

Introduction to Art 1A

FAAH 1030

Syllabus

Welcome to FAAH 1030! If this is your first art history course don't worry. There are no prerequisites for taking Introduction to Art, and you do not need previous experience in looking at art to take this course. I am sure that you will find this introductory course enjoyable just take a look at what we will be studying together.

Unit 1

- Materials and methods used by prehistoric artists
- Subjects and possible meanings of cave art
- Stone structures—construction and purpose
- Symbolic meaning of prehistoric figurines

Unit 2

- Egyptian religious beliefs
- Funerary architectural development
- Canons and proportions in Egyptian art
- Pylon temples

Unit 3

- The evolution of Greek pottery
- Monumental architecture
- The evolution of the human form in sculpture

Unit 4

- Burial practices of the Etruscans
- Burial practices of Emperor Qin's dynasty
- Bronze work of the Etruscans and Chinese

Unit 5

- Roman architecture
- Roman sculpture
- Roman wall painting

Unit 6

- Indus Valley civilization and its artefacts
- Developments during the Vedic period
- Buddhist architecture and sculpture
- Buddhist expansion to China

Unit 7

- The catacombs
- The development of Christian architecture

Unit 8

- Brief history of Islam
- The mosque
- The Dome of the Rock
- The Quran and calligraphy
- Other decorative elements of Islamic art

Unit 9

- The Sutton Hoo burial ship
- Rune stones
- Celtic crosses
- Manuscript illumination

Unit 10

- Romanesque church architecture
- Romanesque sculpture
- The Bayeux Tapestry
- Precursors of the Gothic

Unit 11

- Origins of the Gothic style
- Elements of Gothic architecture
- Examples of a Gothic cathedrals: Chartres and Salisbury
- Gothic stained-glass
- The craft guild

Unit 12

- Buddhism enters Japan
- The Buddhist temple complex
- Hinduism
- The Hindu temple
- Synthesis of Buddhism and Hinduism at Angkor

Contacting your instructor

For information on contacting your instructor as well as other important information from your instructor see the Instructor Letter link in your course website.

Course description

The University of Manitoba Undergraduate Calendar describes this course as follows:

A basic study/survey of world art history and theory to the early Renaissance. May not be held for credit with FAAH 1050 (or 054.105) or the previous 054.124 or 054.130. (Formerly first half of 054.124) This course is a prerequisite to further study in art history and theory of art.

This introduction to art covers everything from pre-history to the early Renaissance in an interactive and welcoming online environment where questions and sharing are encouraged.

Course objectives

To complete this course you will learn to:

- specify the ways in which various cultures and religious traditions have created artefacts to celebrate and promote their beliefs;
- differentiate and compare various religious structures, including design, function, and symbolism;
- define key terms in the study of art history;
- outline the ways art historians view art;
- describe the materials and methods artists use to create works of art; and
- assess the change in the status and role of artefact and art from prehistory to the fourteenth century.

Course materials

Required

Bookstore

The following required materials are available for purchase from the [University of Manitoba Bookstore](#). Please order your materials immediately, if you have not already done so. See your [Distance and Online Education Student Handbook](#) for instructions on how to order your materials.

Adams, Laurie Schneider. *Art across time*. 4th ed. Toronto: McGraw-Hill, 2011.

Art Across Time website: <http://www.mhhe.com/artacrosstime4e>

This website created by the publishers of your textbook has quizzes, links, and other information and activities.

University of Manitoba Libraries

Additional readings enrich your learning experience and your understanding of your course topics. Textbooks and course materials often contain suggested reading lists, and you can search any library using online library search tools to find these and other related materials.

Other

Hudson, S., and N. Noonan-Morrissey. *The art of writing about art*, 2nd edition. Stamford, CT: Cengage Learning, 2015.

This small paperback is not required, but if you have not written an essay for a long time or feel the need of some assistance, this book is a good choice.

