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ARTH 100: Introductory Survey of Art

Vanessa Troiano

CUNY Queensborough Community College

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ARTH100 (WI): Introductory Survey of Art Online Spring 2021

Instructor: Vanessa Troiano

Course Section: H2

Email: vtroiano@qcc.cuny.edu

Please note: all email communication must be properly formatted with appropriate salutations, your full name, and course section; otherwise I may not be able to respond.

Office Hours:

By appointment. If you would like to meet with me, please email me to schedule a virtual meeting.

Course Description:

This is a foundational course in the History of Art, serving as an introduction to the study of art with a global perspective from pre-history to present day. Selected works of art from specific cultures and historical periods are examined in the context of the dominant thoughts, ideas and customs of the time. During the course, students will learn how to analyze art formally (based on visual clues) and contextually (based on historical and cultural clues). Students will also gain a knowledge of which artworks are considered most significant, and how to discuss them intelligently.

Course Goals:

While it would be wonderful if students decide to major in Art History after taking this course, that is not the expectation. Rather, this course strives to contribute to the development of a more well-rounded individual, who will apply the knowledge acquired in this class to self-fulfilling pursuits and the betterment of society. One hope is that students will obtain a better understanding of humans and our history by studying the works of art we have made, and, as a result, learn to appreciate the value of art to humanity. Another aim is to develop students' visual literacy, an important skill needed to interpret information from images in our media-saturated world.

Course Objectives and Outcomes:

By the end of this course, students will be able to identify and discuss important artworks and movements throughout history. They will know how to describe works of art formally and explain their significance contextually, and they will have acquired the vocabulary to do so. Students also will have produced thesis-driven essays that engage them with the course material and strengthen their writing abilities.

Course Organization:

This online course is designed for you to learn new content weekly at your own pace. You are encouraged to set a weekly schedule for when to log-in, review the lecture material, and contribute to the discussion. As per CUNY's academic policy, this course will consist of 15 weeks' worth of content and assessments. There will be 13 lecture modules with video

recordings and readings. In each of these modules, students will participate in the weekly discussion boards and complete short, multiple-choice quizzes to insure they have reviewed the lecture material. The modules open on Tuesdays, so all module-related assignments must be completed by midnight the Monday before the next Tuesday. Two weeks will be dedicated to the essay assessments. During these weeks, students can have one-on-one consultations with the instructor as they revise their essays for final submission. All writing assignments will be uploaded to TurnItIn on Blackboard, and feedback will be given digitally.

Assessment:

Your final grade will be calculated based on your responses to the assignments below. Note: You are welcome and encouraged to submit assignments before their due dates. However, late assignments will be penalized with a deduction of one grade step per day (e.g., an A- paper one day late will result in a B+ grade).

Assignment	Due Date	Grade %
Weekly discussion board participation	Every Monday by midnight	25%
Weekly Multiple-Choice Quizzes	Every Monday by midnight	10%
Midterm Essay Draft	March 12	7.5%
Midterm Essay Revision	March 26	25%
Final Essay Draft	May 7	7.5%
Final Essay Revision	May 21	25%

QCC Grading Scale:

Grade range	Grade Letter
96-100	A
90-95	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
Below 60	F

Writing Intensive Statement:

A requirement for students at Queensborough Community College is that at least two classes taken be designated as writing intensive (WI). The purpose is to facilitate and foster writing abilities at the college level. In this class, as in all WI sections, the following features are incorporated: (1) Students will spend time during the semester writing in the service of

learning. (2) A minimum of 10 pages of writing will be assigned. (3) The professor will respond to and return these 10 pages at least once so that students have an opportunity to revise the paper (or papers) before a final grade is given. (4) Writing will be discussed regularly in class. (5) Students' written work will be a significant part of the course grade. (6) At least one exam will have a written component.

Discussion Board and Class Participation

Weekly participation in the discussion board is mandatory and will make up 25% of your final grade. Participation will be assessed based on the thought and detail students put into their weekly posts, as well as their engagement with posts from their peers (see the rubric below). Students must post to the discussion board within the week of its related lecture material. Once the week has ended, that lecture's discussion board will close, and a new discussion board will open for the new week. Hence, students who do not post within the week of lecture material opening will not receive credit. To earn full credit, students must respond to posts made by their peers to enrich the class discussion and demonstrate engagement with the thoughts of others.

