Pre-requisites: None

COURSE DESCRIPTION: Architecture is the one art form that is inescapable as it provides the environment for our daily lives. Through analysis of architectural history’s “greatest hits” we will examine how architecture affects our lives. In what ways does it shape our experiences, how does it enhance or detract from our activities? These are among the questions that will be asked from both historical and contemporary perspectives. This course will emphasize monuments accessible from our ports. It will not be taught in the conventional chronological order but will use a case study method that will allow us to discuss key monuments before we see them. Classes will be a combination of lectures and discussions as students are taught the fundamentals of architectural history as well as how to analyze buildings.

FIELD LAB: Our field lab will take place on July 2. We will spend the day visiting the basilica of St. Peter’s in Vatican City. Availability permitting, this will include a tour of the excavations below St. Peter’s which feature the Roman cemetery on which the current basilica stands as well as the foundations of the 4th century basilica and the shrine to the apostle Peter. In short, we get to stroll the streets of ancient Rome beneath the Vatican. If we cannot have access to the excavations, we will visit nearby Castel St. Angelo, originally the mausoleum for the Emperor Hadrian and then later a fortress for the popes featured in Angels and Demons. Time permitting, students will have the opportunity to visit the dome of St. Peter’s.

Classroom Etiquette: Class will begin promptly at ????. Each student is expected to be in attendance and prepared to begin at that time and to remain in class until the lecture is finished at ?????.

NO ELECTRONIC DEVICES ARE PERMITTED. This includes laptops, tablets, ipads, cell phones, pagers, and mp3s/ipods. No food is permitted.

COURSE OBJECTIVES: This course will teach students how to understand the built environment as an expression of cultural values as well its structural, functional and programmatic aspects. Students will learn visual analysis through site visits and written assignments.

REQUIRED TEXTBOOKS
AUTHOR: Marilyn Stokstad and Michael Cothren
TITLE: Art History portable edition 1,2,4
PUBLISHER: Phaidon/Prentice Hall

AUTHOR: Sylvan Barnet
TITLE: Writing About Art
PUBLISHER: Phaidon/Prentice Hall
DATE/EDITION: 2011
Course Requirements: Requirements include assigned readings, class attendance and participation, 2 exams (mid term and final) and a short paper. Final grades for the course will be based on grades assigned for the tests and exam, paper, attendance, and participation. (Mid-term = 25%, Final = 25%, Paper = 25%, Participation = 25%, Final = 25%). The participation grade will be based on class attendance and informed participation in class discussion and in-class assignments. The tests will be based on assigned readings and the monuments studied in class. The images for the tests will be drawn from those shown in class. Information for identifying the sites (date, architect, location, etc) will be provided at the beginning of each class. If you require special accommodation for tests, please let me know ASAP and well before the first test (scheduled for ???) so we can make the appropriate arrangements. The assigned textbook by Marilyn Stokstad covers all of the arts. You should read the assigned chapters in their entirety while paying particular attention to the architecture sections. You should not overlook the sections covering the other arts as they often contain important information on architectural interiors, decoration and cultural contexts.

Course Outline:
This syllabus is only intended as a guideline to the format of the course and is subject to change. Lectures will not strictly follow the format of the textbook. You are expected to plan your readings to complement class lectures. All assigned readings should be done in time for that day’s class meeting.

1. June 19: Introduction to Architectural History
   **Reading:** Stokstad 1 “Introduction” pp.xviii-xxxiii. Skim the sections on painting.

2. June 20: Ancient World-Rome
   **Reading:** Begin Stokstad 1, Chapter 6 “Etruscan and Roman Art” pp. 158-215. Concentrate on the discussion of the Temple of Portunus, Pompeii, Flavian Amphitheater (Colosseum), Trajan’s Forum, Pantheon, Arch of Constantine

3. June 21: Ancient and Late Antique/Early Christian Rome
   **Reading:** Finish Stokstad 1 Chapter 6 and read Stokstad 2 Chapter 7 “Jewish, Early Christian and Byzantine Art” pp. 217-33. Focus on the catacombs, Old St. Peter’s and Sta Costanza

4. June 22: Renaissance and Baroque Rome
   **Reading:** Stokstad 4 Chapter 20, pp. 631-651, 666-9, Chapter 22, pp. 711-718 & Barnet Chapter 1 Concentrate on the Sistine Chapel, the Tempietto and St. Peter’s

