



INSTITUTE FOR AMERICAN  
**UNIVERSITIES**  
FRANCE • SPAIN • MOROCCO



The **AMERICAN COLLEGE**  
of the **MEDITERRANEAN**

## THE SCHOOL OF ARTS

ART/ARH 201  
MW 9H00-10H25  
3 CREDITS  
PAMELA MORTON  
[pamatamap@gmail.com](mailto:pamatamap@gmail.com)

### INTRODUCTION TO ART HISTORY: Prehistoric to Modern Times

#### DESCRIPTION

This course is an introductory history of art survey from prehistory through the modern period. The course makes use of slide-lectures, textbooks, videos and on-site visits to develop students' appreciation of art through the particular concepts and methodology of art historical analysis.

#### COURSE OBJECTIVES

This course is an initiation to the language and techniques of art history and art appreciation. It is designed to introduce students to major artistic works from prehistory through the modern period. Students will develop an appreciation and deeper understanding of art through the acquisition of a certain bank of information and the necessary tools for managing and analyzing this information. Students will become acquainted with a range of terms and concepts to help them identify, describe, and characterize works of art. Students will develop skills to recognize differences in style based on date and location of creation. Class lectures, discussion, and assignments will focus on the nature of works of art in relation to each other while remaining mindful of historical, cultural, and regional differences. Upon completion of the course, students will have a sense not only of the richness and breadth of artistic creation but also of its connection to a given context and its development over time and place.

#### LEARNING OUTCOMES

- Students will be able to demonstrate their ability to recognize and identify particular art works, as well as the work of particular artists, from particular periods, and from particular areas.
- They will be able to name the various characteristics of works of art according to stylistic differences across time and place.
- Students will be able to analyze works of art using the terms and concepts covered in the course.
- Students will be able to discuss works of art in terms of formal characteristics, style, meaning, and context.
- They will be able to engage in a critical discussion of works of art considered either singly or in compare-and-contrast relation.
- Students will be able to demonstrate their acquisition and ability to integrate new information, terms, and concepts in ongoing evaluations and mid-term and final examinations.
- Students will also be able to demonstrate their ability to do independent research, to analyze information, and think creatively in the completion of two 5-page research papers.

## **INSTRUCTIONAL METHODS AND ACTIVITIES**

Information will be presented in a series of visual lectures and through assigned readings, videos, and website material. Class attendance is essential as ideas and information presented therein are not necessarily found in background reading. Students are expected to attend class, to be on time, and to come to class prepared, having done any set readings or other assignments. Students are expected to participate in class discussions. As on site and museum field study are an integral part of the course, attendance during field-study is mandatory. In-class quizzes or short written homework assignments will be asked of students on a weekly basis. The quizzes are intended to help students keep up with the readings and will cover basic information in the readings or other assigned materials. Written homework assignments are designed to focus students on key points and to help them develop their analytical and critical faculties in relation to the material under consideration.

Requirements:

- attendance including mandatory field studies (dates to be announced)
- quizzes or homework assignments based on readings or other materials
- two 5-page essay papers
- two exams (slide IDs, definition of terms, essays)
- class participation

### ***Reading Assignments:***

Required reading assignments are in Stokstad, Volumes One and Two. These will be supplemented by a selection of journal articles, texts, and videos to be announced in class. Readings listed for each class are due for that class. The page numbers listed for Stokstad are for the second edition. For other editions, follow corresponding section headings.

### ***Website material:***

Related website material (texts, images, videos) is listed for each class. You should have a look at this material as it complements and supplements the readings. It also presents the material in easy-to-grasp formats; virtual visits, 3D reconstructions, etc. Your ability to refer to this material in written work and in class discussions will enhance your grade.

### ***Email Contact:***

Communication by email is essential. Students are expected to check their email for information concerning the course on a daily basis. They are likewise encouraged to contact their professor to discuss any academic questions they may have.

### ***Study Questions:***

Students will periodically be given 'study questions' to help them focus on important issues connected with the readings and help them to prepare for quizzes and exams. These questions will be sent by email and discussed in the following class period.

### ***Quizzes/Short Writing Assignments:***

Quizzes are on the readings in Stokstad. They will be held at the beginning of class and will not be announced in advance. You are allowed to miss one quiz. There are no make-up quizzes. In lieu of a quiz, you will sometimes be asked to write a brief paragraph on a particular discussion topic.

