Caves to Cathedrals to Contemporary Art: An Art History Survey for Graduate Students  
Summer Session 2010  
HUM 5984-001  
Prof. Margaret L. Woodhull  

Meeting Time: M-Th, 8:30AM-12:00PM  
Course Duration: June 7-25, 2010  
Room: Plaza M104  
Websites: CUonline Blackboard  
http://blackboard.cuonline.edu and  
My website: http://woodhull.net  

Office: CU Modular-01  
Office Hours: Mon. and Wed. 1:00-2:00pm  
and by appointment  
Contact Information:  
Margaret.woodhull@ucdenver.edu  
Ph.: 303-352-3926  

I. COURSE INTRODUCTION:  

COURSE DESCRIPTION AND OBJECTIVES: This course takes an interdisciplinary approach to studying the traditional art history survey by engaging the cultural, philosophical, and literary contexts for major artistic monuments across time and predominately from the Western tradition. The course will proceed chronologically from the ancient Mediterranean and arrive in the early Modern period. Because of the compressed schedule of the course, we will approach each class in a case-study fashion by taking a select few, characteristic monuments of a given art historical era and trace their artistic, cultural, and historical genealogy. In addition, because this is an upper-division and/or graduate-level course, group work will focus on historiographic issues in art history to bring conceptual depth to the experience. For example, we might open class by looking at a painting by Jackson Pollock and attempt to understand it by looking at the origins of modernist painting in post-Renaissance Europe while explore what qualifies the term modern.  

REQUIRED TEXTS:  

• Janson, H.W., Davies, P., et al. Janson’s A Short History of Art, 7th edition, Prentice Hall, 2005 OR Janson, H.W., Davies, P., et al. Janson’s Basic History of Western Art (2008). This book will be our main reader, but we will read selectively from it in order to focus on the monuments under consideration.  

• Barnet, Sylvan. A Short Guide to Writing about Art. 7th edition or higher. I have not ordered this for the bookstore be the most recent edition (10th) is $45. You can find an earlier edition online for much less. I recommend the 7th edition for our class purposes and use its pagination in the syllabus. It runs about $15 used via Amazon.com.  

• Occasionally we may have supplemental materials related to the monuments we study. These are available on the course Blackboard (Bb) site under the “Course Readings” link at http://blackboard.cuonline.edu/webapps/portal/frameset.jsp  

USEFUL WEB RESOURCES:  

• Art History Resources on the Web http://witcombe.sbc.edu/ARTLinks.html (one of the oldest and most comprehensive collections of web resources for art historians)
II. COURSE PROCEDURES:

ATTENDANCE AND PARTICIPATION: Because this is an upper-division and/or graduate-level course, discussion of assigned readings is key to a full and enriching experience for all participants. Please read carefully and thoughtfully all assigned texts and be prepared to discuss in class. Non-participation in class will impair your final grade (see grading below). For tips on close reading for art historians see my handout available on Blackboard under “Course Documents”.

Likewise, because this is an upper-division and/or graduate-level course and because it is so compressed, attendance is required. Please be prompt. Avoid arriving late. More than one unexcused absence--e.g., non-medical or emergency related--will incur a letter-grade drop in your final average. What constitutes a valid emergency is at the discretion of the instructor. Students who miss more than one class should withdraw from the course. It is the responsibility of the student to withdraw according to university rules. Please read all materials and complete all assignments each week in order to participate in class. In order to pass the course students must complete all assignments with a passing grade.

Out of courtesy to all participating in this seminar, please turn off beepers and cell phones and put them away during class. Adherence to the Student Conduct Code is expected.

CLASS ASSIGNMENTS AND GRADING:

Students have the potential to make 600 points total on all assignments. Assignments are due on the day they are listed in the syllabus. Because of the compressed nature of the class, I will NOT accept late assignments. If a student fails to submit an assignment s/he will receive a zero on it.

All written work for the course should be appropriately formatted with correct end-, foot-, or internal citation notes using the citation styles recommended in any standard writing guide, such as Kate Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations* (Univ. of Chicago Press, 7th edition or later). They should contain no grammatical errors and should be clearly written.

