

DEPARTMENT OF FINE
ARTS COURSE OUTLINE –

Winter 2025

AR1205: *Introduction to the Global History of Art II*- 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.

INSTRUCTOR:	Ana-Maria Milcic	PHONE:	+1 780-539-2911
OFFICE:	n/a	EMAIL:	AMilcic@nwpolytech.ca
OFFICE HOURS:	Online on Tuesdays: 2:30 – 3:30 pm Online Zoom Office: https://nwpolytech.zoom.us/j/95752824421 Or by appointment: please email me at AMilcic@nwpolytech.ca to set up a meeting.		

CALENDAR DESCRIPTION: This course builds on the *Introduction to the History of Art I* course and examines the visual arts from the end of the 15th century to the beginning of the twentieth century, exploring various cultures and forms of expression.

PREREQUISITE(S)/COREQUISITE: None

RECOMMENDED TEXT/RESOURCE MATERIALS:

Most of the readings for this class can be uploaded on myClass.

MyClass and free online sources.

DELIVERY MODE(S): Online/Zoom

Link to join: <https://nwpolytech.zoom.us/j/95873399127>

Meeting ID: 958 7339 9127

COURSE OBJECTIVES:

The course examines art from the 15th century to the 20th century, focusing on various art forms with examples from both the non-Western and Western canons. It includes case studies from regions in present-day France, India, Italy, Japan, Mexico, Netherlands, Nigeria, Polynesian Islands and the United Kingdom, exploring a range of different forms of expression. This course will familiarize students with basic terms and concepts used in discussing art and cultural artifacts. While it is structured chronologically, it does not cover every period or geographical region. The purpose of the course is to equip students with the knowledge and skills necessary for further education by providing them with a foundational understanding of art history and some of its most significant moments.

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 the 15th century until the 20th 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. 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.ca>.

**** Grade of Dor 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:

Camera on	5%	Throughout the course.
Participation	15%	Throughout the course.
Take-home exam	30%	Deadline: March 12, 2025 by 11:59 pm.
Essay Outline (150 words)	10%	Deadline: March 28, 2025 by 11:59 pm
Essay (1500 words)	40%	Deadline: April 18, 2025 by 11:59 pm

Participation: In assessing participation, the instructor will determine whether students have completed the readings based on their contributions to class discussions and group work. 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: we can discuss alternatives or how to manage anxiety around participation.

Attendance will be recorded for every class. You must make an effort to attend all lectures and participate in class discussions. Students are required to have their camera on. If your camera is off you will be marked as absent.

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: In grading the presentations and essays, the instructor will evaluate how students utilize the readings and materials presented during the lectures to form their own arguments, conduct visual analyses, and position the work within its broader context. At the beginning of the semester, we will discuss essay composition, and you will receive a handout detailing how to write essays. Additionally, we will delve deeper into essay writing during the tutorials. By the end of the semester, students will receive detailed instructions about essay writing. You are asked to submit an essay outline before the essay deadline. The purpose of this is to ensure you begin thinking about the essay ahead of time. I will also read the outlines and give you feedback. If you are unable to meet the deadline because of circumstances beyond your control, please email me asap (AMilcic@nwpolytech.ca).

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

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

Participation:

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

GRADING CRITERIA: (The following criteria may be changed to suite the particular course/instructor)

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

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

COURSE SCHEDULE/TENTATIVE TIMELINE:

Class offered: Wednesday and Friday: 1:00 pm – 2:20 pm

Location: online: <https://nwpolytech.zoom.us/j/98346946706>

Week Reading/Activity

1	Lecture 1 (Wed: 8 Jan): Introduction
1	Lecture 2 (Fri: 10 Jan): Essay Tutorials
2	Lecture 3 (Wed: 15 Jan): <i>Artemisia Gentileschi and Caravaggio: From Baroque Tenebrism to Drama</i> David M. Stone, 'Signature Killer: Caravaggio and the Poetics of Blood', <i>The Art Bulletin</i> , Vol. 94, No. 4, 2012, pp. 572-593. Uploaded on myClass.
2	Lecture 4 (Fri: 17 Jan): <i>Artemisia Gentileschi and Caravaggio: From Baroque Tenebrism to Drama</i> Judith W. Mann, 'Caravaggio and Artemisia: Testing the Limits of Caravaggism', <i>Studies in Iconography</i> , 1997, Vol. 18 (1997), pp. 161-185. Uploaded on myClass.
3	Lecture 5 (Wed: 22 Jan): <i>Dutch Golden Age: From the Laughing Frans Hals to the Intimate Johannes Vermeer</i> Christopher D. M Atkins, 'A Liveliness Uniquely His', in <i>The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity</i> , (Amsterdam University Press: Amsterdam, 2012), pp. 25-86. Uploaded on myClass. Optional video: 'The Art of Clara Peeters': https://www.youtube.com/watch?v=tg3BWgPyNwo
3	Lecture 6 (Fri: 24 Jan): <i>Dutch Golden Age: From the Laughing Frans Hals to the Intimate Johannes Vermeer</i> Perry Chapman, 'Inside Vermeer's Women', in Marjorie E. Weiseman, ed., <i>Vermeer's Women: Secrets and Silence</i> , (New Haven: Yale University Press, 2011), pp. 64-123. Uploaded on myClass. Optional video: https://www.youtube.com/watch?v=fRksIesMgww