### **Field Studies and Essay Papers:**

There are two mandatory field studies. These field studies will provide the subject for your essay papers. Papers are due two weeks after the field studies dates.

**Extra Credit Papers:** You may write about a work of art or monument related to our course that you encounter during your travels. Please consult with me before you go and clear your choice of topic with me before you begin writing. A worksheet will be provided.

### **PRIMARY TEXTBOOKS**

**Texts:** Stokstad, Art History, Volume Two, Course Packet (compilation of journal articles)

### **Online reference sources:**

- Oxford Dictionary of Art, <http://www.enotes.com/oxford-art-encyclopedia/?start=3840>
- ARTCYCLOPEDIA, <http://www.artcyclopedia.com/>
- Heilbrunn Timeline of Art History, Met Museum of Art, <http://www.metmuseum.org/toah/>
- [www.khanacademy.org](http://www.khanacademy.org)—a multimedia web-book about art
- <https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art>
- Tools for Understanding Art, Khan Academy
- The Elements of Art, Louvre, <http://www.louvre.fr/en/clefs-analyse>
- A Closer Look, Louvre, <http://www.louvre.fr/en/oal>
- Art Babble: Empire of the Eye, The Magic of Illusion (National Gallery of Art seven-part series)
- The Art Story, Modern Art Insight ([www.theartstory.org](http://www.theartstory.org))
- The Art History Archive, <http://www.arthistoryarchive.com/arthistory/>
- ThoughtCo., <https://www.thoughtco.com/the-renaissance-182382>
- Glossary of Art Terms, Tate, <http://www.tate.org.uk/learn/online-resources/glossary>
- MoMALearning, Glossary of Art, [https://www.moma.org/learn/moma\\_learning/glossary](https://www.moma.org/learn/moma_learning/glossary)

### **EVALUATION AND GRADING**

Evaluation of final grade:

- Quizzes/homework assignments: 15%,
- Two papers: 35%,
- Midterm exam: 20%,
- Final exam: 20%,
- Class participation 10%

### **ATTENDANCE AND CLASS POLICIES**

- Plagiarism: Submitting material that in part or whole is not entirely one's own work without attributing those same portions to their correct source (plagiarism) is strictly prohibited.
- Absences: Attendance will be taken at the start of every class. More than two unexcused absences will result in a whole grade drop i.e., from B to C. A missed class excursion will also result in a lowered grade.

- Etiquette: Students are expected to be on time. No eating is allowed. Computers are authorized for note-taking only. Keep your cell phone turned off and out of sight. Avoid classroom disruptions, plan for bathroom breaks before you come to class and refrain from talking while others are speaking.
- Make-up Classes: In case of a professor's absence for personal or professional reasons, it may be necessary to make up lost class time in the evening or on Friday afternoon. "Make-up" classes will be announced at least one week in advance; for questions of attendance, exams, due work, etc., they are considered normal course meetings.
- One of the primary requirements this semester is that you attend class. This is not a lecture class, and its success depends very much on your coming to class on time, prepared for the lesson, and ready to participate in discussion and activities. ATTITUDE as well as attendance will be part of your final grade.

## **WEEKLY SCHEDULE**

### **THIS OUTLINE IS SUBJECT TO CHANGE**

#### **Week 1**

Introduction: Art History and its Methodology  
Prehistory and Prehistoric Art in Europe

#### **Week 2**

Art of the Ancient Near East  
Art of Ancient Egypt

#### **Week 3**

Aegean Art  
Art of Ancient Greece

#### **Week 4**

Etruscan Art and Roman Art  
Jewish, Early Christian and Byzantine Art

#### **Week 5**

Islamic Art  
Art of India before 1200

#### **Week 6**

Chinese Art before 1280  
Japanese Art before 1392

#### **Week 7**

Art of the Americas before 1300  
Art of Ancient Africa

#### **Week 8**

Early Medieval Art in Europe  
Romanesque Art

**Week 9**

Gothic Art

Early Renaissance Art in Europe

**Week 10**

Renaissance Art in Sixteenth-Century Europe

Baroque Art in Europe and North America

**Week 11**

Art of India 1200

Chinese Art after 1280

**Week 12**

Japanese Art after 1300

Art of the Americas after 1300

**Week 13**

Art of Pacific Cultures

Art of Africa in the Modern Era

**Week 14**

Eighteenth-Century Art in Europe and North America

Nineteenth-Century Art in Europe and the United States

**Week 15**

The Rise of Modernism in Europe and North America

The International Avant-Garde since 1945