

DEPARTMENT OF FINE ARTS

COURSE OUTLINE — Winter 2026

AR1205: Introduction to the History of Global Art II — 3

(3-0-0) 45hrs 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: Kaveh Rafie

PHONE: +1 780-539-2911

OFFICE: online

Email: krafie@nwpolytech.ca

OFFICE HOURS: Wednesdays 2:30 PM – 3:30 PM or by appointment

<https://nwpolytech.zoom.us/j/xxxx>

CALENDAR DESCRIPTION

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 diverse regions, which explore 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.

PREREQUISITE(S)/COREQUISITE(S)

None

REQUIRED MATERIALS

No textbook required. Readings will be provided on [Perusall](#).

DELIVERY MODE

This course is delivered synchronously online via Zoom: <https://nwpolytech.zoom.us/j/xxxx>

LEARNING OUTCOMES

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

- Identify and describe major art movements and styles from the 15th century to the present.
- Analyze and interpret artworks using appropriate art historical terminology.
- Understand the cultural and historical contexts of various art forms.
- Critically engage with visual materials and articulate informed perspectives on art.
- Conduct basic research in art history and present findings effectively.

TRANSFERABILITY

Please consult the Alberta Transfer Guide for more information. You may check the transferability of this course at the Alberta Transfer Guide main page <http://www.transferalberta.alberta.ca>.

 For courses with alpha (letter) grading, a 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

CLASS PARTICIPATION	20%
WEEKLY DISCUSSION	15%
QUIZZES	5%
EXAMS	30%

READING ANNOTATIONS

20%

CRITICAL & CREATIVE EXERCISES

10%

Class Participation

This class will be held synchronously online via Zoom. Active participation in Zoom sessions and activities is essential for a successful learning experience. Students are expected to engage with the material and contribute to discussions. Your grade is based on the following components:

Camera Policy

Turning your camera off will result in receiving no participation credit (10%) unless it is during a break or you have communicated with me in advance for accommodations.

Discussion Contribution

Actively contribute to class discussions by asking questions, responding to prompts, and engaging with your peers' ideas.

In-Class Activities

Complete all micro-activities, such as polls and short collaborative tasks, announced during the session.

Note on Recordings

Sessions will be recorded for educational purposes. By participating, you consent to being recorded. If you miss a session, please email me to receive the link to the missed session.

Attendance Policy

Attendance for our live Zoom sessions is MANDATORY. You are allowed no more than TWO unexcused absences. Failure to address chronic absenteeism may result in failing the course.

If social anxiety limits your participation, email krafie@nwpolytech.ca to discuss alternatives.

Weekly Discussion

Ask one question related to the week's lecture or readings on myClass, and respond to at least two of your classmates' questions.

- To receive full credit, your question should be thoughtful and relevant to the week's material.

- Short or superficial replies will not receive credit.

Quizzes

There will be periodic quizzes based on the readings and lectures. These quizzes are designed to assess your understanding of the course material and your active note-taking during lectures.

Reading Annotations

Students are required to complete annotations on assigned readings using Perusall. These annotations will help deepen your understanding of the material and facilitate class discussions.

To receive full credit, students must engage with the readings by **highlighting key points, asking questions, and responding to peers' annotations**.

Exams

There will be two exams during the semester, each worth 15% of your final grade. The exams will cover material from lectures, readings, and discussions. They will consist of multiple-choice questions, short answers, and essay questions.

Critical & Creative Exercises

This component invites students to explore course concepts through a blend of written analysis and creative practice. Assignments are designed to be flexible, allowing for either a short critical essay or a creative project accompanied by a brief reflection.

Examples of activities include:

- **Critical Response:** A short essay analyzing a specific artwork or text.
- **Creative Application:** A practical project, such as constructing a linear perspective drawing or creating a digital composition (e.g., using Photoshop) to demonstrate understanding of spatial depth, accompanied by a short written explanation of the process and principles applied.

Late Assignments and Missed Exams

Please submit your study guide responses by midnight on the date they are due. Assignments not turned in at that time will receive a score of zero that will stay in place until the assignment is received (myClass will not calculate your grade accurately otherwise). Assignments turned in after the due date will be marked down by 20%.

 Warning

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 Guideline	Alpha Grade	4-point Equivalent	Percentage Guideline
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	0–49

 Grades for this course will be assigned as a percentage.

COURSE SCHEDULE (TENTATIVE)*

Week 1

Wed, Jan 07: Introduction & Course Overview

Overview of the course structure, objectives, and assessment methods. The 15th-century context of the Age of Exploration will be introduced.

Read:

- Sylvia Barnet, "Formal Analysis and Style" in *A Short Guide to Writing about Art*

Fri, Jan 09: Art of the New Era

From Arab mathematics to the invention of linear perspective. Renaissance art in Italy and Northern Europe.

