

# FAAH 1040 Introduction to Art 2A

## Course Syllabus

Welcome to FAAH 1040!

This is an online study course in which you can expect to enjoy some of the personal contact. Take a look at some of the things we will be learning.

### Unit 1

- The beginnings of the Renaissance
- Two early commissions that changed the direction of art
- Innovations in artistic production
- Innovations in architecture
- Innovations in painting
- Innovations in sculpture

### Unit 2

- Christian iconography: The Incarnation and The Passions of Christ
- Artistic developments in Italy during the fifteenth and sixteenth centuries
- The impact of the Reformation and Counter-Reformation on Art

### Unit 3

- The continuing impact of the Counter-Reformation on art
- Key elements of the Baroque
- The founding of the French Royal Academy

### Unit 4

- Brief history of the Mughul Empire in India (1526–1857)
- Rulers of the Mughul Empire
- The Taj Mahal
- The gardens of the Taj
- New theories regarding the Taj

### Unit 5

- Brief background to the Neoclassical style
- The debate over costuming a hero
- Jacques-Louis David and Ingres: The art of propaganda
- The Romantic style defined
- Romantic artists: Brief notes

### Unit 6

- Cultural and political context of the nineteenth century
- Social Realism and the Barbizon School
- French Realism of the 1860s
- Architecture and sculpture at mid-century

### Unit 7

- Paris at mid-nineteenth century
- Defining Impressionism
- The introduction of Japanese art to Paris
- Elements of impressionist painting and sculpture

### Unit 8

- Defining Post-Impressionism
- Post-Impressionism artists
- Fin de siècle developments in art

### Unit 9

- Influences that fuelled the new artistic styles
- New approaches to painting and sculpture
- New styles, methods, and materials in architecture

### Unit 10

- The impact of World War I on artists and art
- The contributions of Marcel Duchamp
- The motivations of the Surrealist artists

### Unit 11

- Abstract Expressionism
- Pop Art
- Minimalism

### Unit 12

- Innovations in architecture
- Environmental art

### Unit 13

- Feminist approaches to art and its history

## 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 FAAH 1040 Introduction to Art 2A as follows:

A basic study/survey of world art history and theory from the Renaissance to the present. May not be held for credit with FAAH 1060 (or 054.106) or the previous 054.124 or 054.130.

Prerequisite: FAAH 1030 (or 054.103) or FAAH 1050 (or 054.105). (Formerly second half of 054.124) Prerequisite to further study in art history and theory of art.

This is an online study course in which you can expect to enjoy some of the personal contact.

## Course objectives

As you proceed through this course you will:

1. define key terms in the study of art history;
2. outline the numerous ways that art historians view art;
3. describe the various materials and methods that artists use to create works of art;
4. specify the ways in which various and differing political systems employ art as propaganda;
5. describe the changing materials and methods used in architecture;
6. analyze how feminist ideology impacts the subjects, the materials, and the methods of art; and
7. analyze the change in the status and role of artifact and art from the Renaissance to the present.

## Course materials

### Required

#### Bookstore

The following required materials are available for purchase from the [University of Manitoba Book Store](#). 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](mailto:de_support@umanitoba.ca).

## Course overview

### Topics

**Unit 1** considers the radical changes that occurred during the Early Renaissance that affected material culture. The most noticeable transformation was the application of scientific approaches to the study and the production of art. In particular, we see the early use of perspective to change a two-dimensional surface into a three-dimensional illusion. Early Renaissance artists began to study the human form and added shading and modelling to their figures to create a naturalistic form.

**Unit 2** examines the High Renaissance. You will generally feel comfortable with this unit, because you may already be familiar with the work of many artists of this period, such as Michelangelo and Leonardo da Vinci. It was during the High Renaissance that artists perfected the technical method that began in the Early Renaissance and created perfect illusions in their paintings and works of sculpture. During this period, the definition of what was considered fine art was altered. Although the traditional apprenticeship system remained, there was concurrent growth in the university and a liberal arts education, as well as art academies where aspiring artists could study. By the end of the High Renaissance a new group of patrons, the wealthy entrepreneurs of the age, emerged.

