Rudolph II.</li> </ul> <b>Assignments/deadlines: A topic for a class presentation and for the mid-term paper</b> </p>
<p>April 8</p>	<p><b>Mid-Term Break</b></p>
<p>Class 9 April 15</p>	<p>Topic: Baroque Reading:  <ul style="list-style-type: none"> <li>• Chapter 19: Vision and visions: Catholic Europe, first half of the seventeenth century, and Chapter 21: Power and glory: I, in The Story of Art by E. H. Gombrich</li> <li>• Adams, Chapter 18: pp. 625 – 672, Chapter 19: pp. 675 – 696</li> </ul> Online documentaries:</p>

	<ul style="list-style-type: none"> <li>• BBC documentary series Power of Art by Simon Schama: Caravaggio, Bernini, Rembrandt</li> <li>• Caravaggio, documentary by Robert Hughes</li> <li>• Caravaggio by Derek Jarman</li> <li>• Marie Antoinette by Sofia Coppola</li> </ul>
Class 10 April 22	<p>Topic: Neoclassicism and Romanticism: The Late Eighteenth and Early Nineteenth Centuries</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Adams, Chapter 20: pp. 699 – 714, Chapter 21: pp. 716 – 737</li> <li>• Chapter 25: Permanent Revolution: The nineteenth century and, in The Story of Art by E. H. Gombrich</li> </ul> <p>Online documentaries:</p> <ul style="list-style-type: none"> <li>• Simon Schama, Jacques-Louis David, BBC documentary series</li> </ul>
Class 11 April 29	<p>Topic: Art Nouveau and Secession</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Adams, Chapter 21: pp. 716 – 737</li> </ul> <p>Online documentaries:</p> <ul style="list-style-type: none"> <li>• Shock of The New by Robert Hughes</li> </ul>
Class 12 May 6	<p>Topic: Modern Art</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Chapter 27: Experimental art: The first half of the twentieth century, in The Story of Art by E. H. Gombrich</li> <li>• Chapter 28: A story without end: The triumph of Modernism, in The Story of Art by E. H. Gombrich</li> </ul> <p>Online documentaries:</p> <ul style="list-style-type: none"> <li>• Auguste Rodin – The Gates of Hell</li> <li>• Frank Lloyd Wright by Ken Burns</li> <li>• Picasso in the BBC documentary series Power of Art by Simon Schama</li> </ul>
Class 13 May 13	<p>Topic: Contemporary Art</p> <p>Readings: TBA</p> <p>Online documentaries: TBA</p>
Class 14 May 20	<b>Final Exam and Final Paper Due</b>

## 7. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	20%	Active participation in class discussions showing knowledge of the topics relevant to the class.	1, 2, 3
Class Presentation	25	20%	Presentation skills, ability to explain the studied topic to peers, identify key issues, subject knowledge.	1, 2, 3
Mid-term paper	25	20%	Prepare and present research on a chosen topic.	1, 2, 3

Final paper	25	20%	Prepare and present research on a chosen topic. Show knowledge of the given subject, an ability to express thoughts in a clear prose, as well as an imagination to accompany the written text with illustrative photographs and pictures.	1, 2, 3
Final exam	33	20%	Identify major historical periods and styles of art and architecture and recognize their defining characteristics from Romanesque to the Contemporary period. Contextualize the characteristics of representative forms and examples of art and architecture within the socio-cultural, historical, and political influences of their time.	1, 2, 3
TOTAL	150	100%		

\*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

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### 8. Detailed description of the assignments

Students enrolled in the course will be asked to give one class presentation to take no more than 20 minutes. The presentation can be given in the classroom or outside and may be the basis of the midterm paper (3-5 typewritten pages, including illustrations and photographs), and the final paper (6-8 typewritten pages, including illustrations and photographs). Both the seminar presentation and the ideas for the paper should be discussed with the course instructor. The final paper is to be handed in on the last day of class. In addition, a final exam will take place at the end of the course. Attendance as well as active participation in class discussions are expected.

#### Class Presentation (20%):

At the beginning of the semester students will choose a topic for a class presentation, which can be as general as describing an art historical style or a time period or can deal with a specific work of art or architecture, an artist, or an architect. Presentations can have the form of PowerPoint slides, or if appropriate, can take place and/or be recorded at a pertinent historical sight, in an art gallery or a museum, describing the style and theme of the work, presenting relevant historical facts, contextualizing the artwork in a larger art-historical context, explaining what is interesting and exciting about the work, the artist, etc.

