

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

Art History C1100 – Survey of Art from Prehistory to the Medieval Era

3 hours lecture, 3 units

Catalog Description

Part 1 (Identical and Required):

This course introduces students to visual art and architecture from prehistory to the medieval era with a focus on art from Europe, North Africa, and the near East. The course will further consider global interactions involving these regions.

Part 2:

Formerly ART 140. Not open to students with credit in ART 140.

Prerequisite

None

Course Content

Part 1: Required Topics (Identical):

This course critically examines the art and architecture of the following periods with an integration of history, theory, aesthetics, and cross-cultural connections:

1. Prehistory, visual analysis before writing
2. Mesopotamia
3. Ancient Egypt
4. Ancient Aegean cultures
5. Ancient Greece
6. Etruria
7. Ancient Rome
8. Contextualizing Monotheism
 - a. Judaism
 - b. Early Christianity
 - c. Early Islam
9. Byzantine
10. Medieval

Part 2:

- 1) Medieval (Addendum)
 - a. Early Middle Ages, Ottonian, & Carolingian
 - b. Romanesque
 - c. Gothic

Course Objectives

Part 1 (Identical and Required):

At the conclusion of this course, the student should be able to (Identical and Required):

- 1) Identify, examine, and assess representative works of art and architecture from prehistory to the medieval era employing appropriate art historical terminology.
- 2) Analyze works of art and architecture in terms of aesthetic, socio-political, religious, historical, technological, and cultural contexts in which they were created.

- 3) Develop critical thinking, information literacy, and problem solving through an engagement with art, architecture, artists, and patrons from prehistory to the medieval era.

Part 2

Students will be able to:

- 1) Analyze, and interpret the principal artistic methods, materials, and technologies used in each topic period.
- 2) Analyze and interpret key characteristics of major artistic styles from prehistory to the medieval era through presentation summaries and visual analysis.
- 3) Locate major artworks within a historical timeline and relate them to broader cultural, philosophical, and scientific developments.
- 4) Analyze stylistic characteristics and supporting interpretations of artists and artwork from prehistory to the medieval era with visual and historical evidence.
- 5) Conduct research related to museum and archival studies, such as projects, discussions, field notes, gallery guides, or interpretative materials.
- 6) Develop and apply essential 21st-century skills—including academic and digital integrity, time management, effective communication, attention to detail, and creative problem-solving—in the context of art historical study.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

Part 1 (Identical and Required):

Methods of evaluation will include:

- 1) Written essays and/or research projects
- 2) Exam with essay component

Methods of evaluation may also include:

- 1) Discussions
- 2) Objective exams
- 3) Projects and presentations
- 4) Quizzes
- 5) Group Assignments
- 6) Museum Assignments

Methods of evaluation are at the discretion of faculty.

Part 2:

- 1) Projects, exploratory activities, and academic discussion forums that explores how art, architecture, artists, and patrons from prehistory to the medieval era can continue to influence and shape students' cultural backgrounds and experiences today.

Special Materials Required of Student

None

Minimum Instructional Facilities

Smart classroom, HyFlex Classroom

Method of Instruction

- 1) Lecture
- 2) Multimedia presentations
- 3) Field trips
- 4) Group discussions and activities
- 5) Individual exploratory activities

Out-of-Class Assignments

- 1) Readings
- 2) Writing reports and/or journaling
- 3) Research themes and concepts as assigned
- 4) Computer searches
- 5) Museum or gallery visits

Texts and References

Representative Texts, Manuals, OER, and Other Support Materials

Part 1 (Identical and Required):

Textbooks (most recent editions)

- 1) Janson, H. W. *History of Art*.
- 2) Kleiner, Fred S. *Gardner's Art Through the Ages: The Western Perspective*, Volume 1
- 3) Kleiner, Fred S. *Gardner's Art Through the Ages: A Global History*, Volume 1
- 4) Stockstad, Marilyn. *Art History*, Volume 1
 1. OER
- 5) Smarthistory's (Khan Academy) materials/books (available online and to print out for free)
- 6) Smarthistory OER Commons
- 7) Smarthistory Reframing Art History (global perspectives) open access
- 8) Gustlin and Gustlin. *Libretexts, Introduction to Art History, A World Perspective of Art*
 1. History
- 9) Met Heilbrunn Timeline of Art History

These are representative texts. Texts used by individual institutions and individual instructors will vary.

Part 2:

- 1) Required (representative examples):
 - a. Kleiner, Fred S. *Gardner's Art Through the Ages, A Concise Global History*. 5th edition. Cengage Learning, 2023.
 - b. Kleiner, Fred S. *Gardner's Art Through the Ages, The Western Perspective*. 16th edition. Cengage, 2020.
 - c. Kleiner, Fred S. *Gardner's Art Through the Ages, The Western Perspective Vol. I and II*. 16th edition. Cengage Learning, 2021.
- 2) Supplemental: Handouts and other readings as assigned

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Use art vocabulary to identify and analyze the formal and aesthetic components in works of art from prehistory to the medieval era or the processes by which they are made.
- 2) Articulate, analyze, compare, and contrast artistic qualities, major works, and significant individuals in art from various historical periods and draw parallels to contemporary events and social structures.
- 3) Analyze the diverse social, political, economic, or cultural perspectives that affect the course content and how creative works contest, assert or mediate social and cultural power related to race, class, gender, ethnicity, sexuality, and/or religion.