

West Los Angeles College

Art 101, #0300

SURVEY OF ART HISTORY I

3 Units, Summer 2014 (June 16 – July 27, 2014)

Room: GC 330

Texts: Adams, Laurie. *Art Across Time: Volume I*. McGraw Hill.

ISBN: 978-0077353735

No prerequisite needed.

Course Description

This course introduces the student to some of the great civilizations of the world. The beliefs and aspirations of such cultures as ancient Egypt and Greece, as well as Africa, India, and pre-conquest Mesoamerica will be revealed through a study of their visual arts.

Objectives

The aim of this class is to open up a dialogue with works of art and to begin to experience and have a relationship with them. Art is alive. In order for the discussed artisans and societies to have been able to make their work they had to be actively involved in their world, and related to more than just the scope of visual arts. This class will piggyback on artists' experiential modes of working, and aims to open up each student to critical and self directed thinking, not only of the arts, but also the impact on their lives.

In addition, much of the class time will be devoted to lecture, but your participation is vital to the discussion of the works. If you have any questions, don't hesitate to ask, questions are a wonderful way to learn.

Instructor: Justin Cole, MFA

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Schedule

Class meets Monday through Thursday from 8-10:05am

Office Hours

Mondays from 10:05-11:05am

Class Meetings

1. Monday, June 16

Introduction to the Course

Read: Adams. Preface & Chapter 1

2. Tues, June 17

Introduction to Art & Prehistoric Art

Read: Adams. Chapter 2.

3. Wed. June 18

Ancient Near East

Read: Adams. Chapter 3.

4. Thurs. June 19

Ancient Egypt

Read: Adams. Chapter 3.

5. Mon. June 23

Ancient Egypt

6. Tues. June 24

Video Screening: Egypt: Engineering an Empire

Read: Adams. Chapter 4.

7. Wed. June 25

The Aegean

Read: Adams. Chapter 5.

8. Thurs. June 26

Ancient Greece

9. Mon. June 30

Ancient Greece

Read: Adams. Chapters 6 & 7.

10. Tues. July 1

MIDTERM EXAM

11. Wed. July 2

The Etruscans / Ancient Rome

12. Thurs. July 3

Ancient Rome

13. Mon. July 7

Video Screening: Rome: Engineering an Empire

Read: Adams. Chapter 8

14. Tues. July 8

Early Christian and Byzantine Art

Read: Adams. Chapter 9.

15. Wed. July 9

The Early Middle Ages

16. Thurs. July 10

Video Screening and Discussion: The Dark Ages

Read: Adams. Chapter 10.

17. Mon. July 14

The Romanesque

Read: Adams. Chapter 11

PAPER PROJECT DUE

18. Tues. July 15

Gothic Art

Read: Adams. Chapter 12.

19. Wed. July 16

Precursors to the Renaissance

20. Thurs. July 17

Art of the Americas

21. Monday, July 21

Art of the Americas

22. Tuesday, July 22

Video Screening: Engineering an Empire: The Aztecs & Engineering an Empire: The

Maya: Death Empire

23. Wednesday, July 23

Final Exam Review

24. Thursday, July 24

FINAL EXAM

Grading Information

WLAC Standards of Student Conduct will be enforced
(<http://www.wlac.edu/wgeneral/conduct.htm>).

There will be **two** examinations in class.

There is **one** paper project due.

Paper Project: For this assignment you will need to attend one of the museums listed at the end of the syllabus. If you attend LACMA make sure to only visit the ancient art collections. While at the museum, you will select one artwork to be your inspiration for the creation of your own photograph. Feel free to use your cell phone's camera or a higher end digital camera, whatever camera you have is fine. Your photograph should reference your chosen work of art and should be emailed to me. For instance, if you're drawn to an image of a person looking over a landscape, maybe you go to the beach and photograph a lone person looking out over the waves, or you could make a picture of a person gazing at the tv while watching a travel show, etc...In your email you should include the referenced artist's or civilization's name, title, medium and date of the work, along with a short explanation of your picture, and your digital photograph. Your ticket should be turned in at the class session on July 14.

Your final grade will be determined by: midterm exam 30%, final exam 30%, paper project 30%, and attendance/class participation 10%.

100-90 A. 89-80 B. 79-70 C. 69-60 D. 59 and below F.

Attendance

Attendance is mandatory for all classes. It is very important to attend class, as we will be covering a substantial amount of material in a short time, and your notes will be very important for the formulation of your papers and final presentation.

Much of the class time will be devoted to lecture, but that does not mean that you can't participate in the discussion. If you have any questions, do not hesitate to ask, questions are a wonderful way to learn. Your participation in class is one of the most vital ways to learn, and also is worth 10% of your final grade, so let your thoughts be heard.

Absences will only be excused with a doctor's note, no exceptions.

5 minutes early to class makes you on time!

Class Behavior

No eating or drinking in class.

Cell phones should be off or on vibrate only.

Museums

Los Angeles County Museum of Art (LACMA)

5905 Wilshire Boulevard

Los Angeles, CA 90036

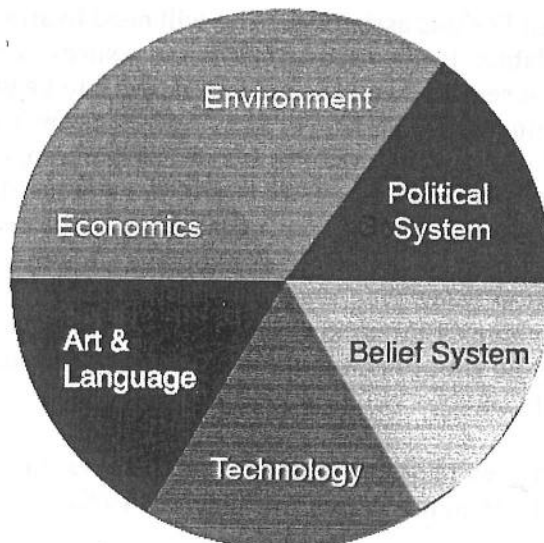
\$10 Admission w/ Student ID, and **free after 5pm**

Closed Wednesdays

The Getty Center

1200 Getty Center Drive

Los Angeles, California



Free Admission. Parking \$15.

The artist is the creator of beautiful things.

To reveal art and conceal the artist is art's aim.

The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest as the lowest form of criticism is a mode of autobiography.

Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope.

They are the elect to whom beautiful things mean only Beauty.

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.

The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in a glass.

The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass.

The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium.

No artist desires to prove anything. Even things that are true can be proved.

No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.

No artist is ever morbid. The artist can express everything.

Thought and language are to the artist instruments of an art.

Vice and virtue are to the artist materials for an art.

From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type.

All art is at once surface and symbol.

Those who go beneath the surface do so at their peril.

Those who read the symbol do so at their peril.

It is the spectator, and not life, that art really mirrors.

Diversity of opinion about a work of art shows that the work is new, complex, and vital.

When critics disagree the artist is in accord with himself.

We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless.

OSCAR WILDE