I will provide grading, writing and participation rubrics on the first day of class. These are available in advance on the course Blackboard shell under “Course Documents.” Final grades are based on three major areas of performance: writing assignments; weekly exams; and class participation. The assignments and participation are weighted in the following ways:

- **Papers:** One short paper will be due weekly. These will focus on developing art historical writing practices. Instructions for each paper will be provided on the first day of class and will also be available on Bb. Together they comprise 40% of the final grade.
  - Short Paper 1: Formal Analysis Essay, 500-600 words; 100 points and 10% of the
final grade
  o Short Paper 2: Comparison Essay, 500-600 words; 100 points and 10%
  o Short Paper 3: Critical Analysis, 1000 words; 100 points and 20%

- Exams: Three (3) exams, worth 100 points each; these comprise 30% of the final grade. The exams will be taken on Bb and must be completed by midnight the day on which they are listed.

- Participation: Includes student presentations and summaries of assigned materials; daily participation in discussions; and raising provocative questions about the class readings and materials we encounter: 100 points and 30% of the final grade.

COURSE COMMUNICATION: If necessary, I may communicate with students via email in between classes. Each CU student is provided a university email account. I consider this email to be the official email contact for class communication purposes. Please check it regularly so you do not miss contact and important class information. You are responsible for any messages, including assignments and schedule changes, I send you via email or announce in class. You also may email me, visit me during office hours, or make an appointment to see me outside of office hours if you cannot make them.

CLAS INCOMPLETE POLICY:

The faculty in the College of Liberal Arts and Sciences passed the following policy relating to the awarding of incomplete grades. This CLAS policy is consistent with the UCDHSC campus policy. Incomplete grades (I) are NOT granted for low academic performance. To be eligible for an incomplete grade, students MUST:

- Successfully complete a minimum of 75% of the course
- Have special circumstances beyond their control that preclude them from attending class and completing graded assignments
- Make arrangements to complete missing assignments with the original instructor. Verification of special circumstances is required

STUDENTS WITH DISABILITIES: Any student with a disability requiring accommodations in this course is encouraged to contact me after class or during office hours. Additionally, students should contact UCD disability support services.

PLAGIARISM POLICY: I observe the following definition of plagiarism: “The act of appropriating the literary composition of another author, or excerpts, ideas, or passages therefrom, and passing the material off as one's own creation” (as stated at: http://ucblibraries.colorado.edu/about/glossary.htm). If a student is caught plagiarising, he or she will fail the course.

CLASS SCHEDULE: The following is a tentative schedule of weekly readings, discussion topics, and lectures, subject to change at the discretion of the professor. Please note, readings and assignments are due on the date for which they are listed. The class format will typically
include a review of the previous day’s material presented by a member of the class; lectures in 40-45 minute increments delivered by me, broken up with student presentations of special topics, detailed in the syllabus, group discussions, and two 10-15 minute breaks.

