

# ART 151

## History of Western Art I

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### *Course Description*

Please read this course description carefully before beginning ART 151.

#### **Content and Purpose**

ART 151 is a survey of the history of Western art from the twentieth millennium BCE through the fourteenth century CE. Focusing on architecture, sculpture, and painting, ART 151 presents a selection of historically significant artworks from Europe and the Mediterranean basin. It also discusses the social, political, and religious contexts within which the artworks were made.

ART 151 is intended as an introduction for those who have no previous knowledge of art history.

#### **Course Goals**

Your goals for this course should include:

- learn about the most important surviving works of architecture, sculpture, and painting for each historical period by studying reproductions of the artworks and the assigned text
- learn to use visual analysis to determine the formal characteristics and styles of the artwork of each culture and time period studied
- test conclusions presented in the assigned text by developing skills to look at artworks critically as aesthetic objects and objectively as historical artifacts
- foster your own critical and emotional responses to the artworks in order to formulate questions about them that relate to the assigned text. If your studies do not provide

answers to these questions, please share them with the instructor.

- read as widely as time allows. Early in your studies, consult the textbook and course manual bibliographies to determine what other resources (books, reproductions, and Internet directories) are available.

## **Text and Materials**

The following textbook is required for the course:

Stokstad, Marilyn, *Art History*. Revised 2nd edition, Volume One (2005). In collaboration with David Cateforis. Upper Saddle River, NJ: Pearson/Prentice Hall, 2005.

You may purchase the text from the Higher Grounds bookstore at the Friday Center using the book order form in this manual, or online at <https://s4.its.unc.edu/HigherGrounds/>.

The bibliography in the textbook provides excellent sources for further study. Recommended books culled from this bibliography are listed in the Selected Bibliography located after this Course Description. Remember to give complete citations (author, title, publication date) for all additional sources used to formulate your responses to the Written Exercises.

## **Beginning ART 151**

Before starting the first lesson, please read and become familiar with the booklet entitled *Now What Do I Do?* provided upon your registration for ART 151.

Next, finish reading or reread this General Description; pay special attention to the sections “Lessons: A Pattern for Study”; “Honesty: Art Historical Information, Plagiarism, and the UNC-Chapel Hill Honor Code”; and “Grading.”

Then review Marilyn Stokstad’s *Art History* to begin learning the definitions of formal elements and terms used to study art history. First read the Table of Contents (pages v–x) and the Preface (pages xi–xii). Then read and study Use Notes (page xxi), Starter Kit (pages xxiii–xxviii), and Introduction (pages

xxix–xlvii). Pay particular attention to the section in the Introduction, “What is the Viewer’s Responsibility?” (page xlvi). After reading these textbook sections, make time to learn the chapter format. Take special note of the:

- placement of maps and timelines
- captions for artwork illustrations and diagrams
- text boxes devoted to techniques and special topics
- “Element of Architecture” boxes
- “The Object Speaks” pages
- terms in bold text
- location of the glossary.

Many art history terms might be confusing at first, but their meanings will become clear with repeated use.

**Lessons:  
A Pattern  
for Study**

Because ART 151 covers a wide geographical area and a long span of time, it is sometimes difficult to form clear-cut divisions between time periods. Therefore, lessons will often overlap. While studying the distinctive formal characteristics and style of each period, also look for the continuities of styles and ongoing development of forms in the artworks.

Establish a consistent work schedule; try to finish at least one lesson per week. Here is a suggested pattern for the study of each lesson:

***The textbook***

**Look carefully at artworks reproduced on the assigned pages in Stokstad’s *Art History*.**

Study the artworks reproduced on the assigned pages of the textbook and read their captions. Think about the form and possible meanings of each artwork based on your own knowledge and experience. Also think about your own critical and emotional responses to the artwork. Doing so will enable you to formulate questions about the artworks that relate to the assigned material.

Through such attentiveness and questioning, you will establish an active relationship with the artworks that will help you remember them and understand their cultural/stylistic contexts as explained in the assigned material.

**Read the entire textbook assignment including the timeline, map, elements of architecture box(es), technique and text boxes, and “The Object Speaks” box.**

As you read, be aware of the context of the artwork—the relationship of the object to the culture from which it came. Throughout each assigned text, sections are devoted to discussions of the culture of the period. Pay particular attention to these sections and incorporate the information provided into your written exercises whenever it seems appropriate.

