

**DEPARTMENT OF FINE ART**

**COURSE OUTLINE – Fall 2024**

**AR1105: Introduction to the Global History of Art I – 3 (3-0-0) 45 Hours for 15 Weeks**

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan's First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land.

We acknowledge the history of this land and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

<b>INSTRUCTOR:</b>	Ana-Maria Milcic	<b>PHONE:</b>	<u>+1 780-539-2911</u>
<b>OFFICE:</b>	Online:	<b>EMAIL:</b>	AMilcic@nwpolytech.ca
<b>OFFICE HOURS:</b>	Wednesdays at 14:30 <a href="https://nwpolytech.zoom.us/j/94451432728">https://nwpolytech.zoom.us/j/94451432728</a>		

**CALENDAR DESCRIPTION:** A survey of art from Prehistory to the 15<sup>th</sup> century. This course increases the level of understanding and appreciation of visual art and art history methods.

**PREREQUISITE(S)/COREQUISITE:** None

**REQUIRED TEXT/RESOURCE MATERIALS:**

Readings uploaded on myClass.

**DELIVERY MODE(S):** Online

Meeting ID

922 5392 8451

Invite Link <https://nwpolytech.zoom.us/j/92253928451>

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**LEARNING OUTCOMES:** By the end of this course, students will be able to:

1. Explain the basic terms and concepts used to talk about art and cultural artifacts.
2. Identify key examples of global art from prehistory to the 15<sup>th</sup> century.
3. Form their own visual analysis.
4. Form their own argument around a case-study of their choice.
5. Compare and contrast examples of art from these movements/periods.
6. Discuss these examples *in context* (geographical, historical, cultural, religious, economic, political).
7. Engage in an art historical discussion.
8. Exercise the basics of writing art history essays.

**TRANSFERABILITY:**

Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at the Alberta Transfer Guide main page

<http://www.transferalberta.alberta.ca>.

**\*\* Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability**

**EVALUATIONS:**

Participation	18%	Throughout the course.
Camera on	2%	Throughout the course.
Take-home exam	30%	Deadline: <b>November 1, 2024 by midnight on myClass.</b>
Essay Outline (150 words)	10%	Deadline: <b>November 27, 2024 by midnight on myClass.</b>
Essay (1500 words)	40%	Deadline: <b>Decembre 13, 2024 by midnight on myClass.</b>

**Participation:** In assessing participation, the instructor will determine whether students have completed the readings based on their contributions to class discussions and group work. Attendance will be recorded for every class. You must make an effort to attend all lectures and participate in class discussions. Students should engage thoughtfully with the texts, their colleagues' comments and questions. During class discussions, students should maintain respect and decorum and engage in a discussion in a respectful and mindful way.

If you have high levels of social anxiety or find it challenging to read social cues in a groups discussion, and find yourself unable but eager to participate please email me at [AMilcic@nwpolytech.ca](mailto:AMilcic@nwpolytech.ca): we can discuss alternatives or how to manage anxiety around participation.

***If you are unable to attend class for health or other reasons please let your instructor know.***

**Camera on:** Students are strongly encouraged to keep their cameras on during class. Without the camera on, it is challenging to verify your attendance and determine whether you are actively engaging with the material being presented.

***If you are unable to have your camera on during a specific class please let your instructor know.***

**Take-home exam:** The exam will consist of 10 questions derived from the class readings. It will be made available on myClass 7 days before the submission deadline, giving you a full week to complete it. Throughout the semester, we will review examples of the types of questions that will appear on the exam. The questions are designed to require critical, analytical, and human engagement with the text. Specificity, nuance, concrete examples, and strong analytical skills are essential. Generic answers that fail to engage with the text's specifics and appear to be generated by AI will receive 0 points. Each question will be processed through several paid and unpaid chatbots; if your answer closely resembles the chatbot's response, it will not be awarded any points.

**Essay Outline:** For the essay outline, the students need to submit a 150-word outline (with a 10% wordcount leeway up or down) by the deadline. 10% will automatically be assigned to the student if they submit the outline on time with the appropriate word count.