**Students must observe the CLAS Key Registration and Academic Deadlines and Policies for the Summer Session.**

<table>
<thead>
<tr>
<th>CLASS MEETING DATE</th>
<th>CLASS FORMAT</th>
<th>READINGS AND ASSIGNMENT S DUE</th>
<th>CASE STUDY MONUMENTS</th>
<th>CLASS PRESENTATION SCHEDULE</th>
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<tr>
<td><strong>JUNE 7, MONDAY:</strong></td>
<td>Lecture: Introductory concepts and ideas; origins of a discipline; art in caves; art of Mesopotamia; art of Egypt. <strong>Group Discussion themes:</strong> discussion of colonialism and archaeology; close looking and engaging formalist criticism of monuments</td>
<td>Reading: Janson’s 7E, pp. 2-59; Janson’s 8E, 2-63; Due: 3 questions provoked by the readings for today</td>
<td>Prehistoric Cave Paintings: Chauvet and Lascaux Caves</td>
<td><strong>Side Bar Topics:</strong> Prehistoric Cave Paintings: Chauvet and Lascaux Caves Ancient Mesopotamia: Royal Standard and Great Ziggurat of Ur; Stele of Naram-Sin; Istar Gate Egypt: Pyramids, Sphinx, and Funerary Temple of Hatshepsut; Akenaten and Nefertiti</td>
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<td><strong>JUNE 8, TUESDAY:</strong></td>
<td>Review: Major concepts and monuments from previous day Lecture:</td>
<td>Reading: Janson’s 7E, pp. 60-103, Janson’s 8E, pp. 64-113</td>
<td>Bronze Age Greece: Knossos; Mycaenae; Archaic Greece:</td>
<td><strong>Student Summary of Previous Class:</strong> Barnett <strong>Student Presentation of Special Topic:</strong> Wagers—News essays about stolen antiquities and the art market, focus especially on</td>
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<tr>
<td>Date</td>
<td>Event Description</td>
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| JUNE 9, WEDNESDAY: ANCIENT ROME | Review: Major concepts and monuments from previous day  
Lecture: Art of Etruscan Italy to Republican and Imperial Rome |
|              | Reading:  
Janson’s 7E, pp. 104-133;  
Janson’s 8E, pp. 114-151  
Barnet: Section on “Writing a Formal Analysis”  
Due: Student summary of previous day’s material  
AND  
Student presentation of discussion material |
|              | Etruscan: Cerveteri Sarcophagus, Roman: Portraits: Senator with Busts and Veristic portrait of senator  
Pantheon  
Column of Trajan  
The House of the Vettii in Pompeii |
|              | Student Summary of Previous Class: Kamm  
Student Presentation of Special Topic: Thorton—Archaeology and colonialism  
Side Bar Topic: |
| JUNE 10, THURSDAY: EARLY | Lecture: Early Christian Rome  
Reading:  
Janson’s 7E, pp. 142-151;  
Rome: Catacombs |
<p>|              | Student Summary of Previous Class: Mileham |</p>
<table>
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<tr>
<th><strong>CHRISTIANITY</strong></th>
<th><strong>Review</strong> of this week’s major concepts and content in preparation for exam 1.</th>
<th>Janson’s 8E, pp. 152-168&lt;br&gt;&lt;br&gt;<strong>Due:</strong> First short paper: Formal analysis of an art work&lt;br&gt;&lt;br&gt;<strong>AND</strong>&lt;br&gt;&lt;br&gt;Student summary of previous day’s material&lt;br&gt;&lt;br&gt;<strong>AND</strong>&lt;br&gt;&lt;br&gt;Student presentation of discussion material</th>
<th>Old St. Peter’s Basilica&lt;br&gt;Sarcophagus of Junius Bassus</th>
<th><strong>Side Bar Topic:</strong> Film on the Roman Catacombs&lt;br&gt;&lt;br&gt;<strong>Side Bar Topic:</strong></th>
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<tr>
<td><strong>JUNE 14, MONDAY:</strong>&lt;br&gt;BYZANTIUM AND ISLAM</td>
<td><strong>Exam 1:</strong> Prehistoric through Early Christian art and history (45 minutes)&lt;br&gt;&lt;br&gt;<strong>Lecture:</strong> Byzantium: a new Mediterranean order&lt;br&gt;&lt;br&gt;<strong>Film:</strong> Paradise Found: Discovering Islamic Art (50 minutes)</td>
<td><strong>Reading:</strong> Janson’s 7E, 152-167; 180-183; <em>If you use 7E, download the pdf for the Islamic reading from Bb under Course Readings</em>&lt;br&gt;&lt;br&gt;<strong>Janson’s 8E, pp. 169-187, 208-213</strong>&lt;br&gt;&lt;br&gt;<strong>Due:</strong> Student summary of readings and themes for today based on readings</td>
<td>Ravenna: San Vitale and its art&lt;br&gt;Hagia Sophia, Istanbul, Turkey&lt;br&gt;Dome of the Rock&lt;br&gt;Great Mosque, Cordoba</td>
<td><strong>Student Summary of Previous Class:</strong> Lubchenco&lt;br&gt;&lt;br&gt;*Student Summary of Film on Catacombs: Wagers&lt;br&gt;&lt;br&gt;<strong>Side Bar Topic:</strong>&lt;br&gt;&lt;br&gt;<strong>Film:</strong> Paradise Found</td>
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| JUNE 15, TUESDAY: ROMANESQUE AND GOTHIC | REVIEW: Major concepts and monuments from previous day | READING: Janson’s 7E, 183-200; 201-241; Janson’s 8E, pp. 188-207 (skim for history more than art); 214-229; 240-259 | St. Sernin Abbey Cluny St. Denis, Paris, France Chartres Cathedral, Chartres, France Illuminated Manuscripts | STUDENT SUMMARY OF PREVIOUS CLASS: KING  
*STUDENT SUMMARY OF FILM: THORNTON  
STUDENT PRESENTATION OF SPECIAL TOPIC: MILEHAM—  
SIDE BAR TOPIC: |
| --- | --- | --- | --- |
| JUNE 16, WEDNESDAY: CLASS VISIT TO ST. JOHN’S CATHEDRAL AND CATHEDRAL OF THE IMMACULATE CONCEPTION, AND OTHER DOWNTOWN BUILDINGS DENVER CO | FIELD TRIP: Class will meet at 9:00 a.m. at St. John’s Cathedral and will proceed to the Cathedral of the Immaculate Conception | READING: BEGIN READING FOR THURSDAY’S LECTURE. JANSON’S 7E, 242-302, JANSON’S 8E 266-297, 304-329 BARNET: SECTION ON WRITING A | STUDENT SUMMARY OF PREVIOUS CLASS: THORNTON  
STUDENT PRESENTATION OF SPECIAL TOPIC: KAMM |
**JUNE 17, THURSDAY:**
Renaissance and Baroque