If you are unclear about any discussion points, write down your questions as you complete the textbook assignment.

**Review your questions after you finish reading.**

If there are basic terms on your list—words highlighted in bold type in the textbook—consult the textbook glossary.

There might be differences in the spelling of names of historical persons and geographical places from the textbook to this course manual and other sources you consult. These various spellings are the result of different translations from the original languages. Any of them is acceptable for you to use in your written exercises, although you should make an effort to be consistent.

*The course manual*

**Before reading the assigned lesson, review the terms and artworks listed in Parts I and II and the questions listed in Part III of the Written Exercise.**

**Read the Lesson Discussion.**

The lesson discussion provides additional information about the historical periods covered in the textbook assignment and reiterates important points about a selection of artworks discussed in the textbook.

**Complete the three-part Written Exercise at the end of the lesson.**

Do not hurry through the exercise; review each part and think carefully about what you are asked to do before beginning to write.

Definitions: Be as concise as possible; take care to use your own words. Always include a specific artwork—identify it by providing its title and figure number as used in Stokstad—to illustrate your definition.

Identifications: As you proceed with your studies, you will be expected to recognize and identify the individual works of architecture, sculpture, and painting reproduced in the textbook.

To identify an artwork correctly you must list:

- artist's name (if known)
- subject represented (often given in the title used in Stokstad)
- stylistic and/or cultural period in which it was made
- place where it was made, if known
- approximate date it was made (within 100 years of the date given in Stokstad).

Short-Answer Questions: An important part of learning how to write about art is contingent upon the form and content of your response to the questions you are asked.

Expectations for written responses to the short-answer questions for ART 151 are as follows:

*The question:* Analyze the question carefully. The question indicates the method you should use to structure your response; many times the question will ask you to “compare and contrast” two or more artworks. You are expected to discuss how the artworks are alike and how they are different. Key words in the question will indicate specific aspects of the artworks you are to consider in your response, for example, style, form, materials, function. Limit your response to them.

*Written response form:* Please use correct paragraph/essay form. Begin with a topic sentence that shows your instructor you understand what you are asked to do. For example, restate the question in your own words: “I will discuss the similarities and

differences of artwork X and artwork Y in regard to their form and function.” Develop your response by using the question’s key words (form, function) to structure your discussion. Base your discussion on your readings and most importantly *your own visual analysis* of the artworks. Identify fully all artworks discussed. If you are asked to choose your own examples of artworks, please discuss at least three. Conclude your response with a sentence that refers to the question and summarizes your discussion of it.

If the question has two parts, be sure to answer the second part; be reflective—the second part usually requires you to use your imagination and make associations between artworks and historical facts not necessarily discussed in the textbook assignment or lesson material.

Your response should be at least a third- to a half-page, single-spaced (three-quarters to one page, single-spaced, if it is a two-part question). If you handwrite your assignments, your response should be three-quarters to one page, single-spaced (one to one-and-a-half pages, single-spaced, if it is a two-part question).

*Response content:* Your response should show evidence of careful looking at the reproductions of the artworks. Remember that you are not limited to discussing the artworks found in the lesson you just completed; you may refer to artworks from the earlier periods you have studied. Take care to base your response on your own observations and life experiences as well as the factual information provided in the assigned texts and any other photographic or written resources that you may wish to consult to complete your response. Give proper credit to all ideas that are not your own; put phrases in quotation marks and give a full reference in parentheses (author, title, date of publication, and page number). Be sure to correctly identify each artwork you discuss, as explained above.

It is preferable to view a real artwork rather than a reproduction; therefore, you are encouraged to visit museums whenever possible. If you do visit a museum and view an artwork from one of the periods covered in ART 151, you may choose to formulate a question about it based on your studies to substitute for one of the questions at the end of the corresponding lesson. If you do,

you must identify the artwork completely in your written response and, in addition, you must give the location where you viewed the artwork. Include a good reproduction of the artwork with your assignment so that your instructor will have the visual information needed to analyze your response.

Do not think of the written exercises as a series of fourteen tests. The written exercises should be viewed as study aids to help you organize your thoughts and learn the material as you work through the lessons.