**Essays:** When grading presentations and essays, the instructor will evaluate how effectively students utilize the readings and materials from lectures to develop their own arguments, conduct visual analyses, and situate the work within its broader context. Throughout the course, students will receive detailed instructions on essay writing, and a comprehensive instruction document will be uploaded to myClass. You are required to submit an essay outline before the final deadline. This is to ensure that you begin considering the essay topic in advance and to provide an opportunity for me to give you feedback. If you are unable to meet the essay deadline due to circumstances beyond your control, please email me as soon as possible. Generic and AI written texts will not receive passing marks.

You will write the essays by choosing one of the following options:

- With reference to an artwork of your choice, discuss the representation of deities.
- With reference to an artwork of your choice, discuss the configuration between art and religion.
- With reference to an artwork of your choice, discuss how power and/or politics are communicated via art.
- With reference to an artwork of your choice, discuss how everyday life is reflected in the piece.

Please note that most universities will not accept your course for transfer credit **IF** your grade is **less than C-**.

**Grading Chart for courses with Alpha Grading:**

Alpha Grade	4-point Equivalent	Percentage Guidelines		Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	95-100		C+	2.3	67-69
A	4.0	85-94		C	2.0	63-66
A-	3.7	80-84		C-	1.7	60-62
B+	3.3	77-79		D+	1.3	55-59
B	3.0	73-76		D	1.0	50-54
B-	2.7	70-72		F	0.0	00-49

**Grades for this course will be assigned as a percentage.**

**COURSE SCHEDULE/TENTATIVE TIMELINE:**

Class offered: Monday and Wednesday: **13:00 – 14:20**

Location: Online (<https://nwpolytech.zoom.us/j/92253928451>)

Week      Reading/Activity

<b>1</b>	<p><b>Lecture 1 (Weds: 4 Sept): Introduction to the Course: What is Art?</b></p> <p>Readings: Anne D’Alleva, ‘Chapter 1: Introducing art history’, <i>Look! Fundamental of Art History</i>, (Upper Saddle River: Prentice Hall Inc. 2004), pp. 11-22.</p> <p>Uploaded on myClass.</p>
<b>1</b>	<p><b>Lecture 2 (Fri: 6 Sept): Introduction to the Course: What is Visual Analysis?</b></p> <p>Reading: Anne D’Alleva, ‘Chapter 2: Formal Analysis’, in <i>How to Write Art History</i>, (London: Laurence King, 2010), pp. 27-51.</p> <p>Uploaded on myClass.</p>
<b>2</b>	<p><b>Lecture 3 (Weds: 11 Sept): Rock Art in Africa: Mythology and Legend</b></p> <p>Readings:</p> <p>African Rock Art Link 1: <a href="https://africanrockart.britishmuseum.org/">https://africanrockart.britishmuseum.org/</a></p> <p>African Rock Art Link 2: <a href="https://africanrockart.britishmuseum.org/introduction/origins/">https://africanrockart.britishmuseum.org/introduction/origins/</a></p> <p>African Rock Art Link 3: <a href="https://africanrockart.britishmuseum.org/introduction/chronologies/">https://africanrockart.britishmuseum.org/introduction/chronologies/</a></p> <p>African Rock Art Link 4: <a href="https://africanrockart.britishmuseum.org/introduction/techniques/">https://africanrockart.britishmuseum.org/introduction/techniques/</a></p>
<b>2</b>	<p><b>Lecture 4 (Fri: 13 Sept): Toys or Goddesses? Female Figurines in Prehistoric Art</b></p> <p>Readings: Camilla Power, ‘Women in Prehistoric Art’, in <i>New Perspectives on Prehistoric Art</i>, (Westport/London: Prager, 2004), pp. 75-104.</p> <p>Uploaded on myClass.</p>

