

ART 201 SYLLABUS: SURVEY OF ART I

Fall 1999 Tues./Thurs. 9:30-10:50 a.m.

Instructor Walter Takeda, office phone 735-4716 (message after 4 rings)

office: Eiben 205; office hours: afternoons, by appointment

Text: Art Through the Ages, 10th edition 1996

COURSE DESCRIPTION: Art 201 is a general survey course that may be used to fulfill Chaminade's fine arts requirement of the general education core; it is also a requirement for the BFA major. There is no prerequisite for this course.

The material covered in this course includes a survey of Western art from paleolithic to the gothic period, as well as Eastern art. Art 202, for which this course is not a prerequisite, continues from the Renaissance to contemporary art.

In this age of frequent travel, you will undoubtedly have some opportunity to visit areas where there are considerable works of art. It is hoped that this course would make these trips more meaningful and life-enhancing. Involvement in the rich endowment of human artistic endeavors is a vital part of one's college and life experience.

ATTENDANCE will be taken for administrative purposes but will not affect your grade, which is based solely on your test performance. Attendance is **ABSOLUTELY MANDATORY** on scheduled exam days. Attendance is particularly crucial in this class; it is categorically impossible to do well just by relying on the text.

HOW TO STUDY FOR THIS COURSE: Each day material will be presented with slides. At the beginning of each class, the instructor will show accumulating slides from previous lectures for which you will be responsible. Whenever possible, these mandatory slides will come from the textbook. Hence, be on time and take meaningful advantage of these "mini-reviews" at the beginning of class. Keep an ongoing list of these works. Do parallel reading in the text. Note how the instructor wants the periods broken down. Familiarize yourself with the general characteristics of each style or sub-style; part of the exam will test this knowledge with slides other than from the mandatory pool. If you have difficulty taking notes, bring a tape recorder to class; it is particularly helpful to tape the thorough, full-period review before examinations.

EXAMINATIONS, as stated above, will not be based exclusively on the obligatory pool of slides, but will also test your ability to recognize styles from other examples. In addition to slide questions, there will be other objective questions of a multiple choice, true/false nature. There will also be a comparative analysis written on differences between two given works of art. Handouts may be given describing the strict format with which this analysis is to be written. In keeping with Chaminade's writing standards, the analysis will be written in proper grammar, spelling and clarity of thought. The following grading criteria will apply to all exams: A = 100-90%, B = 89-80%, C = 79-70%, D = 69-60%, F = 59% or lower.

MAKEUP EXAMS will necessarily be more difficult in fairness to other students. Questions may be restructured in a more difficult way, and there will be additional questions increasing the points that could be deducted. Students will notify the instructor **BEFORE** the scheduled exam if they are to miss a scheduled exam for reasons beyond their control, e.g. flat tire, illness, etc. Leave a message at the instructor's office number above. Subsequently, present evidence to this effect, i.e. service station invoice, doctor's slip, etc., to be eligible for a makeup. The time of the makeup exam will be at the instructor's convenience, not the student's. Failure to appear a second time will result in a zero. There is no extra credit opportunity in this class. Vacations extending into regularly scheduled exam days will not be considered an excuse for makeups or early exams.

By enrolling in this class, the student understands and agrees to the conditions of this syllabus, and cannot claim ignorance of it as an excuse for noncompliance.

COURSE SCHEDULE: The instructor reserves the right to make adjustments to the following schedule verbally in class, for which the student is responsible.