5. June 23: Medieval Spain
   **Reading:** Stokstad 2 Chapter 15 “Romanesque Art” pp. 452-60, Chapter 8 “Islamic Art” pp. 261-75 & Barnet pp. 86-98. Focus on Cordoba Mosque and the Alhambra, Werckmeister “Cluny II and the Pilgrimage to Santiago de Compostella” (on-line course reserve)

6. June 24: Medieval Spain cont’d & Baroque Spain Reading: Stokstad 4 pp. 692-4 & Barnet Chapter 4

7. June 25: Barcelona: History of the City & Gaudi & Review
   **Reading:** Barnet Chapter 5 & TBA
8. June 26: Midterm
   June 27-30 Barcelona
   June 31 Italy Day
   July 2-7 Italy

9. July 8: Bronze Age Greece
   **Reading:** Stokstad 1 Chapter 4 “Art of the Ancient Aegean” pp. 81-99. Focus on the discussion of Knossos and Mycenae.

10. July 9: High Classical Greece
    **Reading:** Stokstad 1 Chapter 4 “Art of Ancient Greece” pp. 101-140, 150.
    Focus on the Athenian Acropolis, the Agora and the Theater at Epidaurus
    July 10-13 Croatia

11. July 14: Byzantine Turkey
    **Reading:** Stokstad 2 Chapter 7 “Jewish, Early Christian, and Byzantine Art” pp. 233-59 & Barnet Chapter 2. Concentrate on Hagia Sophia and Church of the Chora

12. July 15: Ottoman Turkey
    **Reading** Stokstad 2 Chapter 8 “Islamic Art” pp. 282-4. Concentrate on Mosque of Sultan Selim and the Topkapi Palace.
    July 16-19 Greece

13. July 20: Ottoman Turkey
    July 21-25 Turkey
    July 26 Turkey Reflections

14. July 27 Writing Workshop I
    **Reading:** Barnet Chapter 8.

15. July 28: Islamic Pilgrimage to Mecca
    **Reading:** Review Stokstad 2 Chapter 8 "Islamic Art", Selections from Ibn Jubayr

16. July 29: The Dome of the Rock

17. July 30: Morocco

18. July 31: Morocco
      August 1-4 Morocco

19. August 5: Portugal: Manueline Style
      August 7-9 Portugal
      August 10 Study Day

20. August 11: Portugal

21. August 12: Writing Workshop II

22. August 13: Papers Due and in-class discussion of paper topics

23. August 14: Review
      August 15 Global Studies/Reflection Day

24. August 16 FINAL EXAM

**ELECTRONIC COURSE MATERIALS**
**AUTHOR:** O.K. Werckmeister
**ARTICLE/CHAPTER TITLE:** "Cluny II and the Pilgrimage to Santiago da Compostella."
Art History 5th edition continues to balance formal analysis with contextual art history in order to engage a diverse student audience. If you want just Art History Portable Book 4 with MyArtsLab order the ISBN below: 0205949355/ 9780205949359 Art History, Portable Book 4 Plus NEW MyArtsLab with eText -- Access Card Package Package consists of: 0205206565 / 9780205206568 NEW MyArtsLab with Pearson eText -- Valuepack Access Card 0205873790 / 9780205873791 Art History Portable Book 4 If you want the complete Art History with MyArtsLab. Art History Portable Book 1: Ancient Art Plus MyArtsLab with etext (4th Edition). Marilyn Stokstad. Paperback. 10 offers from $500.99. Reading American Art. Marianne Doezema. 5.0 out of 5 stars 5. The edition that was shipped was not the one that was ordered (and did not match the one on the invoice). Probably a fine book, but not the one requested. Read more. Helpful. Comment Report abuse. See all reviews from the United States. There's a problem loading this menu right now. PREFACE This new edition of Art History is the result of a happy and productive collaboration between two scholar-teachers who share a common vision. In certain ways, we also share a common history. Neither of us expected to become professors of art history. Marilyn Stokstad took her first art history course as a requirement of her studio arts program. Michael Cothren discovered the discipline almost by chance during a semester abroad in Provence when a painting instructor sent him on a field trip to learn from the formal intricacies of Romanesque sculpture.