

**San José State University**  
**Department of Art and Art History**  
**History of Art 70A: Prehistoric to Medieval (Section 1), Spring, 2017**

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<b>Office Hours:</b>	Monday, 12-1 and Wednesday, 9:30-10:30 or by appointment
<b>Class Days/Time:</b>	MW 4:30-5:45
<b>Classroom:</b>	Art 133
<b>GE/SJSU Studies Category:</b>	Fulfills Core GE Area C1
<b>Department Office:</b>	Art 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Course Description:** This course provides an introduction to the arts and architecture of Europe and the Mediterranean world from prehistoric times to the Middle Ages. Throughout the course we will approach objects and monuments from as many viewpoints as possible, within the limits of a survey, paying attention to the roles and functions of art in human culture, and to the ways that art articulates and gives shape to human existence. We will also work on sharpening observational skills and on developing a vocabulary to talk about art and architecture with increasing precision and confidence. We will work hard on understanding how visual objects work and how to analyze with close and patient attention and then to write about them.

**Course Learning Outcomes:**

Upon successful completion of this course, students will be able to (*will make progress toward a lifetime goal*):

- recognize how significant works illuminate enduring human concerns
- respond to such works by writing both research-based critical analyses and personal responses (Paper 1 and 2)
- write (more) clearly and effectively (Paper 1 and 2)
- discuss characteristics and concerns typical or distinctive of art from various historical periods using a more precise and sophisticated vocabulary. (Papers, exams)
- articulate a basic understanding of ways that works of art function, and of ways that art shapes human society and is shaped by historical and cultural conditions. (Papers, exams)

- feel more at home in an art museum as a more knowledgeable and thoughtful observer of art. (Paper 2)

As in any university course, Art History 70A does not *give* you these competencies but creates an opportunity for you to work toward achieving them. The university is not a business and you are not simply buying content. You must work hard to learn and develop your skills. Let me know if you need help.

### **GE/SJSU Studies Learning Outcomes (LO)**

Upon successful completion of this course, students will have improved their ability to:

(LO1) Recognize aesthetic qualities and processes that characterize works of the human intellect and imagination.

(LO2) Respond to works of art both analytically and affectively in writing and class discussions (this last part is not easy in a large class, but we will occasionally take time for discussion).

(LO3) Write clearly and effectively.

(LO4) Experience significant works of art in the classroom and museums.

(LO5) Understand the historical and cultural contexts in which specific works of art were created.

(LO6) Recognize the accomplishments of and issues related to women and diverse cultures as reflected in the works of art.

### **Required Text**

Marilyn Stokstad and Michael Cothren, *Art History*, Vol. 1, 5th Edition, Pearson/Prentice Hall (2014). This is available at the Spartan Bookstore. I ordered the loose leaf version because it is cheaper, but of course you can look for a bound version. Earlier editions can be used, though you will have to check for differences, for example in page numbers. You can also rent the text or look for a used copy. I am very bothered by the high price of textbooks!

You will need to use the [Course Website](#) often. Click on course web pages at the left of the screen and then on our course; the user name is arth and I will give you the password on the first day of class. Slide lists and images will also be posted on this website.

### **Library Liaison**

Our Library Liaison is Rebecca Kohn. She can be reached by email at:

[\*\(rebecca.kohn@sjsu.edu\)\*](mailto:rebecca.kohn@sjsu.edu)

*Website:* <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

### **Course Assignments and Grading Policy**

Written work for the course will include two short papers (50%); personal vocabulary lists with definitions you will keep as you read each chapter; several in-class exercises; 3

quizzes (all of these combined will be worth 30%); and a final exam (20%). The papers will focus on skills of visual analysis. One of them will be based on images in the book and the other will require you to travel to a regional museum, either the Cantor Center for the Visual Arts at Stanford or the Legion of Honor in San Francisco. The papers, quizzes and exams are all designed to direct your learning to the Student Learning Outcomes 1-6.

There is no extra credit unless attendance at some event would be pertinent to our work. If so, that will be announced when the opportunity arises. Papers must be turned in on time, but if for some reason you are unable to do so, I must receive an email from you, by the time the paper is due, saying that the paper will have to be late. If you do not notify me, I will have to deduct points--2 points for each day the paper is late.