<u>Tuesday</u>	<u>Thursday</u>
Au 31: Introduction Paleolithic	Se 2: Paleolithic to Neolithic
Se 7: Mesopotamia; Egypt	9: Egypt
4: Aegean; Greece	16: Greece review
21: FIRST EXAM Roman introduction	23: Roman beginnings to Au ustus
28: Tiberius to Nero	30: the Flavians
Oct5: the Antonines	7: the Antonines
12: Late Empire; review	14: SECONDE EXAM
19: Late Antique/Early Christian	21: Byzantine
26: Dark Ages; Carolinian; Ottonian	28: Romanesque
Nov2: Gothic	4: Gothic; review
9: THIRD EXAM; Introduction to India	11: Veteran's Day - no class
16: India	18: India
23: China	25: Thanksgiving - no class
30: China	Dec2: Japan
Dec7: Japan	9: FINAL REVIEW

FINAL EXAM: MONDAY, DEC 13, 8:00-10:00 A.M. SAME ROOM

All exams are equally weighted. However, a good Final Exam performance will be of greater importance favorable to you in borderline cases.

HOW TO WRITE A COMPARATIVE ANALYSIS

In writing a comparative analysis between two given works of art, you are to follow a prescribed format. The first sentence of each paragraph will clearly state a specific and major point of difference between the two works. The remainder of the paragraph will clarify, illustrate **and/or** argue for that main point. That first sentence is all important; it probably should mention both works, separated by a comparative conjunction such as "whereas". Do not write a vague or throwaway first sentence; much time and thought must be given to this sentence.

The second paragraph should, like above, state a separate point of difference between the works. Make sure the areas of any two paragraphs do not overlap, and that you do not repeat yourself in the subsequent arguments.

Inasmuch as you are given the subject works of art beforehand, it is imperative you follow the precise format. You may wish to list all possible differences, then try to group them. It is strongly recommended that you then physically write out the analysis **several times**.

Some common errors to be avoided:

1. Inconsequential first sentences, e.g. "The Parthenon was built by the Greeks whereas the Temple of Horus was built by the Egyptians." We are looking for specific and significant points of difference, **not** general historical fact. Get to the specific point immediately.

2. Comparing apples to oranges, e.g. "The Parthenon was primarily concerned with the exterior whereas the Temple of Horus was absolutely enormous." Size is not the same category or the opposite of exterior architectural concerns.

3. Writing only about one work for the first half of the paragraph, then about the other in the second half. Compare immediately.

EXAMPLE: PARTHENON VS. TEMPLE OF HORUS

The Temple of Horus was built on a gigantic scale, whereas the Parthenon is a smaller building. The Greeks had a humanistic outlook where Man was the measure of all things, while the hierarchical society of the Egyptians probably expressed itself in grandiose structures. The small size of the Boric temple complements the human size, which is crushed by the colossal girth of Egyptian columns closely spaced in the hypostyle halls; this has a frightening and disorienting effect that hurries the devotee down the central axis. Since the Greek temple was the abode of a god, and since a god was not unlike a human, the house of human/god was naturally modest.

The Egyptian temple, like Egyptian architecture in general, evinced an inhumanly mechanical perfection whereas Greek temples had adjustments which could be described as humanistic sculptural changes. Greek columns leaned inward, the stylobate was slightly convex, and intervals between columns at the ends of the colonnade were smaller than interior intervals; these are refined adjustments not unlike a work of sculpture. By contrast, Egyptian architecture has always exhibited a dazzling perfection, even in extremely large buildings such as pyramids. Although purpose of the inward lean of columns and superstructure of doric temples is not known, the fact that they went through the trouble to make these adjustments is significant, especially as it made for structural imperfections. The corollation between the humanistic philosophy of the Greeks and the Egyptian hankering after absolute perfection is striking.

The doric temple is basically an exterior architectural concern whereas the Egyptian temple is primarily interior architecture. All the requirements that constitute the doric order occur on the exterior. Additionally, the doric temple is usually situated in magnificent isolation, so that sight lines are unobstructed. By contrast, the exterior of Egyptian temples are boring with the possible exception of the front pylons. Walls may have sunken relief, but there is little else to arrest the eye. The interior of the Egyptian temple is a dramatic passage from the blazing sun of the open court to increasing darkness, and from that open court to increasingly smaller spaces as the ceiling drops and the floor rises. By contrast, the doric temple is extremely simple . . . merely a cella for the main image. As well, these interiors vary, and are not ruled by the doric order.