**Unit 3** considers the influence of the Reformation and the Counter-Reformation on art. This unit contrasts and compares artistic work produced in the Catholic countries of Italy, Spain, and the Spanish Netherlands with that produced in the largely Protestant, United Provinces. During the Reformation and the Counter-Reformation a striking difference emerged between the artistic commissions undertaken by the Roman Catholic Church and the Royals and those by the growing number of middle-class merchants in Northern Europe.

**Unit 4** reflects on the art and architecture produced under the patronage of the Mughul rulers of the subcontinent. Included in this discussion are the various influences that Islam had on art and how, using Hindu laborers, the two architectural traditions were blended in such monuments as the Taj Mahal.

**Unit 5** examines how philosophical systems and beliefs, as well as political change, influenced visual culture. The elements that comprise Neoclassicism or Romanticism will be defined.

**Unit 6** examines artists, such as Rosa Bonheur and the members of the Barbizon School, who returned to realistic tendencies in their work.

**Unit 7** considers several technological changes, such as new studies in optics and the invention of the tin paint tube, as well as the introduction of Japanese woodblock prints that facilitated the artistic style we call Impressionism. While most individuals are familiar with the term “Impressionist,” few realize that the paintings done in *plein air* were not well received in mid-nineteenth century France. In fact, the works of artists such as Monet were rejected from the annual exhibition of the Salon. This unit also considers the impact of newly imported Japanese woodblock prints on Impressionism.

**Unit 8** looks at the artistic movement called Post-Impressionism and compares it with the work produced by the Impressionists. Post-Impressionism underlines, for the most part, the subjective nature of art focusing on the inner struggle of the artist as opposed to the observation of nature. This unit considers the work of three artists: Vincent Van Gogh, Edvard Munch, and Paul Gauguin.

**Unit 9** contrasts and compares several early twentieth-century art movements including Cubism, Futurism, the de Stijl, and the International Style in Architecture. During this period, artists began to question and reject Renaissance theories and execution of works of art. You are probably familiar with Picasso, but you might not recognize additional leading exponents of the newer artistic styles, such as Carlo Carra, Fillippi Marinetti, and Piet Mondrian.

**Unit 10** considers the artistic movements of Dada, Surrealism, and the contributions of a single individual, Marcel Duchamp and his Readymades. While Duchamp challenges all that was held dear to the advocates of academic art, the Surrealist artists attempt to bring forth their inner anxieties and fears and put them into visual form in works of sculpture or painting. We study Salvador Dali, Dorothea Tanning, Max Ernst, and René Magritte.

**Unit 11** begins the study of artistic production after World War II. Following the war the artistic capital of the world began to move to the United States, in particular New York. The impact of the American success in World War II, a burgeoning economy, and the beginning of the modern movement in the United States are amplified in the work of artists, such as Jackson Pollock, Wilhelm de Kooning, and Mark Rothko. This unit concludes with an examination of various artistic movements including Pop Art, Minimalism, Earthworks, video, and installation art forms.

**Unit 12** briefly explores innovations in architecture and new ideas about art and the environment. Individuals discussed include Frank Gehry, Buckminster Fuller, I. M. Pei, Christo and Jean-Claude, and Robert Smithson.

**Unit 13** briefly examines how feminist ideology influenced the subject, the material, and the methods used in the visual arts.

## 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 by recording notes 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	40%
Total	100%

**Note:** You are required to obtain a passing grade on your final exam in order to pass the course.

### 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 difficulty submitting your assignment through the course site, please send it to the Student Services Office, **not** to the instructor. 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 you may ask 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 the 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 reader's 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: 10 marks

**Total: 55 marks**

## Assignment due dates

Consult your course schedule for the assignment due dates.

## Examination

The final examination in this course is online and will last two and a half (2.5) hours. It will consist of 100 multiple choice questions. All questions will come from your course readings, the course manual, 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 in the assignment folder under the Lessons tab. The sample exam consists of 25 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 be familiar 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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