Key artists: Masaccio, Donatello, Sandro Botticelli, Jan van Eyck, Hieronymus Bosch and others.

Read:

- Hans Belting, *Florence and Baghdad: Renaissance Art and Arab Science*, pp. 173–185
- ["Donatello, David" by Heather Graham](#)
- ["The study of anatomy" by Steven Zucker and Beth Harris](#)
- ["Botticelli, Portrait of a Man with a Medal of Cosimo il Vecchio de' Medici" by Rebecca Howard](#)
- ["Hieronymus Bosch, The Garden of Earthly Delights" by Sally Hickson](#)

Watch:

- [Linear Perspective: Brunelleschi's Experiment](#)
- [Workshop of Robert Campin, Annunciation Triptych \(Merode Altarpiece\)](#)
- [Jan van Eyck, The Arnolfini Portrait](#)

Week 2

Wed, Jan 14: The Spirit of the High Renaissance

Study of the High Renaissance period in Italy.

Key artists: Leonardo da Vinci, Michelangelo, Raphael.

Read:

- Evelyn Welch, "Markets and Metaphors" in *Shopping in the Renaissance: Consumer Cultures in Italy 1400-1600*
- ["Leonardo da Vinci, 'Vitruvian Man'" by Letha Ch'ien](#)
- ["Raphael, an introduction" by Heather Graham](#)

Watch:

- [Leonardo, The Virgin of the Rocks](#)
- [Saint Peter's Basilica](#)
- [Michelangelo, Pietà](#)
- [Michelangelo, Ceiling of the Sistine Chapel](#)

Fri, Jan 16: Late Renaissance and Mannerism

Analysis of the Mannerist style and its departure from Renaissance ideals.

- Key artists: From Titian to Pontormo, Parmigianino, El Greco.

Read:

- Arnold Hauser, "The Concept of Mannerism" in *The Social History of Art, Vol. II: Mannerism and Art in the Baroque Era*

Watch:

- [Titian, Venus of Urbino](#)
- [Paolo Veronese, Feast in the House of Levi](#)
- [Parmigianino, Madonna with the Long Neck](#)
- [Jacopo Tintoretto, Last Supper](#)
- [El Greco, The Burial of the Count of Orgaz](#)

Week 3

Wed, Jan 21: Art of the New World

Cultural contact and exchange during the Age of Exploration.

Read:

- Claire Farago, "On the Peripatetic Life of Objects in Era of Globalization" in *Cultural Contact and the Making of European Art since the Age of Exploration (CCMEA)*
- ["Featherworks: The Mass of St. Gregory" by Lauren Kilroy-Ewbank](#)
- ["The Medici collect the Americas" by Lauren Kilroy-Ewbank](#)

Fri, Jan 23: From the 14th Century to the Mogul Empire in the Indian Subcontinent and Beyond

Study of South Asian art from the 14th century.

Read:

- ["The Qutb complex and early Sultanate architecture" by Arathi Menon](#)
- ["Art and architecture of the Vijayanagara empire" by Gita V. Pai](#)
- ["Christian art in India: Indo-Portuguese ivory statuettes" by Marsha G. Olson](#)
- ["Meenakshi Temple at Madurai" by Edward Fosmire](#)
- ["Illustration from the Akbarnama" by Katrina Klaasmeyer](#)

- [“The Taj Mahal” by Roshna Kapadia](#)
- [“Wat Phra Kaew \(Temple of the Emerald Buddha\)” by Melody Rod-ari](#)

Week 4

Wed, Jan 28: Chinese Art from 1279

An overview of Chinese art of the Yuan, Ming, and Qing Dynasties.

Key topics: Literati painting, porcelain, the Forbidden City.

Read:

- Julie Hochstrasser, “Remapping Dutch Art in Global Perspective Other Points of View” in *CCMEA*, pp. 43–48
- [“Yuan dynasty \(1279–1368\), an introduction”](#)
- [“Ming dynasty \(1368–1644\), an introduction”](#)
- [“Qing dynasty \(1644–1912\), an introduction”](#)
- [The Forbidden City](#)
- [“The Abduction of Helen Tapestry” by Lauren Kilroy-Ewbank](#)
- [“Kim Hongdo, album of genre paintings”](#)

Watch:

- [Buddha of Medicine Bhaishajyaguru \(Yaoshi fo\)](#)
- [The David Vases](#)
- [Wang Lü, Landscapes of Mount Hua \(Huashan\)](#)
- [Wang Shimin, Cloud Capped Mountains and Misty Riverside](#)

Fri, Jan 30: Art in Japan since the 14th Century

From the Muromachi to the Edo period.

