

**DEPARTMENT OF FINE
ARTS COURSE OUTLINE -
Fall 2023**

AR1010 (A2): Introduction to the 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.

INSTRUCTOR:	Ana-Maria Milcic	PHONE:	+1 780-539-2911
OFFICE:	n/a	EMAIL:	AMilcic@nwpolytech.ca
OFFICE HOURS:	Online and by appointment. Please email me at AMilcic@nwpolytech.ca to set up a meeting.		

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

PREREQUISITE(S)/COREQUISITE: None

RECOMMENDED TEXT/RESOURCE MATERIALS:

Most of the readings for this class can be found on archive.org. **Please register for an account.** It is free. Each lesson has a chapter, pages and a link which will take you directly to the book.

A few readings can be accessed via [JSTOR](https://www.jstor.org). You will need to log in with your institutional account.

A few readings will be uploaded on myClass.

Please email me on AMilcic@nwpolytech.ca if you are having issues logging in or accessing the readings.

DELIVERY MODE(S): Online

Join Zoom Meeting: <https://nwpolytech.zoom.us/j/98346946706>

Meeting ID: 983 4694 6706

One tap mobile
+17806660144,,98346946706# Canada
+12042727920,,98346946706# Canada

Dial by your location

- +1 780 666 0144 Canada
- +1 204 272 7920 Canada
- +1 438 809 7799 Canada
- +1 587 328 1099 Canada
- +1 647 374 4685 Canada
- +1 647 558 0588 Canada
- +1 778 907 2071 Canada
- 855 703 8985 Canada Toll-free
- +1 689 278 1000 US
- +1 719 359 4580 US
- +1 253 205 0468 US
- +1 253 215 8782 US (Tacoma)
- +1 301 715 8592 US (Washington DC)
- +1 305 224 1968 US
- +1 309 205 3325 US
- +1 312 626 6799 US (Chicago)
- +1 346 248 7799 US (Houston)
- +1 360 209 5623 US
- +1 386 347 5053 US
- +1 507 473 4847 US
- +1 564 217 2000 US
- +1 646 558 8656 US (New York)
- +1 646 931 3860 US
- +1 669 444 9171 US
- +1 669 900 6833 US (San Jose)
- 855 880 1246 US Toll-free
- 877 853 5257 US Toll-free

Meeting ID: 983 4694 6706

Find your local number: <https://nwpolytech.zoom.us/u/acQri4penc>

Join by SIP
98346946706@172.20.253.240

Join by H.323
• 172.20.253.240

Meeting ID: 983 4694 6706

COURSE OBJECTIVES:

The course examines art from Prehistory in Africa to 15th century art in Mesoamerica, focusing on different art forms with examples from the non-Western and Western canon. This course will familiarize students with basic terms and concepts used to talk about 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 that can be used in further education by giving them a foundation in 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 prehistory to the 15th 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:

Participation	10%	Throughout the course.
Long Presentation	20%	17th and 19th of October. Further details TBC in class.
Short Presentation	10%	7th of December. Further details TBC in class.
Essay Outline (150 words)	10%	Deadline: 12th December at 10 am.
Essay (1500 words)	50%	Deadline: 20th of December at midnight.

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: we can discuss alternatives or how to manage anxiety around participation.

Long Presentations: When grading presentations and essays, the instructor will assess how students incorporate the readings and material from the lectures to craft their own arguments, conduct visual analyses, and place the work within a broader context. The precise duration of the presentation will be specified during the first week. When preparing your presentations, you should:

- a) Start with your own argument and follow it throughout the presentation.
- b) Choose one work that is mentioned in the readings or lectures.
- c) Conduct an independent visual analysis and discuss the technique.
- d) Discuss the stylistic elements of the work.
- e) Position the work in a geographical, social, political, religious and cultural context.
- f) Compare the work to another affiliated piece.
- g) Highlight anything unique about the work.

Further details about how to structure your presentation will be discussed during the class.

