

DEPARTMENT OF ART HISTORY & ART CONSERVATION

Fall Term 2020/Winter Term 2021 - Fall Syllabus
 ARTH 120/6.0: Art in the West from Antiquity to Modernity



INSTRUCTOR (Fall Term): Professor Una D'Elia

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VIRTUAL OFFICE HOURS: Wednesdays, 1:30-2:30 pm (Zoom link posted on onQ)

INSTRUCTOR (Winter Term): TBA

CALENDAR DESCRIPTION:

A survey of famous and lesser-known works of painting, sculpture, architecture, and other art forms from Antiquity, the Middle Ages, the Renaissance, the Baroque, and the Modern Age. Themes include politics, religion, mythology, gender roles, techniques, conservation and intersections with non-western cultures.

Prerequisites: None.

Exclusion: When both ARTH 116 and ARTH 117 are taken they exclude ARTH 120.

COURSE DESCRIPTION:

This course forms the foundation for the art history major and minor, but is open to all students interested in learning how to look and think critically about visual images. Discover how art and architecture have contributed to, reflected, and shaped issues and ideals in western society from prehistory to the present.

PLEASE NOTE: The fall and winter terms of this course will be taught remotely.

Sept. 8-11 – A somewhat personal introduction and Prehistory

Recommended reading: Janson, Introduction (print edition, pp. xxi-xxxii)

Required reading: Janson, Prehistoric Art (print edition, pp. 1-19).

The optional tutorials begin this week!

Sept. 14-18-- The Living and the Dead: Assyria and Ancient Egypt

Required reading: Janson, Ancient Near Eastern Art sections 2.1-2.5 and Egyptian Art (print edition, pp. 21-37, 49-79).

Sept. 21-25 – The Greek Miracle

Required reading: Janson, Greek Art sections 5.1-5.6 (print edition, pp. 103-147).

Sept. 28-Oct. 2 --The Art of Empire: Alexander and Rome

Required reading: Janson, Greek Art section 5.7 and Roman Art 7.1-7.2 and the sections of 7.3 on Portraiture, Relief Sculpture, and Domestic Art and Architecture (print edition, pp. 147-63, 181-196, 203-5, 207-8, 216-222).

Oct. 5-9 - The Roman Empire and Byzantium

Required reading: Janson, Roman Art: the sections of 7.3 on Architecture (including the Imperial Fora, the Coliseum, and the Pantheon) and on the Arch of Titus and Trajan's Column and all of section 7.4; and all of Early Christian, Early Jewish, and Byzantine Art, (print edition, pp. 196-203, 205-7, 209-13, 222-33, 235-77).

Oct. 9 - **STRIKE A POSE ASSIGNMENT DUE**

submitted electronically through onQ, by 5 pm

Oct. 12 – Happy Thanksgiving!

Oct. 13-16 – Art and Faith: Islamic Art and Early Medieval Christian Art

Required reading: Janson, all of Islamic Art and all of Early Medieval Art, (print edition, pp. 279-311, 313-45).

Oct. 19 – TEST 1 (on OnQ, details below)

Oct. 19-23— The Romanesque

Required reading: Janson, Romanesque Art (print edition, pp. 347-87).

Oct. 26-30 – MIDTERM BREAK

Nov. 2-6 -- Gothic: Cathedrals and Creatures

Required reading: Janson, Gothic Art (print edition, pp. 389-435).

Nov. 9-13— The Renaissance in Italy: The Rebirth of Classical Antiquity

Required reading: Janson, Art in Thirteenth and Fourteenth-Century Italy and the Early Renaissance in Fifteenth-Century Italy section 15.1 (print edition, pp. 437-67, 505-530).

Recommended reading: Barnett, pp. 193-225.

Nov. 13—**TELLING OUR STORIES ASSIGNMENT DUE** submitted

electronically using onQ, by 5 pm

Nov. 16-20 – The Renaissance in Northern Europe and its Reverberations in Italy

Required reading: Janson, Artistic Innovations in Fifteenth-Century Northern

Europe and The Early Renaissance in Fifteenth-Century Italy sections 15.2-15.3 (print edition, pp. 469-503, 530-55).

Nov. 23-27 -- The High Renaissance

Required reading: Janson, *The High Renaissance in Italy, 1495-1520* (print edition, pp. 557-589).

Nov. 30 – TEST 2 (on OnQ, details below)

Nov. 30-Dec. 4– One Painting: Titian's *Venus of Urbino*

MARKING

Fall Term:

Strike a Pose Assignment	5%
Telling our Stories Assignment	15%
Test 1	10%
Test 2	10%
Participation in Discussion Forum	10%

Winter Term:

Assignment 3	5%
Assignment 4	15%
Test 3	10%
Test 4	10%
Participation in Discussion Forum	10%

Teaching structure:

Lectures: For each week, there will be one or two lectures posted as videos on onQ. You may watch these in your own time but you should watch them before you write your responses to the discussion forum and before your tutorial for that week. Likewise, please do the required readings for that week before writing your responses to the discussion forum. The tests and assignments are geared towards the material emphasized in lectures and discussed in tutorials. I miss the interaction in the classroom, as I'm sure you do! I am available on email and will hold a virtual office hours/Q & A session each week (Zoom link posted on onQ).