Additional required hardware and software

You may want to install the following software on your computer for this course:

Hot Potatoes is software employed in the optional learning activities throughout the course. You must register but Hot Potatoes is free for use by individuals on the condition that the material you produce using the program is freely available to anyone via the WWW. However, you need to purchase a licence under any of the following conditions:

- You are working for a company or corporation, or an educational institution which is not state-funded.
- You are in business for yourself.
- You charge money for access to the material you make with Hot Potatoes.
- You do not make the material freely available through the WWW.

Download Link: <http://hotpot.uvic.ca/index.php>

If you do not want to download and install this software you will still be able to participate in the optional learning activities using index cards, Excel, or other tool readily available to you.

We strongly recommend that you install and test all required software immediately. If you encounter difficulties installing your software, contact de_support@umanitoba.ca.

Course overview

Topics

Unit 1 outlines the art that was created during the prehistoric period and that of the geographical region known then as the Ancient Near East, known currently as the Middle East. The course begins by examining the earliest art forms created by individuals in Western Europe and Australia. These include cave paintings, small works of sculpture, and stone monuments. Our study ends with the beginning of writing and the establishment of city-states around the Tigris-Euphrates River Valley. The art created underlines a shift in both the social and political life of the people. Large walled palaces are built to glorify the rulers and to offer protection from invading armies. The potter's wheel was invented during this time. Large mountain temples were built to appease the destructive forces of this arid region of the world.

Unit 2 examines the art of ancient Egypt. Most people are familiar with the mystery of the Egyptian pyramids. Our study will examine the evolution of these royal burial chambers from the earliest one-story mastaba to the elaborate rock-cut funerary temple of the New Kingdom. In addition, we will look at the role of sculpture in terms of the aggrandization and immortalization of the Pharaohs. This focus will help you understand the purpose and symbolic meanings of Egyptian art.

Unit 3 details the art and architecture of Greek culture. The art and architecture of Greece has been a major influence on the development of western art. Therefore, this unit will enhance your future

understanding of the changes in the visual arts of western countries. It will examine the development of Greek pottery, sculpture, and architecture from the earliest period of Greek civilization known as the Archaic period through the Classical, and will end with the Hellenistic period. You will learn how sculptors created images out of bronze and how the Greeks wanted to symbolize a stable and rational government through architecture.

Unit 4 examines the art of the Etruscans and ancient China. Both the Etruscans and Chinese are noted for their elaborate tombs. Our study will compare the type of tomb that was built by each civilization, the beliefs underlying the building of these structures, and what might have been enclosed within these architectural structures.

Unit 5 studies the art and architecture of the Roman Republic and the Roman Empire. Like the art of ancient Greece, the art of the Romans had a major impact on western civilization. You may be familiar with the stories, real and imagined, about the Coliseum and Roman baths. Public statues, arches, and triumphal columns, originated as works of propaganda glorifying the military men and rulers of the Roman Republic and Empire.

Unit 6 considers the earliest development of art on the Indian subcontinent through the development of Hindu and Buddhist art to the seventh century CE. The art of the Indian subcontinent begins with the people who lived in a geographical area known as the Indus Valley; here they built cities of brick. Each individual had a specialty; they created pottery, small bronze objects and seals. From that time we also find the development of larger Hindu temples and the founding and growth of the Buddhist religion with its accompanying religious statues and architecture.

Unit 7 begins our study of Christian art through to the tenth century. During the Roman era, Christians were just another group of pagans. With the Edict of Milan in 313 CE, the Emperor Constantine legitimized Christianity as another official religion. Around this time the Christians began to develop their houses of worship. This chapter focuses on the earliest Christian images found in the tunnels under Rome, the catacombs, and the influence of two Roman architectural models on the building of the earliest churches.

Unit 8 examines the history of Islam and its art. We will consider several architectural structures: the Kabah in Mekka, the Dome of the Rock in Jerusalem, and mosques. We will also examine various art forms, including calligraphy, that are so important to this religious tradition.