**Lecture:** Early Renaissance to its maturity; Mannerist and Baroque art

**Review:**
material since exam 1; in preparation for exam 2.

**Due:**
Student presentations on Gothic design

AND

Student summary of previous day’s material

**Reading:**
- Janson’s 7E, 303-330; 354-372
- Janson’s 8E, 330-355; 382-399

**Due:**
Short Paper #2: Comparison of the two cathedrals

AND

Student summary of previous day’s material

AND

Student presentation of discussion material

**Donatello’s David**

**Masaccio, Holy Trinity (Trinità)**

**Leonardo’s Last Supper**

**Raphael, Alba Madonna**

**Campin, Merode Altarpiece, Triptych**

**Rogier van der Weyden, Descent from the Cross**

**Bronzino, Allegory of Venus**

**Bernini’s New St. Peter’s**

**Borromini, San Carlo alle Quattro**

**Student Summary of Previous Class:** Wagers

**Student Presentation of Special Topic:** Lubchenco

**Side Bar Topic:**
<table>
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<th>Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Side Bar Topic</th>
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| **JUNE 21, MONDAY: ROCOCO, NEOCLASSICISM AND ROMANTICISM** | **Exam 2: Byzantine to Baroque art and history**  
(To be taken via Blackboard outside class time. Instructions in syllabus and handed out in class.)  
**Lecture:** Rise of Rococo style; Neoclassicism and Enlightenment thinking; Romantic backlash | **Reading:**  
Janson’s 7E, 409-418, 424-472  
Janson’s 8E 440-493;  
**Due:** Student summary of previous day’s material  
AND  
Student presentation of discussion material | **Student Summary of Previous Class:** Barnett  
**Side Bar Topic:** |
| **JUNE 22, TUESDAY: AGE OF POSITIVISM: 19TH C. FRANCE** | **Review:** Major concepts and monuments from previous day  
**Lecture: Discussion:** | **Reading:**  
Janson’s 7E, pp. 479-484; 485-523  
Janson’s 8E 500-545;  
**Due:** Student summary of previous day’s material  
AND | **Student Summary of Previous Class:** Kamm  
**Student Presentation of Special Topic:** King  
**Side Bar Topic:** |
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<th><strong>JUNE 23, WEDNESDAY:</strong></th>
<th><strong>Field Trip:</strong></th>
<th><strong>Reading:</strong></th>
<th><strong>Student Summary of Previous Class: King</strong></th>
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</table>
| Visit to Denver Art Museum: Meet promptly at 10 AM and plan on staying until 1 PM today | Focus for today on techniques of art production by close study of several works at the museum. | Janson’s 7E, pp. 531-554  
Janson’s 8E, pp. 546-567—begin reading toward Thursday’s lecture  
**Due:** Student presentation on DAM images  
AND  
Student presentation of discussion material | |

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<tr>
<th><strong>JUNE 24, THURSDAY:</strong></th>
<th><strong>Review:</strong> Major concepts and</th>
<th><strong>Reading:</strong></th>
<th><strong>Student Summary of Previous Class: Lubchenco</strong></th>
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<td>Janson’s 7E, <em>Demoiselles</em></td>
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| **JUNE 25, FRIDAY: MODERNISM AND POSTMODERNISM IN ART** | **Lecture:** American artists on the rise; Abstract Expressionism; breaking with modernism’s goals; earth art  
**Review:** course concepts and materials for final exam  
**Exam 3 at class end:** Rococo to Postmodernist art and | **Reading:** Janson’s 7E, pp. 593-635  
Janson’s 8E, pp. 596-618  
**Due:** Student summary of previous day’s material  
**AND**  
Student presentation of discussion material | **Due:** Student summary of previous day’s material  
**AND**  
Student presentation of discussion material  
Pollock: *Autumn Rhythm*  
Frankenthaler, *Mountains and Sea*  
Johns, *Three Flags*  
Warhol, *Gold Marilyn Monroe*  
Stella, *Empress of India*  
**Student Summary of Previous Class: Mileham**  
**Side Bar Topic:**  |
| history. | Smithson, *Spiral Jetty* |