Short Presentations: The grading and structure of short presentations are the same as the long presentations. The duration of both will be confirmed during the first week.

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. Essays share the same components as the presentations. 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 a week 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 20th of Decembre 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 an art.
- d) With reference to an artwork of your choice, discuss how everyday life is reflected in the piece.

THE ARTWORK CHOSEN FOR THE LONG PRESENTATION, THE SHORT PRESENTATION AND THE ESSAY MUST ALL BE FROM A DIFFERENT LECTURE AND PERIOD.

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	90-100	C+	2.3	67-69
A	4.0	85-89 I	C	2.0	63-66
A-	3.7	80-84 I	C-	1.7	60-62
B+	3.3	77-79 I	D+	1.3	55-59
B	3.0	73-76 I	D	1.0	50-54
B-	2.7	70-72 I	F	0.0	00-49

COURSE SCHEDULE/TENTATIVE TIMELINE:

Class offered: Tuesday and Thursday: 11:30 am – 12:50 pm

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

Week Reading/Activity

1	<p>Lecture 1 (Tue: 5 Sept): Introduction to the Course: What is Art?</p> <p>Readings: Marcia R. Pointon, ‘Engaging with Art’, in <i>History of Art: A Students’ Handbook</i>, (New York: Routledge, 1994), pp. 1-18.</p> <p>Read and borrow online with registration: https://archive.org/details/historyofartstud0000poin/page/18/mode/2up</p>
1	<p>Lecture 2 (Thurs: 7 Sept): Introduction to the Course: What is Visual Analysis?</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>Read and borrow online with registration: https://archive.org/details/howtowritearthis0000dall/page/n3/mode/2up</p>
2	<p>Lecture 3 (Tue: 12 Sept): Rock Art in Africa: Mythology and Legend</p> <p>Readings: Jean-Loïc Le Quellec, ‘The Sahara’, in <i>Rock Art in Africa: Mythology and Legend</i>, (Paris: Flammarion, 2004), pp. 12-55.</p> <p>Read and borrow online with registration: https://archive.org/details/rockartinafricam0000lequ/mode/1up</p>
2	<p>Lecture 4 (Thurs: 14 Sept): Toys or Goddesses? Female Figurines in Prehistoric Art</p> <p>Readings: Lucy Goodison and Christine Morris, ‘Goddesses in Prehistory’, in Diane Bolger, <i>S Companion to Gender Prehistory</i>, (West Sussex: Wiley-Blackwell, 2013), pp. 265-287.</p> <p>Uploaded on myClass.</p>
3	<p>Lecture 5 (Tue: 19 Sept): Ancient Near Eastern Art: Lions & Leaders</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>Read and borrow online with registration: https://archive.org/details/gardnersarthrou01gard/page/n13/mode/2up</p>

3 Lecture 6 (Thurs: 21 Sept): Ancient Near Eastern Art: Lions & Leaders

Reading: Same as lecture 5.

4 Lecture 7 (Tue: 26 Sept): Ancient Egypt: Hieroglyphs of Eternity

Reading: Emily Teeter, 'Death and Funeral Rites', in *Religion and Ritual in Ancient Egypt*, (Cambridge University Press: Cambridge, 2011), pp. 119-147.

Read and borrow online with registration:

<https://archive.org/details/religionritualin0000teet/page/n7/mode/2up>

4 Lecture 8 (Thurs: 28 Sept): Ancient Egypt: Hieroglyphs of Eternity

Reading: 'The Book of the Dead', in *The Book of the Dead: The Papyrus of Ani in the British Museum*, pp. 1-99 (starts at page 160 on the screen).

Read and borrow online with registration:

<https://archive.org/details/bookofdeadpapyru0000unse/page/n159/mode/2up>

5 Lecture 9 (Tue: 3 Oct): From Athens to Rome: Sexuality and Stealing in Classical Greek and Roman Art

Reading: Mary Beard and John Henderson, 'Moving Statues: Art in the Age of Imitation', *Classical Art from Greece to Rome*, (Oxford: Oxford University Press, 2001), pp. 65-108.