- Key topics: Zen gardens, tea ceremony, Ukiyo-e prints.

Read:

- From “Japonisme: Cultural Crossings between Japan and the West”
- [“Ryōanji \(Peaceful Dragon Temple\)” by Yoonjung Seo](#)
- [“Edo period, an introduction” by Sonia Coman](#)
- [“A portrait of St. Francis Xavier and Christianity in Japan” by Rachel Miller](#)
- [“Different places: Japanese porcelain with English gilt-bronze mounts” by Jeffrey Weaver](#)
- [“Kabuki actor prints”](#)
- [“Katsushika Hokusai, Under the Wave off Kanagawa \(The Great Wave\)” by Leila Anne Harris](#)

Watch:

- [Bamboo in the Four Seasons: painting and poetry in Japan](#)

- [“Different places: Japanese porcelain with English gilt-bronze mounts” by Jeffrey Weaver](#)

Week 5

Wed, Feb 04: African Art since the 16th Century

Art, power, and the impact of colonization.

- Key topics: Benin bronzes, nkisi nkondi, masquerades, colonial encounters.

Fri, Feb 06: Art of Pacific Cultures

Arts of Oceania: Polynesia, Micronesia, and Melanesia.

- Key topics: Navigation charts, tattooing, ritual figures.

Week 6

Wed, Feb 11: Aztec Art and Architecture and Inca Art and Architecture

Exploration of Aztec and Inca art forms and architectural achievements.

Read:

- [“Introduction to the Aztecs \(Mexico\)”](#)
- [Coatlicue](#)
- [Codex Borgia](#)
- [“The Inka, an introduction” by Sarahh Scher](#)

Watch:

- [The Templo Mayor and the Coyolxauhqui Stone](#)
- [Coyolxauhqui Monolith](#)
- [Tlaloc Vessel](#)
- [Aztec feathered headdress](#)

Fri, Feb 13: North American Indigenous Art

Study of indigenous art forms from various North American cultures.

Week 7

Wed, Feb 18 – NO CLASS: Winter Break

Fri, Feb 20 – NO CLASS: Winter Break

Week 8

Wed, Feb 25: Baroque in Southern Europe

Investigation of Baroque art in Italy and Spain.

- Key artists: Caravaggio, Bernini, Velázquez.

Fri, Feb 27: Baroque in Northern Europe

Study of Baroque art in the Netherlands and Flanders.

- Key artists: Rembrandt, Rubens, Vermeer.

Read:

- Svetlana Alpers, "The Mapping Impulse in Dutch Art" in *The Arts of Describing: Dutch Art in the Seventeenth Century*

Week 9

Wed, Mar 04: Rococo

From Louis XV to Louis XVI: Exploration of the Rococo style and its characteristics.

- Key artists: Watteau, Fragonard, Boucher.

Fri, Mar 06: Neoclassicism and Romanticism

Study of Neoclassical and Romantic art movements.

- Key artists: Ingres, Delacroix, Goya.

Week 10

Wed, Mar 11: Realism

Analysis of the Realist movement and its focus on everyday life.

- Key artists: Courbet, Millet.

Fri, Mar 13: Impressionism

Investigation of the Impressionist movement and its techniques.

- Key artists: Monet, Renoir, Degas.

Week 11

Wed, Mar 18: Post-Impressionism

Exploration of Post-Impressionist artists and their diverse styles.

- Key artists: Van Gogh, Gauguin, Cézanne.

Fri, Mar 20: Pre-War Modernism

Overview of early 20th-century modernist movements such as Fauvism, Cubism, and Expressionism.

Week 12

Wed, Mar 25: Interwar Backlash

Examination of modernist movements between the World Wars.

Fri, Mar 27: Post-War Art Movements

Overview of Abstract Expressionism, and other post-war art movements.

Week 13

Wed, Apr 01: Neo-Avant-Garde Movements

Study of Pop Art, Minimalism, and Conceptual Art.

Fri, Apr 03 – NO CLASS: Good Friday

Week 14

Wed, Apr 08: Towards Contemporary Art

Exploration of movements leading to contemporary art practices.

Fri, Apr 10: Final Review & Course Wrap-Up

Review of key concepts and preparation for final assessments.

STUDENT RESPONSIBILITIES

Online 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 on time and remain for the 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/polytechnic-leadership/policies-directory>.

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

ADDITIONAL INFORMATION:

Plagiarism and the Use of LLMs or AI Tools

Plagiarism is the presentation of the work, ideas, or data of another person as one's own. This includes work obtained through the use of LLMs (Large Language Models) or other AI tools. Students must properly cite any sources used in their assignments, including any content generated by AI tools. Failure to do so may result in academic penalties as outlined in the institution's academic integrity policies.