Unit 9 continues our study of Medieval art. This unit considers art created in Northern Europe. It will focus on the development of intricate wood, stone, and metalwork, as well as the beginning of the book, the Codex, and early developments in manuscript illumination.

Unit 10 studies the changes in Christian art and architecture during the Romanesque period. By the time of the Romanesque period, the Christian church had grown in power and in numbers. Pilgrimage churches began to be built that housed sacred relics in order to attract pilgrims. This led to the need for larger and more fireproof structures with light and room for movement around the sacred object. Thus, the Christian church developed in its architecture from the original Roman models to a structure, still retaining a debt to classical culture, which, in its shape, more symbolically linked itself to the Christian faith.

Unit 11 ends our study of Christian art that developed during the Gothic period. This is the culmination of the development of Christian art and architecture before the Renaissance period. The architects, during this period, solved the problems of height and space. Stained-glass appeared and sculpture was more developed than it was during the Romanesque period. Our main focus will be on Reims, Chartres, and Notre-Dame in Paris. We will compare the churches erected during the Gothic period in France with those built elsewhere, such as in England and Italy.

Unit 12 concludes the course with an examination of the spread of Buddhist and Hindu art throughout Asia. We will look at the impact of the spread of Buddhism from its home in India along the Silk Route through China, Korea, and Japan. We will see the development of the pagoda and temple as well as the creation of objects of veneration such as bronze images of the Buddha. We will also consider the growth of Hinduism, its central beliefs, and its spread beyond India in the form of art and architecture.

Learning activities

Learning activities in this course will include:

Creation of your own expandable flash card set, participation in practice activities located on the publisher's textbook web site, research and reflection, and self test questions which you can take as often as you like.

Learning and study strategies

First, read the objectives for each unit carefully. Then read the introduction to the unit and skim the self-test questions at the end of the unit. Finally, do the assigned readings.

Try to establish a quiet, undisturbed time to do the required readings and assignments. While reading, remember that you are going to have to do something with the material that you are examining. You might have to take a quiz, or write an essay. If you read the text with the idea of using the information presented, rather than reading with no goal in mind, then your reading time will be more efficient.

If you were attending an on-campus course six hours is roughly equivalent to three hours of regular course contact plus three hours of study time.

Although you will not have a graded assignment due each week, you should be preparing for these on a regular basis to avoid rushing before the due date. Your written work will not be its best if you do not allow time to reformulate your arguments, revise your writing, and check for grammar and spelling. Once you think you are finished, proofread your work, set it aside for a day or two, and then go over it "fresh." Ask another person to read your assignment to see if the material is clear.

Grammar and spelling are important elements in communicating ideas. Do not rely exclusively on the spelling or grammar checker in your computer.

The required assignments and the self-test questions at the end of each unit relate directly to what you can expect on the final exam. Review the self-test questions regularly to make sure that you know the correct answers. Review your quizzes and assignments when they are returned. If you do this periodically during the course, you will perform better on the final exam. In addition, be well-rested when you take the final exam. Cramming at the last minute only causes mental confusion and panic, so it is best to be prepared and take your exam in a relaxed state of mind.

Evaluation and grading

In this course you will be evaluated on your performance on quizzes, a formal research paper, and your final examination conducted during the exam period.

In each unit there is a self-test that will help you judge the level of your mastery of the material. Completing these tests will help you to prepare for your final exam.

Distribution of marks

Item	Percentage
2 Quizzes (10% each)	20%
Research paper assignment	40%
Final examination	<u>40%</u>
Total	100%

Note: Students must achieve 50% on the final exam to pass the course regardless of the grades received on the term assignments.

Grading scale

Letter Grade	Percentage Range	Description
A+	93–100	Exceptional
A	87–92.5	Excellent
B+	79–86.5	Very good
B	72–78.5	Good
C+	65–71.5	Satisfactory
C	58–64.5	Adequate
D	50–57.5	Marginal
F	less than 50	Failure

Please note: All final grades are subject to departmental review. Students must obtain a minimum grade of 50% on the final exam to pass the course regardless of grades received on term work.