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| 3 | <p><b>Lecture 5 (Weds: 18 Sept): Ancient Near Eastern Art: Lions &amp; Leaders</b></p> <p>Reading: Helen Gardner et al., 'Ancient Near Eastern Art', in <i>Gardner's Art Through the Ages</i>, (Fort Worth, TX: Harcourt Brace College Publishers, 1996), pp. 40-63.</p> <p>Uploaded on myClass.</p>   |
| 3 | <p><b>Lecture 6 (Fri: 20 Sept): Ancient Near Eastern Art: Lions &amp; Leaders + essay tutorials</b></p> <p>Reading: Same as lecture 5.</p>   |
| 4 | <p><b>Lecture 7 (Weds: 25 Sept): Ancient Egypt: Hieroglyphs of Eternity</b></p> <p>Reading: Emily Teeter, 'Death and Funeral Rites', in <i>Religion and Ritual in Ancient Egypt</i>, (Cambridge University Press: Cambridge, 2011), pp. 119-147.</p> <p>Uploaded on myClass.</p>   |
| 4 | <p><b>Lecture 8 (Fri: 27 Sept): Ancient Egypt: Hieroglyphs of Eternity</b></p> <p>Reading: Christina Riggs, 'Art and Power', in <i>Ancient Egyptian Art and Architecture: A Very Short Introduction</i> (Oxford: Oxford University Press, 2014), pp. 60-74.</p> <p>Uploaded on myClass.</p>  |
| 5 | <p><b>Lecture 9 (Weds: 2 Oct): From Athens to Rome: Sexuality and Stealing in Classical Greek and Roman Art</b></p> <p>Reading: Mary Beard and John Henderson, 'Moving Statues: Art in the Age of Imitation', <i>Classical Art from Greece to Rome</i>, (Oxford: Oxford University Press, 2001), pp. 65-108.</p> <p>Uploaded on myClass.</p> |
| 5 | <p><b>Lecture 10 (Fri: 4 Oct): From Athens to Rome: Sexuality and Stealing in Classical Greek and Roman Art</b></p> <p>Reading: Same as lecture 9.</p>   |

- 6** **Lecture 11 (Weds: 9 Oct): From Athens to Rome: Sexuality and Stealing in Classical Greek and Roman Art**
- Reading: Mary Beard and John Henderson, 'Sensuality, Sexuality, and the Love of Art', *Classical Art from Greece to Rome*, (Oxford: Oxford University Press, 2001), pp. 107-146.
- Uploaded on myClass.
- 6** **Lecture 12 (Fri: 11 Oct): From Athens to Rome: Sexuality and Stealing in Classical Greek and Roman Art + discussion time**
- Reading: Same as lecture 11.
- 7** **Lecture 13 (Weds: 16 Oct): Byzantine Golden Domes of Divinity: Power and Piety from St. Sophia to the 12th Century**
- Readings: Robin Cormack, 'In the Shadow of St Sophia: Byzantine Art in the Sixth Century and its Aftermath 527-680', in *Byzantine Art*, (Oxford: Oxford University Press, 2000), pp. 37-74.
- Uploaded on myClass.
- 7** **Lecture 14 (Fri: 18 Oct): Byzantine Golden Domes of Divinity: Power and Piety from St. Sophia to the 12<sup>th</sup> Century + take home exam tutorials**
- Reading: Same as lecture 13.
- 8** **Lecture 15 (Weds: 23 Oct): Byzantine Golden Domes of Divinity: Power and Piety from St. Sophia to the 12th Century**
- Readings: Robin Cormack, 'Art in the Service of a Failing Society: Late Byzantine Art 1204-1453', in *Byzantine Art*, (Oxford: Oxford University Press, 2000), pp. 145-217.
- Uploaded on myClass.
- 8** **Lecture 16: (Fri: 25 Oct): Living Together: Jews, Muslims, and Christians in Medieval Spain**
- Reading: Chapter 6: Benjamin R. Gampel, 'Jews, Christians and Muslims in Medieval Iberia: *Convivencia* through the Eyes of Sephardic Jews', in Vivian B. Mann et al., eds., *Convivencia: Jews, Muslims and Christians in Medieval Spain*, (New York: Braziller, 1992), pp. 11-38.

Uploaded on myClass.

**9 Lecture 17 (Weds: 30 Oct): Exam tutorials.**

**9 Lecture 18 (Fri: 1 Nov): Exam**

**Deadline November 1, 2024 by midnight via myClass.**

**10 Lecture 19 (Weds: 6 Nov): Living Together: Jews, Muslims, and Christians in Medieval Spain + discussion time**

Reading: Same as lecture 16.