This task meets or partially meets these learning outcomes:

- Identify major art-historical periods and styles of art and architecture and recognize their defining characteristics.
- Identify important art and architecture examples found in Prague and classify them according to artistic/architectural style.
- Prepare and present research on a chosen topic.

Assessment breakdown

Assessed area	Percentage
Knowledge and understanding of the topic	40%
Ability to think independently and afresh in regard to a topic at hand	20%
Structure and organization of presentation	20%
Delivery of presentation (visual effectiveness, clarity, impact, etc.)	20%

Midterm Paper (20%) and Final Paper (20%):

It is recommended that the midterm paper would deal with the same or similar topic as the class presentation. The midterm paper should be 3-5 typewritten pages long (including illustrations and photographs) and will be due before the mid-term break. The final paper is most likely to grow out of the midterm paper and the class presentation, treating and developing the chosen topic in a greater depth and detail. The final paper should be 6-8 typewritten pages (including illustrations and photographs) and is to be handed in on the last day of class.

This task meets or partially meets these learning outcomes:

- Identify major art-historical periods and styles of art and architecture and recognize their defining characteristics.
- Identify important art and architecture examples discussed in class and classify them according to artistic/architectural style.
- Prepare and present research on a chosen topic.

Assessment breakdown

Assessed area	Percentage
Knowledge and understanding of the topic.	30%
Ability to contextualize key examples of works of modern art and architecture in relation to their style and historical context.	20%
Ability to think independently and afresh in regard to a topic at hand.	20%
Ability to accurately apply relevant theoretical knowledge and terminology to given examples.	20%
Structure and organization of the paper.	10%

Final Exam (20%):

The Final Exam will consist of two parts: image identification and exam questions. The image identification will amount to recognition of the works of art and architecture discussed in the class, as well as the classification by style and date of those works. The exam questions will be based on topics covered in the class during the whole semester, where students will be expected to demonstrate their knowledge of the subject, an ability to contextualize key examples of art works in relation to their historical time period, and to demonstrate an ability to apply appropriate terminology learned throughout the semester.

This task meets or partially meets these learning outcomes:

Identify major art-historical periods and styles of art and architecture and recognize their defining characteristics.  
 Identify important art and architecture examples found in Prague and classify them according to artistic/architectural style.

#### Assessment breakdown

Assessed area	Percentage
Knowledge and understanding of the topic	30%
Ability to identify key works covered in class or homework	20%
Ability to contextualize key examples of works of art and architecture in relation to their historical time period	20%
Ability to accurately apply relevant stylistic knowledge and terminology to given examples of art works	20%
Ability to think independently and afresh in regard to a topic at hand	10%

#### Class attendance and participation (20%):

Students are expected to attend class regularly, to be on time, and to respect the rules and manners of the classroom while at school and on excursions (see class attendance policy below, and the *School Codex* on the University website). Students are expected to complete the readings and assignments and come prepared to participate in class activities or discussions. Students may be called upon to give short summaries, or answer questions concerning previous topics. Additionally, students are expected to actively participate during excursions, museum and gallery visits, *etc.*, if such excursions take place.

In case of missing a class, it is each student's responsibility to keep up with the assignments, and to get the information from the classmates or from the course website.

## 9. General Requirements and School Policies

### **General requirements**

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

### **Electronic communication and submission**

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams.

Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question".

All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

### **Attendance**

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

### **Absence excuse and make-up options**

Should a student be absent from classes for relevant reasons (illness, serious family matters), s/he can submit to the Dean of Students an Absence Excuse Request Form supplemented with documents providing reasons for the absence. These must be submitted within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

**Late work:** No late submissions will be accepted – please follow the deadlines.

### ***Electronic devices***

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

**Eating** is not allowed during classes.

### ***Cheating and disruptive behavior***

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the exam or assignment will be failed and the student will be expelled from the exam or class.

### ***Plagiarism and Academic Tutoring Center***

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin’s White Paper ‘The Plagiarism Spectrum’ (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another’s work, word-for-word, as one’s own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one’s own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The “Aggregator” includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text’s original wording and/or structure.



At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

**Course accessibility and inclusion**

Students with disabilities are asked to contact the Dean of Students as soon as possible to discuss reasonable accommodations. Academic accommodations are not retroactive. Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

10. Grading Scale

Letter Grade	Percentage*	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student’s work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.