Read and borrow online with registration:

<https://archive.org/details/classicalartfrom0000bear/page/n5/mode/2up>

5 Lecture 10 (Thurs: 5 Oct): From Athens to Rome: Sexuality and Stealing in Classical Greek and Roman Art

Reading: Same as lecture 9.

6 Lecture 11 (Tue: 10 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.

Read and borrow online with registration:

<https://archive.org/details/classicalartfrom0000bear/page/n5/mode/2up>

6 Lecture 12 (Thurs: 12 Oct): From Athens to Rome: Sexuality and Stealing in Classical Greek and Roman Art

Visit the online exhibition: *Female Homoeroticism in Greek Art*

Access here: <https://www.artsteps.com/view/5fb1878d5e179b4232411843?currentUser>

7	<p>Lecture 13 (Tue: 17 Oct): Presentations</p> <p>Details TBC in class.</p>
7	<p>Lecture 14 (Thurs: 19 Oct): Presentations</p> <p>Details TBC in class.</p>
8	<p>Lecture 15 (Tue: 24 Oct): Byzantine Golden Domes of Divinity: Power and Piety from St. Sophia to the 12th Century</p> <p>Readings: Robin Cormack, ‘In the Shadow of St Sophia: Byzantine Art in the Sixth Century and its Aftermath 527-680’, in <i>Byzantine Art</i>, (Oxford: Oxford University Press, 2000), pp. 37-74.</p> <p>Read and borrow online with registration: https://archive.org/details/byzantineart00corm/page/n3/mode/2up</p>
8	<p>Lecture 16: (Thurs: 26 Oct): Byzantine Golden Domes of Divinity: Power and Piety from St. Sophia to the 12th Century</p> <p>Readings: Robin Cormack, ‘Art in the Service of a Failing Society: Late Byzantine Art 1204-1453’, in <i>Byzantine Art</i>, (Oxford: Oxford University Press, 2000), pp. 145-217.</p> <p>Read and borrow online with registration: https://archive.org/details/byzantineart00corm/page/n3/mode/2up</p>
9	<p>Lecture 17 (Tue: 31 Oct): Living Together: Jews, Muslims, and Christians in Medieval Spain</p> <p>Reading: Chapter 6: Benjamin R. Gampel, ‘Jews, Christians and Muslims in Medieval Iberia: <i>Convivencia</i> through the Eyes of Sephardic Jews’, in Vivian B. Mann et al., eds., <i>Convivencia: Jews, Muslims and Christians in Medieval Spain</i>, (New York: Braziller, 1992), pp. 11-38.</p> <p>Borrow and read online with registration: https://archive.org/details/convivenciajewsm0000unse/page/n5/mode/2up</p>
9	<p>Lecture 18 (Thurs: 2 Nov): Living Together: Jews, Muslims, and Christians in Medieval Spain</p> <p>Reading: Same as lecture 17.</p>
10	<p>Lecture 19 (Tue: 7 Nov): From Mecca to Mosaic: Art in Islam’s Inception</p> <p>Readings Robert Hillenbrandt, ‘The Birth of Islamic Art: The Umayyads’, in <i>Islamic Art and Architecture</i>, (London: Thames and Hudson, 1999), pp. 10-37.</p> <p>Borrow and read online with registration: https://archive.org/details/islamicartarchit0000hill/page/n5/mode/2up</p>

