ARH 2050
Introduction to the Principles and History of Art I
Spring 2013

University of Florida, College of Fine Arts, School of Art and Art History
Monday and Wednesday, 12:50-1:40pm, Little Hall (LIT) 109
Credit Hours: 3

Course Web Site: http://lss.at.ufl.edu (e-Learning in Sakai)

Dr. Elizabeth Ross
Email: elizross@ufl.edu
Walk-in Office Hours: Wednesday, 2-4pm
Office: Fine Arts C (FAC) 119

Please email Dr. Ross at the address above. Do not just email her through the e-Learning in Sakai system. If you use the e-Learning mail system, be sure to check the box that copies the message to her elizross@ufl.edu address. Otherwise, there may be a delay in her receiving your email.

Course Description:
This course surveys the art and architecture of Europe, the Mediterranean basin, and the Near East from prehistory through the medieval era, situating works in the cultural context of their creation and reception. Lectures and section meetings introduce students to key concepts and issues of the discipline of art history, such as the political and social dimensions of art, representation of the body, architectural space and siting, style, gender, narrative, iconography, appropriation and historical reference, monumentality, the role of the viewer, and abstraction and resistance to representation.

This course and its continuation, ARH 2051, are the gateways into the art history major/minor, designed to prepare students for further art history study. Many non-majors also take this course, and they are equally welcome.

Teaching Assistant, Leslie Todd
Email: ltodd1288@ufl.edu
Office Hours: Thursday, 1:55-3:50pm, Fine Arts D (FAD) 239
Section 0341, Thursday, 11:45am-12:35pm, FAC 116a
Section 0337, Thursday, 12:50-1:40pm, FAC 116a

Teaching Assistant, Maura Gleeson
Email: emgleeson@ufl.edu
Office Hours: TBA, FAD 239
Section 6129, Friday, 9:35-10:25am, FAC 116a
Section 6140, Friday, 10:40-11:30am, FAC 116a

Teaching Assistant, Julie Ayers
Email: jnayers@ufl.edu
Office Hours: TBA, FAD 239
Section 6122, Friday, 11:45am-12:35pm, FAC 116a
Section 6129, Friday, 12:50-1:40pm, FAC 116a

University Counseling Services/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575 (line open 24/7)
Web: http://www.counsel.ufl.edu

Alachua County Crisis Center
Phone: (352) 264-6789 (line open 24/7)
Course Objectives:
Provide an overview of the history of art from prehistory to circa 1300 CE in Europe, the Mediterranean Basin, and the Near East.

Introduce students to the concepts, issues, methods, and vocabulary of the discipline of art history.

Inform students about the variety of social, cultural, and economic contexts in which art was produced and used in order to explain how these contexts affected the objects’ form and function.

Heighten visual acuity and increase facility in analyzing works of art and architecture, as well as other aspects of the visual environment.

Course Policies:
Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays or extracurricular activities) that conflict with classes and due dates. If you do have any conflicts, please see your TA well in advance to clear your absence, schedule an extension, or discuss the possibility of a make-up text. Last minute extensions, make-up tests, and incomplete grades will be granted only for extreme, unforeseeable circumstances such as hospitalization or a death in the family.

No talking on cell phones, ringing or beeping, text messaging, Facebooking, tweeting, emailing, IMing, noisy or smelly eating, etc., during class. Students are expected to assist in maintaining a classroom environment that is conducive to learning. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.

Please check your UF email account regularly for course announcements or replies to any emails you send course instructors. We will email you through your UF email account. If your email box is full, our emails will be bounced back, and we will have no way to contact you. Please make sure to clean out your box to prevent this.

We will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to Dr. Ross when requesting accommodation.

Academic Honesty:
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links: Academic Honesty, https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx; Honor Code, http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php; and Student Conduct, http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php.

Cheating and plagiarism will be penalized and a report will be filed with the Student Conduct and Conflict Resolution office. For a more detailed discussion of what constitutes plagiarism, consult the UF Plagiarism Guide available at http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html and the document “Misuse of Sources” posted to the course web site. If you have any questions or concerns, please ask Dr. Ross. An online plagiarism checker service may be used to screen papers.

Grading Scale:

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<th>Letter Grade</th>
<th>% Equivalency</th>
<th>GPA Equivalency</th>
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<td>93 and above</td>
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<tr>
<td>A-</td>
<td>90 to 92</td>
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<td>B+</td>
<td>87 to 89</td>
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<td>B</td>
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<td>B-</td>
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Please note: A grade of C- (or below) will not count toward major requirements.

See the following web page for information on UF policies for using these letter grades to assign grade points: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx.