Tutorials: There will be a tutorial discussion held each week on Zoom. Attendance at these discussions is optional, but they will be geared towards helping you engage with the material and prepare for tests and assignments, and so these are strongly recommended.

Discussion Forum: Each week, there will be a question posted on the discussion forum for your tutorial. You will post a thoughtful **2-3 sentence** response to the question by 5:00 pm on Tuesday of that week. Each response must be at least 2 sentences and no

longer than 3 sentences, and it must add to the discussion, not just repeating what has been previously posted. So your response should add a new idea about an image or make reference to a new image. You are also required to return to the forum and write a **1-sentence comment** on at least **two** of your classmates' responses each week by Friday at 5:00 pm. These must be respectful and constructive responses, adding thoughts and ideas to create discussion – not overly critical nor simply praise. Please use clear and straightforward language for both your initial response and for your comments. (Filling your responses with fancy language hides your ideas, which would be better expressed in straightforward prose.) Please note that participation in the discussion forum is mandatory and a part of your mark.

A NOTE ON MARKING:

Marking will be done by tutorial leaders, in consultation with the lecturers. Please note that tutorial leaders will switch assignments, in order to ensure even marking. Tests and assignments will be submitted via **Turnitin** (for which see below). Turnitin has a function that allows you to check your work ahead of time, to make sure that all of your writing is original. I would strongly encourage you to use this feature. If you have any questions or concerns about your marks, feel free to contact the lecturer for the term. The lecturers are willing to re-grade assignments, but we can grade them up or down, and our marks are final. If you do not want to request re-grading, the lecturers are also willing to give further feedback on assignments, including on writing.

READINGS

Your required readings are in a textbook, available for purchase in a digital edition for purchase via the Campus Bookstore (www.campusbookstore.com). Once you have activated the access code, you can sign in to our course at this address:

<https://console.pearson.com/enrollment/ev5tcg>

Revel for Janson's History of Art

Please note that this is the same text as a print edition, and so it is fine to use either the digital or the print edition (of which you may be able to find a cheaper copy online): *Janson's History of Art, The Western Tradition*. 8th ed. Upper Saddle River, NJ: Pearson Education, 2011. (The 8th edition and 8th edition reissued are identical, and the text in the print edition is identical to that in the digital edition, though the digital edition seems to have some extra features.)

*None of the assignments for this course are through Revel, and we don't actually study every image in the digital textbook, and so you can use their flashcard and online quiz features if they are helpful to you in studying, but these are not required.

OnQ

This syllabus, videos of the lectures, and any announcements or further materials will be posted on Queen's course website, onQ. You will also submit your written comments to the discussion forum, tests, and assignments electronically on onQ, and you will be able to see your marks on assignments and comments using the site. In order to access onQ, go to the Queen's website (www.queensu.ca), click on "Search and Sign In" in the upper right corner, and select onQ. Please use your NetID and password to log in. Then you can select ARTH 120 from a menu of courses. Most of the useful information can be found under the "Content" tab, by scrolling down to the week in question.

Test Format

Note that on onQ, you will have a 24 hour window in which to write each test (from 9:00 AM on the day in question until 9:00 AM the next day). Once you logon, you will have only 1 hour to do so (unless you have the formal right to longer time or another accommodation and have submitted proper documentation of this ahead of time).

The tests will be done at home, though onQ and will consist of two comparison essays, 30 minutes each, for a total of 1 hour:

Write a short essay (in full sentences, organized into paragraphs) comparing the two images. Do not discuss the images separately, but instead compare point-by-point. Rather than simply listing many points of comparison, choose a few telling points and discuss them in detail. No introduction is necessary, but please do attempt to come to a conclusion about how and why these various similar and different aspects come together in each work of art to create a different effect or serve a different function. The optional Zoom tutorials will offer you a chance to study for the tests and practice doing comparisons.

STRIKE A POSE ASSIGNMENT

due Oct. 9
Submitted electronically using
onQ, by 5 pm

From Revel/Janson, pick a sculpture of a human being that we have studied in the course thus far or will soon study (from Prehistory, ancient Mesopotamia, ancient Egypt, ancient Greece, the Hellenistic Empire or ancient Rome) and stand (or sit or recline or . . .) in the pose yourself. (A statue missing parts is acceptable, as long as enough survives to extrapolate the pose. A bust is not.) Do not choose a relief, but a statue that is in-the-round. Does taking this position make you feel relaxed or tense? Confident or timid? Does it hurt? Could you hold this pose for a long time? Have a friend photograph you in this position (obviously wearing clothes, even if the sculpture does not depict any) and compare the sculpture to your reconstruction of the pose. How naturalistic is the sculpture? Write **a one page (typed, double-spaced 12-point font, 1 inch margins)** response, making clear which work you have selected and what taking the pose yourself

revealed about the sculpture. Be specific, avoiding vague impressions of how this makes you feel. Instead, give detailed observations about the mechanics of the pose, stresses and strains, explaining which parts of the body are effected in which ways. Use this experiment in order to make specific observations about the sculpture. Organize your thoughts into grammatically correct sentences and paragraphs. Be concise and edit rigorously for typos and repetition. It is obviously appropriate to use the first person for this assignment.