Criteria	Good	Fair	Poor	Total Points
Content	Worth: 3 points Student discusses at least one work of art mentioned in the lecture along with key vocabulary terms.	Worth: 2 points Student makes some effort to discuss art and/or relevant vocabulary.	Worth: 1 point Student makes little effort to discuss art in their post.	/3
Quality and Relevance	Worth: 4 points Posts are rich in content, demonstrating critical thinking and analysis, and are relevant to the topic. Strong and clear connections are made to the course material.	Worth: 3 points Ideas expressed in discussion posts are mostly substantive and relevant to topic with some original thought. Some connections are made to course material.	Worth: 2 points Posts are very basic statements with minimal or no insight expressed. Relevancy to course material is dubious or non-existent.	/4
Community Engagement	Worth: 3 points Responds significantly to posts from other classmates and generates questions for further discussion.	Worth: 2 points Responds thoughtfully to at least one post from another classmate.	Worth: 1 point Postings do little to move the discussion forward.	/3
Grand Total Points:				/10

CTAS: Center for Tutoring and Academic Support

QCC students can receive one-on-one tutoring live online all semester long for a number of courses as well as all writing assignments through Blackboard Collaborate. Students may also submit writing assignments to [TigerWrite](#) at any time. Students will receive a response with feedback from a writing tutor within 48 hours. CTAS has put together a collection of guides and resources to help you in your studies. Please visit its website:

<http://www3.qcc.cuny.edu/CTASWeb/cwc.aspx>.

QCC's Policy on Academic Integrity:

The faculty and administration of QCC support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy can be found at <https://www.qcc.cuny.edu/sco/academic-integrity.html>. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member must report the violation.

Plagiarism or cheating:

The penalties for cheating or plagiarism begin with failure of the particular assessment and may include disciplinary sanctions by the college. Plagiarism or cheating will therefore result in a failing ("0") grade on the exercise, and the possibility of further sanctions as determined in coordination with the Dean of Students. To help deter plagiarism, students will submit all written work via Blackboard via TurnItIn, which will identify any plagiarized content.

Copyright notice:

All lecture materials, including videos, PowerPoints, transcripts, and documents are protected under intellectual property law. It is prohibited to copy and distribute these materials publicly.

Services for Students with Disabilities:

In order to receive disability-related academic accommodations, students must first be registered with the Services for Students with Disabilities. Students who have a documented disability or suspect they may have a disability should contact the Office of the Services for Students with Disabilities via email (SSD@qcc.cuny.edu) or telephone (718-631-6257). If you have already registered with Student Disability Services, please provide your instructor with the course accommodation form and discuss your specific accommodation with her.

SCHEDULE OF LECTURES AND READINGS

Each new module will open on a Tuesday, as listed below. This means that all discussion boards posts and quizzes from the preceding module will close when a new one opens. Please make sure to complete all assignments by the Monday before a new module opens.

This course does not require a textbook. Rather, listed for each lecture are links that connect to readings and videos online. Much of the content comes from [Smarthistory](#), an art history learning platform founded by CUNY graduates and faculty, which now pairs with the [Khan Academy](#). [The Met's Heilbrunn Timeline of Art History](#), and [The Art Story](#) are also excellent online resources. If you wish to consult a textbook, I recommend [Gardner's Art through the Ages](#) (available through the library). While the internet contains a vast amount of information, and Wikipedia may be a good starting point for information, I encourage you to seek out more scholarly, art-specific resources.

Day of the Week	Lectures and Readings
February 2nd Tuesday	LECTURE 1: Introduction <i>Related Content:</i> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
February 9th Tuesday	LECTURE 2: Prehistoric and Near Eastern Art <i>Related Content:</i> <ul style="list-style-type: none"> • Venus of Willendorf • Cave Art: Complex Paintings from the Stone Age • Prehistoric Art of the Stone Age • The Neolithic revolution • Stonehenge • Standard of Ur • Ziggurat at Ur • Victory Stele of Naram-Sin
February 16th Tuesday	LECTURE 3: Ancient Egyptian Art <i>Related Content:</i> <ul style="list-style-type: none"> • Ancient Egypt, an introduction • Ancient Egyptian art • The Palette of King Narmer • The Great Pyramids of Giza • King Menkaure (Mycerinus) and queen • Seated Scribe • Temple of Amun-Re and the Hypostyle Hall, Karnak • Tutankhamun's tomb (innermost coffin and death mask)
February 23rd Tuesday	LECTURE 4: Buddhist Art in South Asia, China, & Japan <i>Related Content:</i> <ul style="list-style-type: none"> • Buddhism: an introduction • The Stupa • Images of Enlightenment • Seated Buddha • Four Buddhas at the American Museum of Natural History