If, after completing a written exercise, you continue to have questions about the information presented in the lesson, please ask the ART 151 instructor for help.

**Honesty:  
Art Historical  
Information,  
Plagiarism,  
and the  
UNC-Chapel Hill  
Honor Code**

Your responses to the written exercises—definitions, identifications, and short-answer questions—should be concise and written in your own words. They should be neither copied directly from the texts nor paraphrased. Rather, your responses should reflect your own understanding of the information presented in the lessons.

The textbook, lessons, and reproductions of artwork provide three sorts of information:

1. *Visual information* is located in the reproduced artworks and diagrams of artworks.
2. *Factual information* is presented in the lessons in this course manual and in the assigned textbook chapters. This sort of information includes dates of artwork manufacture and discovery, style or culture period names, materials of which the artworks are made, names of artists and historical personages, and narratives of historical events. Factual information is used to identify artworks. Factual information is also used to explain meanings or functions of artworks, if documented.
3. *Visual analysis* is provided by the authors of the textbook and course manual. The authors describe the artwork's form, which might include a discussion of its meaning based on

historically documented “facts,” derived from the authors’ careful study of the artworks.

Copying or paraphrasing from the textbook, course manual, or other references consulted is plagiarism. Be especially vigilant using visual analysis: For example, on page 92 of *Art History*, Stokstad provides a visual analysis of *Two figures of women from the Cyclades* (Figure 4-3)—she describes the shapes of their bodies by comparing them to a violin. This comparison is unique to Stokstad; something in her life experiences prompted her to associate the shape of a violin to that of the figures. You need to understand that visual analysis is not factual information like dates or an artist’s name. **When you use visual analysis to describe the form of an artwork in a response to a short-answer question, you must base it on your own experiences looking at the artwork and your own comparisons, using your own words.**

**Note well:** Plagiarism is a violation of the UNC-Chapel Hill Honor Code. (Please see your Self-paced Courses Catalog for further explanation of the Honor Code.)

### **Grading Lessons**

Lesson grades will be determined by how well you organize and present your understanding of the information presented in the lesson and by the thoughtfulness and originality of your responses to the written exercises.

Try to include your own thoughts and ideas in your responses. Remember: Always support your thoughts and ideas with examples of specific, identified artworks and explain why this evidence is relevant to your response.

The written exercise is graded on a 100-point scale: definitions, 20 points; identifications, 20 points; and short-answer questions, 60 points. See below for the grading scale.

### **Final exam**

After you have completed all fourteen written assignments, you are required to take a three-hour supervised final exam. The final exam has three parts and is graded on a 100-point scale: *Definitions* (30 points)—Define ten terms from a list provided. Each definition must include an artwork that exemplifies the

term defined. Use the Stokstad title to identify the artwork.

*Identifications* (45 points)—Identify fifteen artworks chosen from lists provided. Proper identification includes:

- artist’s name, if known
- subject represented
- name of period in which artwork was made
- approximate date (within 100 years of the date given in Stokstad).

*Essay* (25 points)—Choose one essay question from a list of four questions. Discuss the question in terms of five artworks. Proper essay form is expected; include a statement of the essay topic, supporting discussion with artworks properly identified, and a conclusion.

**Remember: You must pass the final exam in order to receive credit for the course.**

As part of your preparation for the final exam, please review the sections “Prepare for Your Final Exam” and “Take Your Final Exam” in the booklet *Now what do I do?*

***Course grade***

The course grade for ART 151 is determined using these percentages:

14 written assignments:	75 percent	(total)
Final exam:	25 percent	

The grading scale for the lessons and course grade is:

A	=	94–100
A–	=	90–93
B+	=	87–89
B	=	83–86
B–	=	80–82
C+	=	77–79
C	=	73–76
C–	=	70–72
D+	=	67–69
D	=	63–66
F	=	62–below

**Course Evaluation**

Upon completing Art 151, please make time to answer the questions on the Self-paced Courses Student Evaluation found at the back of this manual.

**Communicating  
with Your  
Instructor**

If you have questions as you proceed with your studies, please ask your instructor for assistance. Write your questions on the assignment cover sheets in the space provided, or contact Self-paced Courses at the Friday Center to obtain your instructor's e-mail address.