Assignments

Locate all the graded learning activities before you begin the course.

1. Two online quizzes valued at 10% each.
2. Formal research paper assignment valued at 40%

Here is a brief synopsis of the basic requirements of the assignments for this course. However, please refer to each assignment for complete details. For the research essay you will be offered the choice of completing an essay topic based on subjects within your text, or an alternative assignment that examines current issues relevant to the art under discussion. The alternative essay will require access to the Internet and use of the University of Manitoba library or another library with recent journal holdings. Consult the *Student Handbook* on how to contact the university Off-Campus Library Services to borrow books or journal articles.

The due dates of assignments have been planned to help you pace your work and provide for timely feedback on work submitted. At the indicated points in the Course schedule, complete the online quizzes or essay assignment. Your quizzes will be automatically submitted to the instructor for grading.

You are responsible for being available during the time of quizzes. The assignment submission system will not allow for late submission. If you have problems submitting your assignment contact de_support@umanitoba.ca. The instructor will grade your assignments and comment on your answers, and they will then be returned to you.

All assignments are due on the date indicated. Late assignments will not be accepted unless there is a serious medical reason. Students experiencing medical issues must submit doctor or hospital authorized medical notes for consideration to submit late assignments.

Standards and expectations for an art history paper

As you begin to write your assignment, consider what your art history professor expects in an essay or a research paper. The guidelines provided below are to assist you. Everything is here to assist you in writing a successful essay or research paper.

Directions

Your paper should meet the following basic criteria:

1. Your research paper should be approximately 1000-1200 words, not including bibliography or works cited.
2. The essay should use at least five (5) legitimate source in addition to your course manual or your textbook. You are to demonstrate that you actually **researched** the topic.
3. You CAN use scholarly articles written and available on line.
4. You CAN include interviews with gallery directors and artists where appropriate

5. You can NOT use general encyclopaedias such as Wikipedia, Britannica, Encarta, etc or online art dictionaries.
6. Include no more than three (3) low resolution, compressed images in your paper. These two images should be the most significant objects and/or buildings related to your chosen topic.
7. You must use a standard letter size page in portrait view (21.59cm x 27.94/ 8" x 11")
8. You must use either 1.5 or double spacing.
9. You must use Times New Roman font size 12 font.
10. You must use 3cm margins on all edges.
11. You may indicate a paragraph change by either a line space or by indenting, BUT you must be consistent.
12. Your paper is to be free of spelling and grammatical errors. You may use either English or American spelling, again you must be consistent.
13. Cite dates as follows: 1832-1836; 15 July 1836; the fifteenth-century; c. 1500; fifteenth-century houses.
14. Place quotations within double inverted commas; quotations within quotations in single inverted commas. Quotations more than 6 lines long should start on the next line and use a single-spaced block quote format.
15. Italicize the titles of books, journals, works of art, buildings, and theses do not underline them.
16. You may use any standard referencing style (APA, MLA, etc) for citing the information sources such as books, articles, or theses. Choose one referencing style and use it consistently.
17. Credit the research of other writers as a matter of honesty and academic integrity. Failure to do so constitutes plagiarism.
18. Your paper is to be typed and submitted in either PDF, .doc or .docx formats. THESE ARE THE ONLY FILE FORMATS THAT WILL BE ACCEPTED.

Reminder: Absolutely NO late assignments will be accepted. You should begin working on your paper immediately after beginning this course and revise it until the time of submission. I also suggest that you have several people periodically proof read your work.

Tips for writing a research paper

This is a research paper. It requires that you seek out the scholarship of others. Most of the topics that you can choose from allow some latitude in the individual student's approach to the topic. However, your paper must be organized in a manner that your reader clearly understands what you are saying.