10	<p>Lecture 20: (Thurs: 9 Nov): From Mecca to Mosaic: Art in Islam’s Inception</p> <p>Readings: Same as lesson 10.</p>
11	<p>Tue: 14 Nov: FALL BREAK</p>
11	<p>Thurs: 16 Nov: FALL BREAK</p>
12	<p>Lecture 21 (Tue: 21 Nov): Sculpting the Buddha in Japan: Awakening Aesthetics</p> <p>Reading: Sadao S. Tsuneko and Stephanie Wada, ‘Introduction to Buddhism’, in, <i>Discovering the Arts of Japan: A Historical Overview</i>, (Tokyo: Kodansha International, 2003), pp. 36-73.</p> <p>Borrow and read online with registration: https://archive.org/details/discoveringartso0000sada/page/n5/mode/2up</p>
12	<p>Lecture 22 (Thurs: 23 Nov): Sculpting the Buddha in Japan: Awakening Aesthetics</p> <p>Ive Covaci, ‘Buddhist Sculpture of the Kamakura Period’, in <i>Kamakura: Realism and Spirituality in the Sculpture of Japan</i>, (Yale University Press: New Haven, 2016), pp. 1-16.</p> <p>Borrow and read online with registration: https://archive.org/details/kamakurarealisms0000unse/page/n7/mode/2up</p>
13	<p>Lecture 23 (Tue: 28 Nov): The Renaissance Scene in Italy: Venetian Vibes and Medici Majestic</p> <p>Readings: Giorgio Vasari, ‘Giorgione’ and ‘Titian’ in <i>Lives of the Most Eminent Painters, Sculptors and Architects</i>, trans. Julia Conaway Bondanella and Peter Bondanella, (Oxford: Oxford University Press, 1998), pp. 299-304, pp. 489-508.</p> <p>Borrow and read online with registration: https://archive.org/details/livesofartists0000vasa_k5j0/page/n21/mode/2up</p> <p>This book was originally published in Florence in 1550 and 1568 under the title: <i>Le Vite de’ più eccellenti pittori, scultori e architettori</i>. You can see the original here: https://archive.org/details/levitedepiveccel01vasa/page/268/mode/2up</p>
13	<p>Lecture 24 (Thurs: 30 Nov): Queens of Canvas: The Women Who Painted European Courts</p> <p>Reading: Christina Strunck, ‘Female Court Artists: Women’s Career Strategies in the Courts of the Early Modern Period’, in Tanja L. Jones, ed., <i>Women Artists in the Early Modern Courts of Europe: c. 1450-1700</i> (Amsterdam: Amsterdam University Press: 2021), pp. 35-70.</p> <p>Access via JSTOR: https://www.jstor.org/stable/j.ctv1z3hk70?turn_away=true&searchText=sofonisba%20anguisola&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dsofonisba%2Banguissola&ab_segments=0%2Fbasic_search_gsv2%2Fcontrol&refreqid=fastly-default%3Afa5c76bd0bf1dbb914a438ad9f86541c</p>

14 Lecture 25 (Tue: 5 Dec): Sunstones & Serpents: Art of the Aztec Empire

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

Accessible online: <https://archive.org/details/aztecepire00sols/page/n5/mode/2up>

14 Lecture 26 (Thurs: 7 Dec): Essay Tutorials 1 + Short Presentations

Further details about the presentations TBC in class.

Potentially a short lecture: *Mirrors and the Self: Portraits in Northern Renaissance Art*

Optional Reading: Susie Nash, 'Declaring Authorship and Expertise: Signatures and Self-Portraits', in *Norther Renaissance Art*, (Oxford: Oxford University Press, 2008 pp.143-154.

Uploaded on myClass.

15 Lecture 27 (Tue: 12 Dec): Essay Tutorials 2

By **10 am on the 12th of December** send me a 150-word outline of your essay via email. Further details in class.

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.

Read and borrow online with registration:

<https://archive.org/details/howtowritearthi0000dall/page/n3/mode/2up>

Essay deadline: 20th of Decembre 2023

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!
- You are 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.
- **ELECTRONIC DEVICES IN THE CLASSROOM:** All cell phones should be turned off before class. 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 PLAGIARISM AND CHEATING:

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, please refer to:

https://www.nwpolytech.ca/about/administration/policies/#academic_policies

These are serious issues and will be dealt with severely.

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