Course Requirements:
This course has a web site accessible through UF’s e-Learning in Sakai at http://lss.at.ufl.edu. This syllabus, class handouts, assignments, and images required for exams will be posted to the site.

Vocabulary quizzes — 6% of the final grade
In-class practice IDs and comparisons — 5% of the final grade
Take-home comparison — 14% of the final grade
Midterm Exam — 25% of the final grade
Final Exam — 35% of the final grade
Attendance and class participation — 15% of the final grade
“Misuse of Sources” quiz — Pass/Fail

There will be a Midterm Exam in class on Wednesday, February 27. The Final Exam will be Tuesday, April 30 from 10:00am-12:00pm in LIT 109. The exams will require (1) identification and discussion of images presented in class and in the reading and (2) essay responses to questions about themes developed in class and in the readings. You can find sample exam instructions at the end of this syllabus.

You will take two quizzes in section to practice the two types of exam questions where you write about images: “IDs” and “comparisons.” The practice ID quiz will be on Thursday/Friday, January 24/25, and the practice comparison quiz will be on Thursday/Friday, February 7/8. There will be two vocabulary quizzes given in section on Thursday/Friday, February 21/22 and April 18/19.

There will be a take-home comparison due in section on Thursday/Friday, March 28/29. This will be a 2- to 3-page (600- to 900-word) descriptive analysis of two works of art from class or in UF’s Harn Museum. Instructions will be distributed in section on Thursday/Friday, March 14/15.

In preparation for the paper, you will read a brief text: Gordon Harvey, “Misuse of Sources,” Chapter 3 of Writing with Sources, 2nd ed. (Indianapolis: Hackett, 2008), 22-29. You will then take a short online quiz. There is a link to the text on the <Desktop> of the course web site. Access the quiz through the <Tests & Quizzes> link at the left of the course web site. You should complete the online quiz by Thursday, March 14. You may take the quiz as many times as you need until you get all the questions right, but you must get all the questions right to pass the quiz. You will not receive a grade for the quiz, but you must pass the quiz to pass the course.

Attendance:
Prompt attendance is required at all classes. Repeated unexcused absences or habitual tardiness will result in a lowering of your attendance and class participation grade. Attendance will be taken at all section meetings and at many lectures.

Required Textbooks:


See the document called “Textbook Purchase Information” on the course web site for information about other versions of the Stokstad that you may use and for tips on finding used copies online.

The texts are also on reserve at the Architecture and Fine Arts Library.

**Students should complete the reading for each week before their section meeting.**
In the News and Recommended Links:
Throughout the syllabus are links to recent “In the News” stories from the last few years about works studied in the course. There are also “Recommended Links” to multimedia materials on the web that supplement the lectures, sections, and readings. You can also access these through the <In the News> and <Recommended Links> links on the <Desktop> of the course web site. These stories and materials are optional.

Many of the “In the News” stories come from the New York Times, which limits free access to ten articles per month. Through UF’s subscription to this newspaper, I have compiled a PDF of all the articles for you. It is available under the <In the News> link on the <Desktop> of the course web site. Unfortunately, the PDF cannot include pictures, and the articles have been ordered differently, starting with the most recently written.

A History of the World in 100 Objects:
The British Museum has one of the world’s great collection of antiquities and, therefore, many of the works seen in this course. In 2010, in conjunction with the BBC (the British version of PBS and NPR), they produced a series of 15-minute radio shows called “A History of the World in 100 Objects,” with each show giving an in-depth look at one object in the museum’s collection. These are available for free as podcasts. Some of the “Recommended Links” take you to web pages for objects in this series. You will find the podcast link in the upper right-hand corner of each web page. You can also download the podcasts for free from iTunes; just click here.

ARTstor QTVR:
UF subscribes to an online image database called ARTstor, which has begun to add Quicktime Virtual Reality (QTVR) files that give you a 360° view of buildings. In order to access ARTstor QTVRs, you need to be on a UF computer, or you need to be logged into the UF system through the UF Libraries’ web site or the UF VPN.

Below you will see “ARTstor QTVR” followed by the name of a building. Clicking on the name of the building will take you to a page in ARTstor with thumbnail(s). Click <QTVR> beneath each thumbnail. Clicking the thumbnail itself will open a still image, not the QTVR. Use your mouse to navigate within the QTVR.

I have also grouped all these links in a public folder in ARTstor called “Ross ARH 2050.” From the ARTstor home page, click <Find> at the top of the page and choose <Browse image groups> from the pull-down menu. Click on the plus (+) sign next to “Ross ARH 2050” to display the list of building’s with QTVR files. Click on the name of a building.

WEEK 1
January 7—Is There an Art History of Prehistory?
January 9—The First Cities in Ancient Iraq
January 10/11—Section topic: Introduction

Recommended Link: A History of the World in 100 Objects: #12 Standard of Ur (British Museum)

WEEK 2
January 14—The Assyrians and their Palaces
January 16—The Royal Afterlife in Old Kingdom Egypt
January 17/18—Section topic: Art and Politics

Recommended Link: 3D Reconstruction of throne room of Assurnasirpal II (Dalton School)
A History of the World in 100 Objects: #21 Lachish Reliefs (British Museum)
WEEK 3
January 21—No Class (Martin Luther King Jr.’s Birthday)
January 23—Continuity and Change in Egypt’s Middle and New Kingdoms
January 24/25—Quiz #1: Practice ID
   Section topic: The Body
Recommended Link: A Closer Look at the Seated Scribe (Louvre Museum)

WEEK 4
January 28—Egypt’s New Kingdom Temples
January 30—Art of the Ancient Aegean
January 31/February 1—Section topic: Style
Recommended Link: Digital Karnak: Animations of the Temple Model (UCLA)
   A History of the World in 100 Objects: #18 Minoan Bull Leaper (British Museum)

WEEK 5
February 4—(Vase) Painting in Archaic and Classical Greece
February 6—Sculpture in Archaic and Classical Greece
February 7/8—Quiz #2: Practice comparison
   Section topic: Elements of Classical Architecture

WEEK 6
February 11—Athens and the Acropolis
February 13—Alexander the Great and Hellenistic Art
February 14/15—Section topic: Art and Society
Reading: Woodford, *The Parthenon*.
Recommended Links: Egyptian blue on Parthenon (British Museum)
   A Closer Look at the Nike of Samothrace (Louvre Museum)
   3D approach to Nike of Samothrace (Emory U)
   A History of the World in 100 Objects: #31 Coin with Head of Alexander (British Museum)

WEEK 7
February 18—The Etruscans, the Roman Republic, and the Age of Augustus
February 20—The Roman Villa and its Painting
February 21/22—Midterm Review
   Quiz #3: Classical architecture vocabulary
Reading: Stokstad *Ancient*, from Chapter 6, “Etruscan and Roman Art,” p. 158-203.
Recommended Links: Ara Pacis Augustae (Reed College)
A History of the World in 100 Objects: #35 Head of Augustus (British Museum)


WEEK 8
February 25—Imperial Rome
February 27—**Midterm Exam**
February 28/March 1— No Section (replaced by optional Final Exam review section on April 26/27)
No Reading

Blue books will be provided at the exam.

ARTstor QTVR: Pantheon

Recommended Links: Rome Reborn 2.2: A Tour of Ancient Rome in 320 CE (UCLA)
Arch of Titus Digital Restoration Project (Yeshiva U)

WEEK 9
March 4 and 6—No Class (Spring Break)
March 7/8—No Section (Spring Break)
No Reading

WEEK 10
March 11—Jewish and Early Christian Art in the Roman Empire
March 13—The Age of Justinian
March 14/15—“Misuse of Sources” quiz completed online by today
Midterm Exam returned in class
Instructions for take-home comparison distributed in class


Recommended Link: A History of the World in 100 Objects: #44 Hinton St. Mary Mosaic (British Museum)

ARTstor QTVR: Basilica of Maxentius and Constantine, Sant’Apollinare in Classe, and San Vitale

WEEK 11
March 18—Icon and Iconoclasm in New Rome
March 20—The Rise of Islam
March 21/22—Section topic: Elements of Medieval Architecture

Reading: Stokstad Medieval, Chapter 8, “Islamic Art, p. 260-289.

Recommended Link: A History of the World in 100 Objects: #67 Icon—Triumph of Orthodoxy (British Museum)

ARTstor QTVR: Suleyman Mosque and Rustem Pasha Mosque


WEEK 12
March 25—The Three Religions in Jerusalem
March 27—Al-Andalus and the Islamic Mediterranean
March 28/29—**Take-home comparison due in class**
Section topic: Monumentality

No Reading

Recommended Links: Alhambra QTVR (Columbia U)—Court of the Lions and Hall of the Two Sisters
“Recreating Solomon’s Temple” (PBS video)

WEEK 13
April 1—(The People Formerly Known as) Barbarians and their Books
April 3—Another New Rome: Charlemagne
April 4/5—Section topic: The Arts of the Book

Recommended Links: How Parchment is Made (BBC video)
Turning the Pages of the Lindisfarne Gospels (British Library)
A History of the World in 100 Objects: #47 Sutton Hoo Helmet (British Museum)

WEEK 14
April 8—Romanesque Pilgrimage Churches and Monasteries
April 10—Iconography and Narrative in the Romanesque
April 11/12—Section topic: Form and Function; Historical Reference

Recommended Link: Moissac QTVR, Church of Saint-Pierre
Animated Bayeux Tapestry
ARTstor QTVR: Abbey of Fontenay

In the News: Douglas Dalby, “Relic of a Saint is Stolen from a Dublin Cathedral,” New York Times, 7 March 2012.

WEEK 15
April 15—Stone Skeletons and Stained Glass: The Gothic Cathedral
April 17—New Jerusalems in Gothic Paris
April 18/19—Quiz #4: Christian and Islamic architecture vocabulary
Section Topic: The Meaning of Materials
Reading: Stokstad Medieval, Chapter 16, “Gothic Art of the Twelfth and Thirteenth Centuries,” p. 490-527.

Recommended Links: Physics of Stone Arches interactive game (PBS)
A History of the World in 100 Objects: #66 Holy Thorn Reliquary (British Museum)
ARTstor QTVR: Chartres Cathedral, Sainte-Chapelle, and Abbey Church of Saint-Denis

WEEK 16
April 22—The Spiritual Example of Saint Francis
April 24—Courts and Communes in the Fourteenth Century
April 25/26—Final Exam Review (attendance optional)
Leslie’s sections, 0337 and 0341, Thursday, 11:45am-1:40pm
Maura’s sections, 6129 and 6140, Friday, 9:35-11:30am
Julie’s sections, 6122 and 6129, Friday, 11:45am-1:40pm

ARTstor QTVR: Church of San Francesco

**FINAL EXAM**
Tuesday, April 30, 10:00am-12:00pm in LIT 109
Blue books will be provided at the exam.
**What are the exams going to be like?**

For Parts I and II, images will be projected onto the screen at the front of the exam room. As in lecture, there will be no text on the screen with the images. You will have to identify the images and write about them. Works that may be tested in these parts of an exam are marked with an asterisk (*) on the slide list given out with each lecture. About a week before each exam, a master slide list of all the testable images will be posted to the course web for you to view, print out, and study. You need to memorize the information to identify each image as given on the slide list, but you will also need to associate concepts and information from class and the reading with each one.

Many of you will not have taken an exam with this type of “slide question” before. Therefore, there will be two quizzes in section to let you practice this type of question, so they will be familiar by the time we get to the Midterm Exam. On Thursday/Friday, January 24/25, you will take a quiz with the type of question in Part I, “Single Slide IDs.” On Thursday/Friday, February 7/8, you will take a quiz with the type of question in Part II, “Slide Comparisons.”

**Sample Exam Instructions**

Answer all questions using complete sentences, not bullet points. Draw upon information and concepts presented in lectures and readings, as relevant.

**Part I – Single Slide IDs, 4 minutes each**

Identify the slide with the information provided on the slide list: maker (if known), title, date, and place where made. Write a brief essay about the most important aspects of the image.

**Part II – Slide Comparisons, 10 minutes each**

Identify each slide with the information provided on the slide list: maker (if known), title, date, and place where made. Write an essay in which you compare and contrast the slides. Remember to write an integrated discussion of the images; do not analyze them in isolation from one another.

**Part III – Essay(s), 15-30 minutes each**

Choose ONE of the following questions and write an essay in which you incorporate materials from lecture and course readings, as they apply. Before writing, you may want to take a few minutes to outline the major points of your essay.

**Exam Study Tips**

1. Go through the slide list and for each slide ask yourself:
   - What is shown here?
   - Why is it important or interesting?
   - What course themes does it address?
   - What was the function of this work?
   - What are its most striking visual qualities?
   - How does the work involve the viewer?
   - How does the work relate to its site?
   - What symbolism or iconography is shown in the work?
   - What were the political, religious, social, or cultural meanings of the different elements of the work?
   - What other cultural or historical context helps us understand the meaning of this work?

   If the slide were presented as an ID question, what would you say? Pull material from your class notes and textbook.

2. You can use the slides to help you study the larger course themes addressed in the comparisons and essays. Group slides by culture and ask how the works each elucidate different aspects of that culture’s history, religion, and aesthetics. Make a list of course themes (start with the section topics), and then ask, “Which slides address this theme?” Group slides from different periods and cultures that share the same function, iconography, theme, etc.—for example, slides of sacred spaces, royal spaces or persons, works that negotiate the afterlife, or works that demonstrate technological innovation or achievement. Within these groups, would any pairs of slides make good comparisons? Could you construct an essay around any of these groups of slides?

3. Memorize the identifying info for each slide on the exam slide list.