The introductory paragraph provides the concept that is the subject of your paper. It should include a thesis statement that presents the argument of your paper and specifies how you will prove this argument. For example, if you want to argue that tiles covered the entire surface of the al-Aqsa Mosque in 1912 but they were blown up by the British, how will you prove this? You need to tell your reader this information.

The body of your paper, or the paragraphs between the introduction and the conclusion, contain the evidence to support your thesis statement. Your paper should be directed towards an intelligent reader. Each paragraph should be a coherent unit with a topic idea, each sentence should relate to the one it precedes and follows. The introductory sentence of each paragraph should state the main theme of the paragraph, the concluding sentence may summarize it. As you edit your paper check each paragraph to make sure that you have not included material in one paragraph that would be more appropriate in another. Also make sure that you are not including irrelevant information. The body of your paper should flow in a coherent manner while convincing your reader of the validity of your argument.

The conclusion is the conclusion. It is not the time to introduce new material or ideas. Rather, briefly summarize your principal arguments, referring back to your thesis statement, and explain how your analysis extended the readers understanding of the problem or topic.

Grading criteria

Your essay will be marked on the following:

Followed Directions (found under the header Directions):	5 marks
Spelling and Grammar:	10 marks
Content and Argument:	30 marks
Resources and proper citations:	<u>10 marks</u>
Total:	55 marks

Assignment due dates

Consult your course schedule for the assignment due dates.

Examination

The exam in this course will be written online. You will need 2.5 hours to complete 100 multiple choice questions. All questions will come from your course readings, course materials, the study guides including vocabulary, and the sample final exam.

A sample final exam is provided. You can try the sample exam as many times as you like. The final sample exam is located on the course website. The sample exam consists of 50 questions. Take this exam by giving yourself 30 minutes and see how you do with the pace and speed of the exam. This will also help you adjust to the amount of time offered during the final exam.

Students must obtain a minimum grade of 50% on the final exam to pass the course regardless of grades received on term work.

Plagiarism, cheating, and examination impersonation

You should acquaint yourself with the University's policy on plagiarism, cheating, and examination impersonation as detailed in the General Academic Regulations and Policy section of the University of Manitoba *Undergraduate Calendar*. Note: These policies are also located in your *Distance and Online Education Student Handbook* or you may refer to Student Affairs at <http://www.umanitoba.ca/student>.

Distance and Online Education (DE) Student Resources

In your course website there are links for the following:

- Contacting Distance and Online Education Staff
- Distance and Online Student Handbook
- Distance and Online Education Website

Acknowledgments

Content specialist:

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Mary Ann Steggles began her undergraduate studies at the University of Oklahoma before attending the Sheridan College of Art and Design, Toronto. For seventeen years she ran her own pottery studio in rural Manitoba. During this time, she helped found the Manitoba Crafts Council; was a Canadian delegate to the World Craft Conference in Kyoto, Japan; was an active participant in the Manitoba Arts Council's Artist-in-the Schools Program; and was the Artist in Residence for Central Manitoba. In 1985 she entered the School of Art, The University of Manitoba, completing her B.F.A. Honours in Art History in 1987, followed by an interdisciplinary M.A. in 1990. In 1990 she received a Commonwealth Scholarship to read for her Ph.D. in Art History at the University of Leicester in the United Kingdom. She was awarded the Ph.D. in 1993. Dr. Steggles has taught at Bishop's University in Lennoxville, Québec, and Acadia University in Wolfville, Nova Scotia. She is currently Professor of Asian Art at The University of Manitoba. Dr. Steggles research has been published in *Marg*, *History Today*, *The Sculpture Journal*, *The New Zealand Asian Studies Journal* amongst others. She is the author of *Issues and Ideas in Contemporary Asian Art* which is being published by TimeZone8 and will be released in 2009. Besides travelling throughout Asia (she recently returned from an extensive trip in Vietnam), she has a passion for Abyssinian cats. You might just find her showing her Blue Abyssinian, Sweet Abi, at any of the TICA or CFA shows in North America.

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