**10 Lecture 20: (Fri: 8 Nov): From Mecca to Mosaic: Art in Islam's Inception**

Reading: Robert Hillenbrandt, 'The Birth of Islamic Art: The Umayyads', in *Islamic Art and Architecture*, (London: Thames and Hudson, 1999), pp. 10-37.

Uploaded on myClass.

**11 Weds: 13 Nov: FALL BREAK**

**11 Thurs: 15 Nov: FALL BREAK**

**12 Lecture 21 (Weds: 20 Nov): From Mecca to Mosaic: Art in Islam's Inception**

Readings: Same as lesson 10.

**12 Lecture 22 (Fri: 22 Nov): Sculpting the Buddha in Japan: Awakening Aesthetics**

Reading: Sadao S. Tsuneko and Stephanie Wada, 'Introduction to Buddhism', in *Discovering the Arts of Japan: A Historical Overview*, (Tokyo: Kodansha International, 2003), pp. 36-73.

Uploaded on myClass.

**13 Lecture 23 (Weds: 27 Nov): Sculpting the Buddha in Japan: Awakening Aesthetics**

Ive Covaci, 'Buddhist Sculpture of the Kamakura Period', in *Kamakura: Realism and Spirituality in the Sculpture of Japan*, (Yale University Press: New Haven, 2016), pp. 1-16.

Uploaded on myClass.

**By midnight on November 27, 2024 upload a 150-word outline of your essay via myClass.**

Further details in class.

**13 Lecture 24 (Fri: 29 Nov): Essay Tutorials**

Reading: Anne D'Alleva, 'Chapter 4: Writing Art History Essays and Papers', in *How to Write Art History*, (London: Laurence King, 2010), pp. 74-117.

Uploaded on myClass.

**14 Lecture 25 (Weds: 4 Dec): The Renaissance Scene in Italy: Venetian Vibes and Medici Majestic**

Readings: Giorgio Vasari, 'Botticelli', 'Giorgione' and 'Titian' in *Lives of the Most Eminent Painters, Sculptors and Architects*, trans. Julia Conaway Bondanella and Peter Bondanella, (Oxford: Oxford University Press, 1998), pp. 224-231, pp. 229-304, pp. 489-508.

Uploaded on myClass.

This book was originally published in Florence in 1550 and 1568 under the title: *Le Vite de' più eccellenti pittori, scultori e architettori*. You can see the original here:

<https://archive.org/details/levitedepiveccel01vasa/page/268/mode/2up>

**14 Lecture 26 (Fri: 6 Dec): Queens of Canvas: The Women Who Painted European Courts**

Reading: Christina Strunck, 'Female Court Artists: Women's Career Strategies in the Courts of the Early Modern Period', in Tanja L. Jones, ed., *Women Artists in the Early Modern Courts of Europe: c. 1450-1700* (Amsterdam: Amsterdam University Press: 2021), pp. 35-70.

Uploaded on myClass.

**15 Lecture 27 (Weds: 11 Dec): Sunstones & Serpents: Art of the Aztec Empire + essay tutorials**

Richard F. Townsend, 'The Aztec Empire', in Felipe Solis, ed., *The Aztec Empire* (New York: Guggenheim Museum, 2004), pp. 250-267.

Uploaded on myClass.

**Essay deadline: Dicembre 13, 2024 via myClass.**

**STUDENT RESPONSIBILITIES:**

- On-line Communication & Professionalism: Students are expected to maintain a high-level of professionalism across all course-related communications. Please conduct your communications as you would any other professional experience. Treat your colleagues with respect!
- Join the lecture to on time and remain for duration of class and related activities.
- Students can expect to put in a minimum of 4 hours per week on out-of-class work. Assignments will be expected on the date required.

**STATEMENT ON ACADEMIC MISCONDUCT:**

Academic Misconduct will not be tolerated. For a more precise definition of academic misconduct and its consequences, refer to the Student Rights and Responsibilities policy available at <https://www.nwpolytech.ca/about/administration/policies/index.html>.

\*\*Note: all Academic and Administrative policies are available on the same page.

**Plagiarism and plagiarism with AI generated text are serious issues and will be dealt with severely.**