Day of the Week	Lectures and Readings
February 2nd Tuesday	LECTURE 1: Introduction <i>Related Content:</i> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
March 2nd Tuesday	LECTURE 5: Prehistoric Aegean, Ancient Greek Art & Roman Sculpture <i>Related Content:</i> <ul style="list-style-type: none"> • Contrapposto • Marble statue of a kouros (New York Kouros) • Anavysos Kouros • Peplos Kore • Kritios Boy • Riace Warriors • Polykleitos, Doryphoros (Spear-Bearer) • The Parthenon, Athens • Alexander Mosaic from the House of the Faun, Pompeii • Nike (Winged Victory) of Samothrace • Veristic male portrait • Head of a Roman Patrician • Augustus of Primaporta
March 9th Tuesday	LECTURE 6: Roman Architecture, Late Antiquity, Byzantium, and Islamic Art <i>Related Content:</i> <ul style="list-style-type: none"> • Colosseum (Flavian Amphitheater), Rome • The Pantheon (Rome) • Basilica of Maxentius and Constantine • The Colossus of Constantine • Early Christian art and architecture after Constantine • Basilica of Santa Sabina, Rome • Hagia Sophia, Istanbul • San Vitale and the Justinian Mosaic • The Dome of the Rock (Qubbat al-Sakhra)

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February 2nd Tuesday	<u>LECTURE 1: Introduction</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
March 16th Tuesday	<u>LECTURE 7: Romanesque and Gothic Art</u> <i>Related Content:</i> <ul style="list-style-type: none"> • A beginner's guide to Romanesque art • Medieval churches: sources and forms • Pilgrimage routes and the cult of the relic • The Stavelot Triptych • The Crusades (1095–1291) • Last Judgment, Tympanum, Cathedral of St. Lazare, Autun (France) • Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis • Gothic Art
March 23rd - March 26th	<u>MIDTERM PERIOD:</u> This week you will work on your midterm essays. In lieu of a lecture, I will be available for video chat consultations. Please schedule in advance. Essays are due by midnight on Friday, March 26th.
March 30th	<u>NO CLASS:</u> Spring Break

Day of the Week	Lectures and Readings
February 2nd Tuesday	<u>LECTURE 1: Introduction</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
April 6th Tuesday	<u>LECTURE 8: Italian Renaissance Painting and Sculpture</u> <i>Readings:</i> <ul style="list-style-type: none"> • Cimabue and Giotto: Madonna and Child Enthroned • Giotto, Arena (Scrovegni) Chapel • How one-point linear perspective works • Donatello, David • Masaccio, The Tribute Money in the Brancacci Chapel • Leonardo, Last Supper • Leonardo, Mona Lisa • Michelangelo, Pietà • Michelangelo, David • Titian, Pastoral Concert • Titian, Venus of Urbino • Orsanmichele and Donatello's Saint Mark, Florence • Nanni di Banco, Four Crowned Saints

Day of the Week	Lectures and Readings
<p>February 2nd Tuesday</p>	<p>LECTURE 1: Introduction <i>Related Content:</i></p> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
<p>April 13th Tuesday</p>	<p>LECTURE 9: Italian Renaissance Architecture & Northern European Art <i>Related Content:</i></p> <ul style="list-style-type: none"> • Leon Battista Alberti, Sant'Andrea in Mantua • Filippo Brunelleschi, Dome of the Cathedral of Florence • Palladio, La Rotonda • Saint Peter's Basilica • An introduction to the Northern Renaissance in the fifteenth century • Limbourg brothers, Très Riches Heures du Duc de Berry • Workshop of Robert Campin, Annunciation Triptych (Merode Altarpiece) • Jan Van Eyck, The Ghent Altarpiece • Jan Van Eyck, The Arnolfini Portrait • An introduction to the Northern Renaissance in the sixteenth century • Albrecht Dürer, Self-portrait (1500) • Albrecht Dürer, Adam and Eve • Albrecht Dürer, Melencolia

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February 2nd Tuesday	<u>LECTURE 1: Introduction</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
April 20th Tuesday	<u>LECTURE 10: Baroque Art</u> <i>Related Content:</i> <ul style="list-style-type: none"> • The Protestant Reformation • Baroque art, an introduction and How to recognize Baroque art • Bernini: David, Ecstasy of Saint Teresa, St. Peter's Square • Francesco Borromini, San Carlo alle Quattro Fontane, Rome • Caravaggio: Calling of St. Matthew and Entombment • Artemisia Gentileschi, Judith Slaying Holofernes • Peter Paul Rubens, Elevation of the Cross • Rembrandt, The Anatomy Lesson of Dr. Tulp • Johannes Vermeer, Woman Holding a Balance • Velázquez: Water seller of Seville, Surrender of Breda, Las Meninas
April 27th Tuesday	<u>LECTURE 11: 18th Century Art</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Louis XIV and Versailles • A beginner's guide to Rococo art • Antoine Watteau, Pilgrimage to Cythera • Jean-Honoré Fragonard, The Swing • Jean-Baptiste Greuze, The Village Bride • The Age of Enlightenment, an introduction • Neoclassicism • Jacques-Louis David, Oath of the Horatii • Joseph Wright of Derby, A Philosopher Giving a Lecture at the Orrery

Day of the Week	Lectures and Readings
February 2nd Tuesday	<u>LECTURE 1: Introduction</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
May 4th Tuesday	<u>LECTURE 12: 19th Century Art</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Romanticism • Francisco Goya, The Sleep of Reason Produces Monsters • Eugène Delacroix, Liberty Leading the People • Constable and the English landscape • J. M. W. Turner, Slave Ship • Early Photography: Niépce, Talbot and Muybridge • Louis Daguerre, Paris Boulevard • The Salon and The Royal Academy in the Nineteenth Century • Nineteenth-Century French Realism • Gustave Courbet, The Stonebreakers • Becoming Modern, an introduction • Édouard Manet: Olympia and Le déjeuner sur l'herbe • Impressionism, an introduction • Looking east: how Japan inspired Monet, Van Gogh and other Western artists • Monet, The Gare Saint-Lazare • Vincent van Gogh, The Starry Night • Paul Cézanne: Basket of Apples and Mont Sainte-Victoire • Auguste Rodin, The Burghers of Calais

Day of the Week	Lectures and Readings
February 2nd Tuesday	<u>LECTURE 1: Introduction</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Why art matters (why look at art?) • What is art history and where is it going? • Ever wondered...why study art of the past? • How art can help you analyze • Introduction to art historical analysis • Must art be beautiful? • The Power to Look • Naturalism, realism, abstraction and idealization
May 11th Tuesday	<u>LECTURE 13: Modern and Contemporary Art</u> <i>Related Content:</i> <ul style="list-style-type: none"> • Fauvism • Inventing Cubism • Pablo Picasso: Gertrude Stein and Les Demoiselles d'Avignon • Georges Braque: Le Viaduc à L'Estaque and The Portuguese • Vasily Kandinsky, Improvisation 28 (second version) • Italian Futurism and "The Manifesto of Futurism" (1909) • Umberto Boccioni, Unique Forms of Continuity in Space • Marcel Duchamp, Fountain • Surrealism and "The First Manifesto of Surrealism" (1924) • Salvador Dalí, The Persistence of Memory • Abstract Expressionism, an introduction • Jackson Pollock and his Painting Techniques • Barnett Newman and His Painting Techniques • Pop Art and Andy Warhol, Campbell's Soup Cans • Minimalism and Donald Judd, Untitled • Conceptual Art • Performance Art: An Introduction
May 18th – 21st	<u>FINALS PERIOD:</u> This week you will revise your final essays. I will be available for video chat consultations. Please schedule in advance. Essays are due by midnight on Friday, May 21st.