**Guidelines for vocabulary work:**

As you read each chapter in the textbook, I want you to locate at least 15 words per chapter that you do not know (or don't really know) that seem important to have in your vocabulary in order to fully grasp what you read. I do **not** mean foreign words—those are defined right in the text—and I **do not** mean the “art history” words that are bolded in the text and thus in the glossary—we'll be working on those together. Also, do not include proper nouns (names of people, cities, etc). What I am looking for is a personal vocabulary list of words. Keep a running list, with definitions, of course, and I will ask for them periodically. The definition should be in the same part of speech (thus if you look up a word in its adjectival form, choose the adjectival definition). If there are several definitions in the dictionary, choose the one that best seems to fit the context of what you read. If the definition includes another form of the same word—be sure to define that word, too: for example, *penitential* means expressing penitence—be sure to define penitence, too. Again: **I will not give credit for lists that are composed of foreign words or words that are bolded in the text.**

Please make this a **hand-written** list. Don't worry about your handwriting quality. I am quite good at reading student writing. I am convinced that handwriting gives you another means of learning (and sidesteps the temptation to cut and paste which tends to cause students to sidestep the whole learning process).

**Rubric for grading papers:**

Papers will be assigned number grades based on the following criteria:

- (1-10 points) Paper conveys a good, university-level understanding and analysis of the chosen work of art.
- (1-10 points) Ideas are well-supported with specific references to the work of art you are discussing.
- (1-10 points) Paper is well structured (intro, conclusion, good paragraphs) and has a clear thesis.
- (1-10 points) Grammar and English mechanics are correct.
- (1-10 points) All required parts included and paper meets professional standards: spell-checked and copy-edited (see checklist in the assignment).

Please follow the link below and read the university policy on Academic Integrity and know that I will not tolerate plagiarized papers. The assignments do not require research, but **if** you choose to do some research, you must be careful to avoid using any sentences or phrases from your sources and you must include a **bibliography** of any sources you cite, including museum wall texts. I am quite practiced at analyzing student writing and will accept no plagiarism. **A paper that contains any plagiarized passages will be given 0 points.**

### **Classroom Protocol**

The citizens of the State of California subsidize your education at a level that is higher than you probably realize. You owe it not only to yourself, but also to them to attend **every** class and make the most of it. I shouldn't have to put in writing that you are expected to be on time with your cell phone turned off and put away. That is simply mature behavior expected of any college student. If an emergency situation makes it necessary for you to make or receive a call during class time, you must inform me *before* class.

Laptops present a new set of issues in the classroom. I would advise you not to use yours in class--they can be distracting to you, and those shiny, lighted, moving screens are a big distraction and visual annoyance to other students. If you must use a laptop for note-taking, I ask that you let me know and email your notes to me, so I can see that you are indeed using the machine for that purpose. This is a new requirement on my part because the use of screens seems increasingly to distract students.

### **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## Art History 70A/ Prehistoric to Medieval, Spring 2017, Course Schedule

Subject to change as necessary. Any significant changes (that is, changes in due dates) will be announced in class and by email, but exams will always be based on where we actually are in class and not on the ideal progress of the schedule. This is a vast sweep of history and we are likely to get behind the schedule.

	Date	Topics, Readings, Assignments, Deadlines
1	January 30 February 1	Introduction: Familiarize yourself with the textbook and its resources. Read the introduction to the text. Prehistoric Art and Architecture: Begin reading Stokstad, Chapter 1
2	February 6 February 8	Prehistoric Art and Architecture Ancient Near East: Begin reading Stokstad, Chapter 2
3	February 13 February 15	Ancient Near East <b>Quiz, February 15</b>
4	February 20 February 22	Ancient Egypt: Begin reading Stokstad, Chapter 3
5	February 27 March 1	Art of the Ancient Aegean: Begin reading Stokstad, Chapter 4 <b>First Paper Due, March 1</b>
6	March 6 March 8	Art of Ancient Greece: Begin reading Stokstad, Chapter 5
7	March 13 March 15	Ancient Greece (continued) Etruscan and Roman Art: Begin reading Stokstad, Chapter 6
8	March 20 March 22	<b>Midterm Essay Exam, March 22</b>
		<b>Spring Break: March 27-31</b>
9	April 3 April 5	Jewish and Early Christian Art: Begin reading Stokstad, Chapter 7
10	April 10 April 12	<b>Quiz, April 12</b>
11	April 13 April 15	Byzantine Art: Begin reading Stokstad, Chapter 8
12	April 17 April 19	Islamic Art: Begin reading Stokstad, Chapter 9
13	April 24 April 26	Early Medieval Art: Begin reading Stokstad, Chapter 15 <b>Quiz, April 24</b>
14	May 1 May 3	Romanesque Art: Begin reading Stokstad, Chapter 16
15	May 8	Gothic Art: Begin reading Stokstad, Chapter 17

<b>Exam</b>	May 10 May 15	<b>Museum Paper Due, May 10</b>  <b>Final Exam: Tuesday, May 23, 2:45-5:00</b>
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