4	<p>Lecture 7 (Wed: 29 Jan): <i>Imperial Japan: Beneath the Masks</i></p> <p>Julia Meech-Pekarik, ‘Painting’ and ‘Nō Masks’, in <i>Momoyama: Japanese Art in the Age of Grandeur</i>, (New York, The Met, 1975), pp. 2-6, pp. 86-87.</p> <p>Download online for free:</p> <p>https://www.metmuseum.org/art/metpublications/Bridge_of_Dreams_The_Mary_Griggs_Burke_Collection_of_Japanese_Art</p>
4	<p>Lecture 8 (Fri: 31 Jan): <i>Imperial Japan: Beneath the Masks</i></p> <p>Reading: Same</p>
5	<p>Lecture 9 (Wed: 5 Feb): <i>Nigeria’s Metal History: Understanding the Benin Bronzes and Their Looting</i></p> <p>Reading: Dan Hicks, ‘The Sacking of Benin City’, ‘Looting’ and ‘Necrology’, <i>The Brutish Museums: the Benin Bronzes, Colonial Violence and Cultural Restitution</i>, (London: Pluto Press, 2020), pp. 109-165.</p> <p>Uploaded on myClass.</p>
5	<p>Lecture 10 (Fri: 7 Feb): <i>Nigeria’s Metal History: Understanding the Benin Bronzes and Their Looting</i></p> <p>Reading: Same</p>
6	<p>Lecture 11 (Wed: 12 Feb): <i>Divine Pleasure: Painting from India’s Courts</i></p> <p>Navina Najat Haidar, ‘Hindu Epic and Myth in Mughal Painting’ and Terence McNerney, ‘The Kronos Collections and Rajput Court Painting’, in <i>Divine Pleasure: Painting from India’s Rajput Courts</i>, (New York: The Metropolitan Museum of Art, 2016), pp. 31-37, 39-49.</p> <p>Download for free: https://www.metmuseum.org/art/metpublications/Divine_Pleasures</p>
6	<p>Lecture 12 (Fri: 14 Feb): <i>Divine Pleasure: Painting from India’s Courts</i></p> <p>Reading: Same</p>
7	<p>(Wed: 19 Feb): WINTER BREAK</p>
7	<p>(Fri: 21 Feb): WINTER BREAK</p>
8	<p>Lecture 13 (Wed: 26 Feb): <i>Casta Paintings: Exploring the Intersection of Race and Class in Colonial Mexico</i></p> <p>Ilona Katzew, ‘The Rise of Casta Painting in the Era of the Bourbon Revolution’, in <i>Casta Painting: Images of Race in Eighteenth-century Mexico</i>, (New Heaven and London: Yale</p>

University Press, 2005), pp. 63-110.

Uploaded on myClass.

8 Lecture 14 (Fri: 28 Feb): *Casta Paintings: Exploring the Intersection of Race and Class in Colonial Mexico*

Reading: same

9 Lecture 15 (Wed: 5 Mar): Mid-term exam exercises

9 Lecture 16 (Fri: 7 Mar): Take-home mid-term exam

10 Lecture 17 (Wed: 12 Mar): *Élisabeth Vigée Le Brun and the Revolutionaries: Painting in France between the 18th and the 19th century*

Paul Lang, 'Élisabeth Vigée Le Brun and the European Spirit', in Joseph Baillio, Katharine Baetjer, Paul Lang, *Vigée Le Brun*, (New Heaven and London: Yale University Press, 2016), pp. 47-56.

Uploaded on myClass.

Take-home exam deadline by 11:59 pm.

10 Lecture 18 (Fri: 14 Mar): *Élisabeth Vigée Le Brun and the Revolutionaries: Painting in France between the 18th and the 19th century*

Reading: Same

11 Lecture 19 (Wed: 19 Mar): *Birth of Photography: Gaspard-Félix Tournachon (Nadar), Eadweard Muybridge and Julia Margaret Cameron*

Rosalind Krauss, 'Tracing Nadar', Vol. 5, 1978, *October*, pp. 29-47.

JSTOR:

<https://www.jstor.org/stable/778643#:~:text=URL%3A%20https%3A%2F%2Fwww.jstor.org%2Fstable%2F778643%0A>

11 Lecture 20 (Fri: 21 Mar): *Birth of Photography: Gaspard-Félix Tournachon (Nadar), Eadweard Muybridge and Julia Margaret Cameron*

Reading: Same

12 Lecture 21 (Wed: 26 Mar): *Victorian Visions: Painting in an Age of Change*

Tim Barringer, 'Radical Victorians: The Pre-Raphaelites and the Modern World', in Martin Ellis, Victoria Osborne, Tim Barringer, *Victorian Radicals: from the Pre-Raphaelites to the Arts & Crafts Movement*, (New York/Munich: American Federation of Arts/DelMonico Books-Prestel, 2018), pp. 35-51.

Uploaded on myClass.

12 Lecture 22 (Fri: 28 Mar): *Victorian Visions: Painting in an Age of Change*

Reading: same

Essay outlines due by 11:59 pm.

13 Lecture 23 (Wed: 2 Apr): Exercises and Essay Tutorials

13 Lecture 24 (Fri: 4 Apr): *Inked Traditions: Exploring Polynesian Tattoo Art*

Makiko Kuwahara, 'Tattooing from the Late Eighteenth Century to the Early Nineteenth Century' and 'Different Skins – Change through European Contact', in *Tattoo: an Anthropology*, (Oxford/New York: Berg, 2005), pp. 32-48.

Uploaded on myClass.

14 Lecture 25 (Wed: 9 Apr): *Inked Traditions: Exploring Polynesian Tattoo Art*

Reading: same

14 Lecture 26 (Fri: 11 Apr): Final Revision and Group Discussion

Essay deadline: April 18, 2025, at 11:59 PM

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.
- Computers should be used only for the purposes of the lecture. Exceptions are made for parental responsibilities or emergency situations. Please inform your instructor at the beginning of the lecture. Social media platforms are not to be used during class time.

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.