

2018

# Art 11 Introduction to Art History

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Lewittes, Deborah, "Art 11 Introduction to Art History" (2018). *CUNY Academic Works*.  
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**ART 11:  
INTRODUCTION TO ART HISTORY**

**Course description:** This course will offer an overview of art and architecture, from prehistory to the present, with an emphasis on Western art. We will consider the content, form, and historical development of the visual arts, seeing them as records and documents of the cultures and societies that built them.

**Course Requirements:**

Attendance, participation, in-class work, and general preparedness for class: 10%

Short quiz: 10%

Midterm: 15%

Museum paper (3-4pp; museum visit will be required to write the paper): 20%

In-class essay: 15%

Take-Home quiz: 10%

Final: 20%

- Attendance in class is required. Students who are absent for 3 or more classes will have their grades lowered. Absences for illnesses require a note from a doctor. Consistently leaving early or arriving late will also adversely affect your grade; 3 lates or early-leaves will equal an absence.
- Phones must be off. No texting, checking email, using the internet, etc. allowed during class hours.
- Late assignments will be graded down. Please stay in touch with me during the semester if you are having trouble completing your work.
- You are responsible for all deadlines, due dates, exams, and course content even if you are absent.
- Additional information might be posted from time to time on the Course's Blackboard website. Please make sure you regularly check the email address you use for official BCC correspondence.
- The BCC Writing Center is available to help anyone who needs extra assistance or guidance. Visit the website for hours, location, services, etc: <http://www.bcc.cuny.edu/Writing-Center/>
- Please see the end of the syllabus for learning outcomes and CUNY's academic integrity policies.

**Schedule of classes and assignments:**

Reading assignments for the week should be completed in advance of the scheduled class.

**Week 1: Introduction: Learning to Look and the Idea of Art History  
Prehistoric Art in Europe**

Learning outcome: Students will begin to see that through the study of objects, we can draw many conclusions about the culture that produced them. Cave paintings, for instance, reveal the importance of animals to prehistoric hunter/gatherers. The concept of prehistory will be emphasized. A main theme will be the human attempt to make sense of, design, and give meaning to the natural world.

READINGS AND VIDEOS:

<https://courses.lumenlearning.com/suny-arthistory1/chapter/a-beginners-guide-to-the-history-of-western-culture/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-paleolithic-period/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-neolithic-period/>

<https://courses.lumenlearning.com/suny-arthistory1/chapter/key-learning-items-1/>

<https://courses.lumenlearning.com/suny-arthistory1/chapter/common-questions-about-dates/>

#### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/a/stonehenge>

<https://www.khanacademy.org/humanities/prehistoric-art/paleolithic-art/v/nude-woman-venus-of-willendorf-c-28-000-25-000-b-c-e>

### **Week 2: The Ancient Near East and Egypt**

Learning outcome: We will study each culture separately, then make some comparisons and contrasts, noting that there is much chronological overlap between the Mesopotamian world and the Ancient Egyptian world. Students will be able to recognize conventions of representation in each, connecting what they see to the concepts of theocracy and polytheism. Both cultures built megalithic works but for different reasons.

#### READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arthistory/chapter/mesopotamia/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/assyria/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/neo-babylonia/>

<https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/babylonian/v/stele-of-hammurabi>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/introduction-to-ancient-egyptian-art/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-early-dynastic-period/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-old-kingdom/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-middle-kingdom/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-new-kingdom/>

ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/a/cuneiform>

<https://www.khanacademy.org/humanities/world-history/world-history-beginnings/ancient-egypt-hittites/v/overview-of-ancient-egypt>

**Week 3:  
The Aegean World and introduction to Greece**

Learning outcome: Students will recognize the Aegean interest in representing the natural world as well as an interest in geometry and patterns. The architectural focus on the column and on non-axial architecture will be emphasized. These themes will continue as our discussion leads into a detailed study of Greece and attention to “human-ness,” such as human achievement, the human body, and a human-centered world, even among the gods. Students will recognize works of Archaic Greece, Classical Greece, and Hellenistic Greece and be able to identify important differences among them.

READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arhistory/chapter/minoan-art/>

<https://courses.lumenlearning.com/boundless-arhistory/chapter/mycenaean-art/>

<https://courses.lumenlearning.com/boundless-arhistory/chapter/the-geometric-period/>

<https://courses.lumenlearning.com/boundless-arhistory/chapter/the-orientalizing-period/>

<https://courses.lumenlearning.com/boundless-arhistory/chapter/the-archaic-period/>

ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ancient-art-civilizations/aegean-art1/cycladic/v/frescoes-thera>

<https://www.khanacademy.org/humanities/world-history/ancient-medieval/classical-greece/v/overview-of-ancient-greece>

**Week 4: Short quiz  
Greece (Learning outcomes continue from above)**

READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arhistory/chapter/the-early-classical-period/>

<https://courses.lumenlearning.com/boundless-arhistory/chapter/the-high-classical-period/>

<https://courses.lumenlearning.com/suny-arhistory1/chapter/video-spear-bearer/>

<https://courses.lumenlearning.com/suny-arthistory1/chapter/video-parthenon/>

<https://courses.lumenlearning.com/suny-arthistory1/chapter/video-parthenons-east-pediment/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-hellenistic-period/>

<https://courses.lumenlearning.com/suny-arthistory1/chapter/video-laocoon-and-his-sons/>

### **Week 5: Review for midterm**

#### **Rome**

Learning outcome: Students will be able to recognize the Greek influence on Roman art and architecture, but will be able to see that there are important changes that reflect a different culture and society. Students will see connections among Etruscan art, Archaic Greek art, and Egyptian art as our discussion begins. We will look closely at Roman city planning vs. Greek city planning, and focus on largescale Roman engineering achievements that enabled the spread of the Roman empire. Students will be able to note the intense realism of Roman sculpture, painting, and mosaics.

#### READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-republic/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-early-empire/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-nervan-antonines/>

#### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ancient-art-civilizations/etruscan/a/sarcophagus-of-the-spouses-rome>

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/middle-empire/v/the-pantheon-rome-c-125>

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/early-empire/v/colosseum-amphitheatrum-flavium-c-70-80-c-e-rome>

### **Week 6: Midterm**

#### **Continue Rome (Learning outcomes continue from above)**

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-decline-of-the-roman-empire/>

#### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/late-empire/a/arch-of-constantine>

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/late-empire/v/colossus-of-constantine>

### Week 7: Museum assignment distributed and discussed

<http://writingaboutart.org/pages/formalanalysis.html>

#### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/v/visual-analysis>

#### **Early Christian and Byzantine Art and Architecture; Romanesque Architecture**

Learning outcome: Students will be able to note the loss of naturalism that characterized art during the rise of Christianity. Students will gain an understanding of the shift in power in Europe, moving from Rome to Ravenna and Constantinople. The development of Church architecture and reasons for its form will be emphasized.

#### READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arthistory/chapter/early-jewish-and-christian-art/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-carolingians/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-romanesque-period/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/romanesque-architecture/>

#### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/medieval-world/early-christian1/a/early-christian-art-and-architecture-after-constantine>

<https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-america/medieval-europe-islamic-world/a/hagia-sophia-istanbul>

<https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-america/medieval-europe-islamic-world/v/justinian-and-his-attendants-6th-century-ravenna>

### Week 8: The Gothic Age and the Early Renaissance

**Gothic:** Students will be able to recognize the changed form of Christian church architecture under the influence of the technological developments of the Gothic age. Students will make connections among the increased focus on height, elaborate stained glass, and the cultural aims of the architects. Students will also become familiar with the traits of early vs. late Gothic sculpture and painting, and note a slight return of the naturalistic elements that the Byzantine period had abandoned.

READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arthistory/chapter/introduction-to-gothic-art/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/gothic-sculpture/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/gothic-painting/>

ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/florence-late-gothic/v/cimabue-s-santa-trinita-madonna-giotto-s-ognissanti-madonna>

**Early Renaissance:** Students will be able to clearly identify a strong move away from the stylizations that characterized the birth of Christian art. The concept of humanism will be emphasized, and students will also be able to recognize the return of classical forms to art. We will track these elements across painting, sculpture, and architecture. The codification of linear perspective will be an important cultural development we will analyze. Comparisons will be made to Northern Renaissance art, with a focus on differences in styles, themes, and symbols, which students will be able to differentiate.

READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arthistory/chapter/italy-in-the-gothic-period/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-italian-renaissance/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/renaissance-painting/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/giottos-arena-chapel/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/linear-perspective/>

ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/florence-late-gothic/a/giotto-arena-scrovegni-chapel>

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/brunelleschi-dome-of-the-cathedral-of-florence-1420-36>

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/a/masaccio-holy-trinity>

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/ghiberti-gates-paradise>

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/sculpture-architecture-florence/v/brunelleschi-ghiberti-sacrifice-of-isaac-competition-panels-1401-2>

### **Week 9: High Renaissance**

Students will identify the influence of the Early Renaissance artists on the subsequent generations of painters, sculptors, and architects, and recognize the distinct characteristics of artists such as Michelangelo, Raphael, and Leonardo da Vinci. The harmony and order of Renaissance painting and sculpture will be discerned in the ideals of architecture and city planning as well.

#### **READINGS AND VIDEOS:**

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-high-renaissance/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/michelangelo-introduced/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/sistine-chapel-ceiling/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/pieta/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/david/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/moses/>

### **Week 10: Take-home quiz distributed, in-class essay Continue High Renaissance**

<https://courses.lumenlearning.com/suny-arthistory2/chapter/sistine-chapel-last-judgment/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/school-of-athens/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/titian-venus-of-urbino/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/mannerism/>

#### **ADDITIONAL SUGGESTED READINGS:**

<https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-america/renaissance-art-europe-ap/a/leonardo-last-supper>

<https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/beginners-guide-northern-renaissance/a/an-introduction-to-the-northern-renaissance-in-the-fifteenth-century>

<https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice/late-renaissance-venice/a/titian-pastoral-concert>



## Week 11: Baroque through the 18<sup>th</sup> Century in Europe

Students will recognize the general characteristics of Baroque art. In Italy, the Baroque focus on energy and dynamism will be emphasized, and students will note how Baroque forms remain rooted in Renaissance realism but with important changes. Northern Baroque painting will focus on dramatic lighting and close detailing. The significance of the Reformation and Counter-Reformation will be connected to artistic forms. The late Baroque will yield a study of Rococo art, and students will note elaborate decoration and changed themes in art.

### READINGS AND VIDEOS:

<https://courses.lumenlearning.com/masteryart1/chapter/reading-1500-1600-end-of-the-renaissance-and-the-reformation/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/introduction-to-the-baroque/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/berninis-david/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/architecture-of-the-baroque-period/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/berninis-ecstasy-of-st-teresa/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/painting-of-the-baroque-period/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/caravaggios-calling-of-st-matthew/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/rubens-elevation-of-the-cross/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/rococo/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/fragonards-the-swing/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/louis-xiv-versailles/>

### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/baroque-italy/v/bernini-st-peter-s-piazza-1656-67>

<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/holland/a/rembrandt-the-anatomy-lesson-of-dr-tulp>

<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/holland/a/ruysch-flower-still-life>

**Week 12: Take-home quiz due**  
**18<sup>th</sup> -19<sup>th</sup> Century in Europe: The Enlightenment, Neoclassicism and Romanticism**

Our focus will then turn to Neoclassicism, and students will be able to explain the 18<sup>th</sup> century in terms of the Enlightenment, recognizing in art and architecture a return of classical linearity linked to secular ideals. Salon and academic art will inform our discussions, as will the importance of Le Grand Tour. A reaction against the academic style of Neoclassicism will lead to Romantic, painterly expression. Students will recognize a looser style of art linked to criticism of aristocratic authority.

READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arthistory/chapter/the-enlightenment/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/davids-oath-of-the-horatii/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/academic-art/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/davids-death-of-marat/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/davids-napoleon-crossing-the-alps/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/raft-of-the-medusa/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/scene-of-the-massacre-at-chios/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/understanding-delacroixs-painterly-techniques/>

ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-america/enlightenment-revolution/a/david-oath-of-the-horatii>

<https://www.khanacademy.org/humanities/monarchy-enlightenment/neoclassicism/a/neoclassicism-an-introduction>

<https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-france/a/romanticism-in-france>

**Week 13: Museum paper due**  
**Realism and Impressionism**

Students will recognize the main characteristics of Realism, including naturalistic painting but non-academic themes or linearity. The focus on social content and non-heroic figures will be a main topic of discussion. Realist art will be connected to the rise of the avant-garde in France and the shocking aspects of the art of the Salon des Refusés. Impressionist art will continue the

trend towards a rejection of academic rules, and students will recognize themes of modernization and modern life as the dynamic style of the painters is analyzed. Students will understand the link between the Impressionist capturing of a quickly passing moment and an apparently quick style of painting. Students will also be able to recognize the dramatic differences between a Renaissance understanding of naturalism and an Impressionist one.

#### READINGS AND VIDEOS:

<https://courses.lumenlearning.com/boundless-arthistory/chapter/realism/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/courbet-the-stone-breakers/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/manet-luncheon-on-the-grass-le-dejeuner-sur-lherbe/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/impressionism/>

<https://courses.lumenlearning.com/masteryart1/chapter/reading-impressionism/>

#### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/a/a-beginners-guide-to-realism>

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/v/courbet-a-burial-at-ornans>

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/a/manet-olympia>  
<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/a/a-beginners-guide-to-impressionism>

<https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/v/claude-monet-gare-st-lazare-1877>

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/v/renoir-moulin-de-la-galette-1876>

### **Week 14: Last Class; review for final**

#### **The Beginnings of Modernism: Post-Impressionism, Expressionism, Cubism, and the Birth of Abstraction**

Students will clearly identify the ways the Post-Impressionist artists rejected naturalism. While some focused on abstract color and others focused on rejecting the dynamism of impressionism, all the post-impressionists found ways to emphasize the flatness of the picture plane and the potentials of non-naturalistic representation, and students will be able to articulate these

developments. Students will also compare cubist understandings of space to the Renaissance use of perspective that characterized much of the history of western art, and the course will culminate in an introduction to modernist abstraction to see the complete rejection of tradition and history that characterizes modern art.

#### READINGS AND VIDEOS:

<https://courses.lumenlearning.com/masteryart1/chapter/reading-becoming-modern/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/manet-a-bar-at-the-folies-bergere/>

<https://courses.lumenlearning.com/boundless-arthistory/chapter/european-art-in-the-early-20th-century/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/picassos-early-works/>

<https://courses.lumenlearning.com/suny-arthistory2/chapter/picasso-les-demoiselles-davignon/>

#### ADDITIONAL SUGGESTED READINGS:

<https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/a/gauguin-where-do-we-come-from-what-are-we-where-are-we-going>

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/a/czanne-the-basket-of-apples>

<https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/a/van-gogh-the-starry-night>

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/v/georges-seurat-a-sunday-on-la-grande-jatte-1884-1884-86>

<https://www.khanacademy.org/humanities/art-1010/beginners-guide-20-21>

#### Learning outcomes for the course:

1. To become familiar with significant works of visual art in the western world, from the prehistoric period to the present day, and to understand the larger cultural, social, and historical context of the works studied.
2. To develop skills of formal, stylistic, and historical analysis of works of art, and to use them in written assignments as well as orally in class or in a museum setting.
3. To be able to discuss works of art using rigorous art historical vocabulary, explaining the appearance, significance, and history of artworks.

4. To be able to compare and contrast works of art from different time periods in order to identify artistic conventions, to explain the development of visual forms and meanings, to analyze visual elements, and to support arguments with well-developed evidence.

CUNY has a strict policy on Academic Integrity. The policy on plagiarism says the following:

Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

1. Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
2. Presenting another person's ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.
5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution.