UNIVERSITY COLLEGE OF THE FRASER VALLEY

COURSE INFORMATION

DISCIPLINE/DEPARTMENT: Visual Arts **IMPLEMENTATION DATE**: Fall 1977

Revised: May 1995

Art History 101	History of Western Art to 1600	3
SUBJECT/NUMBER OF COURSE	**DESCRIPTIVE TITLE**	**UCFV CREDITS**

CALENDAR DESCRIPTION: Art is an integral part of the society that produces it. This introduction to art history is designed to foster knowledge, understanding and an appreciation of art and architecture from prehistoric cave painting to the Italian renaissance. Gallery visits supplement classroom experience.

RATIONALE:

COURSE PREREQUISITES: None

COURSE COREQUISITES: None

HOURS PER TERM FOR EACH STUDENT	**Lecture**	**45**	**hrs**	**Student Directed Learning**	**hrs**
	Laboratory		**hrs**	**Other - specify:**	
	Seminar		**hrs**		
	Field Experience		**hrs**	_____	**hrs**
				TOTAL 45	**HRS**

MAXIMUM ENROLMENT: 35

Is transfer credit requested? ■ **Yes** ☐ **No**

AUTHORIZATION SIGNATURES:

Course Designer(s): R. Wallace, Ph.D. **Chairperson**: J.D. Tunstall, Ph.D.
Curriculum Committee

Department Head: P. Herman **Dean**: J.D. Tunstall, Ph.D.

PAC: Approval in Principle _____ **PAC: Implementation**: May 1999
(Date) **(Date)**

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AH 101
NAME & NUMBER OF COURSE

SYNONYMOUS COURSES:

(a) replaces N/A
(course #)

(b) cannot take N/A for further credit
(course #)

SUPPLIES/MATERIALS:

TEXTBOOKS, REFERENCES, MATERIALS (List reading resources elsewhere)

de la Croix, Tansey & Kirkpatrick, Gardner's Art Through the Ages (9th ed.)
A Guide to Writing Essays in Art History (photocopy on reserve)

Recommended: Murray, A Dictionary of Art and Artists (reserve)
Barnet, A Short Guide to Writing about Art (reserve)
Furberg & Hopkins, College Style Sheet (reserve)

OBJECTIVES:

To free "works of art" from their artificial mystery and try to make them more accessible through an understanding of the traditions of painting, sculpture, and architecture and how these traditions were part of the social, political and religious world around them. Because art is a product of time, place and perception, we will try to get some sense of the role that these images played in the world for which they were created; by doing so we will come to better understand the place of art and images in our own world.

METHODS:

Lectures; discussions of current issues; visits to exhibitions and galleries.

STUDENT EVALUATION PROCEDURE:

Short Assignment	10%
Midterm examination	15%
Take-home	15%
Essay (2,000)	30%
Final examination	25%
Participation	5%

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COURSE CONTENT

1. Introduction: Art and Art History
   What is Art History? What are some of the underlying assumptions of Art and History? Why might we study art? What does art do?
   Reading: Gardner, Introduction

2. Primitive (?) Art: Myth, Magic & Images
   Reading: Gardner, Chapter 1: "The Birth of Art"

3. Mesopotamian Art: Images of Power
   Reading: Gardner, Chapter 2: "The Ancient Near East"

4. Egyptian Art: Images of Eternity
   Reading: Gardner, Chapter 3: "The Art of Egypt"

5. Greek Art I: Crete and Mycenae
   Reading: Gardner, Chapter 4: "The Aegean" and Chapter 5: "The Art of Greece" (to p.166)

6. Greek Art II: "The Glory that was Greece"
   Reading: Gardner, Chapter 5: "The Art of Greece" (to end)

7. Roman Art: "The Grandeur that was Rome"
   Reading: Gardner, Chapter 6: "Etruscan and Roman Art"

8. Review session, midterm and take-home.

9. Early Christian & Byzantine: Transcendent Style
   Reading: Gardner, Chapter 7: "Early Christian & Byzantine" (to 298), Chapter 8: "Early Medieval Art"

10. Romanesque & Gothic: Architecture and Theology
    Reading: Gardner, Chapter 9: "Romanesque Art" and Chapter 10: "Gothic Art" (to 406)

11. Late Gothic/Early Renaissance: Rebirth of Illusion
    Reading: Gardner, Chapter 15: "The Proto-Renaissance in Italy" and Chapter 16: "15th Century Italian Art" (to 608)

12. Renaissance: Quattrocento Italy
    Reading: Gardner, Chapter 16: "15th Century Italian Art" (to end)

13. The High Renaissance
    Reading: Gardner, Chapter 17: "16th Century Italian Art" (to 667)

14. Late Renaissance & Mannerism
    Reading: Gardner, Chapter 17: "16th Century Italian Art" (to end)