Telling our Stories Assignment

DUE Nov. 13
Submitted electronically
using onQ, by 5 pm

Pick a photograph of a recent event in the news. Compare that photograph to a painting, mosaic, relief sculpture, embroidery, illuminated manuscript or work in another medium that we have studied or will study soon in this course (from the Early Christian, Islamic, Byzantine, Early Medieval, Romanesque, Gothic, Early Renaissance or High Renaissance sections of your textbook). Pick a historical image that, like your photograph, tells a story, either an event from close to the time it was made or a story from long before. You could, for example, choose to compare the Battle of Hastings from the Bayeux Tapestry to a photograph of recent violence. Compare the photograph to your chosen historical image, keeping in mind that the photograph is not an objective image of the truth – photographs are taken strategically, to tell particular stories. How is each structured? How do gestures, the arrangement and sizes of the figures, how the image is cropped, and any setting or other objects add to the story? What about color and light and darkness? Are there any eloquent empty spaces or is the composition of each packed? Any juxtapositions of objects of different sizes or different textures? How do all of these separate aspects come together to tell a story in your photograph and in your historical image? Please include illustrations of your chosen photograph and historical image at the end of your essay. Your essay should be **no less than 3 and no more than 4 double-spaced typed pages** in length (12 pt. font, with 1 inch margins, so approximately 750-1000 words in length), not including a title page nor illustrations. A brief introduction should start immediately with your photograph and which historical work you are going to compare to it – do not waste space with any generalizations or broad remarks about art or history. Please do come to a conclusion about the overall difference in form and function. Your essay should be based on direct observation rather than research, but if you do carry out any research, you obviously need to footnote your sources. Please organize your argument, edit, and proofread carefully. It is better to express a simple idea clearly than to attempt complexity and only achieve confusion. This assignment will be discussed in detail in tutorials, and you should discuss any concerns about it, as others probably share these concerns, but you should also feel free to email me about the assignment or raise questions in my virtual office hours. Neither I nor your tutorial leader will read drafts of assignments, but we are happy to talk about ideas, and I am willing go through an outline with you.

Accommodations for Disabilities

Queen's University is committed to achieving full accessibility for people with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to

ensure they have an equitable opportunity to participate in all of their academic activities. The Senate Policy for Accommodations for Students with Disabilities was approved at Senate in November 2016 (see <https://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslcwww/files/files/policies/senateandtrustees/ACADACCOMMPOLICY2016.pdf>). If you are a student with a disability and think you may need academic accommodations, you are strongly encouraged to contact the **Queen's Student Accessibility Services (QSAS)** and register as early as possible. For more information, including important deadlines, please visit the QSAS website at: <http://www.queensu.ca/studentwellness/accessibility-services/>

Late Policy

Unless there are serious extenuating circumstances (for which see below), late papers will receive a deduction of 1/3 of a letter grade per day (and so a B paper would receive a B- if submitted in the first 24 hours after the deadline, etc.). Please contact me as soon as possible if you have any questions or concerns or think you may need an extension.

Academic Consideration for Students in Extenuating Circumstances

Queen's University is committed to providing academic consideration to students experiencing extenuating circumstances that are beyond their control and are interfering with their ability to complete academic requirements related to a course for a short period of time. The Senate Policy on Academic Consideration for Students in Extenuating Circumstances is available at <http://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslcwww/files/files/policies/senateandtrustees/Academic%20Considerations%20for%20Extenuating%20Circumstances%20Policy%20Final.pdf>

Each Faculty has developed a protocol to provide a consistent and equitable approach in dealing with requests for academic consideration for students facing extenuating circumstances. Arts and Science undergraduate students can find the Faculty of Arts and Science protocol and the portal where a request can be submitted at: <http://www.queensu.ca/artsci/accommodations>. Students in other Faculties and Schools who are enrolled in this course should refer to the protocol for their home Faculty.

If you need to request academic consideration for this course, you will be required to provide the name and email address of the instructor/coordinator. Please use the following:

Instructor/Coordinator Name:

Instructor/Coordinator email address:

Academic Integrity

Please see: <http://www.queensu.ca/art/art-history/ba/academic-integrity>

Copyright

Please see: <http://www.queensu.ca/art/art-history/ba/copyright>

Grading Policy: Students will be given percentage marks on slide tests and letter grades for assignments. For more information, please see the departmental policy:

<http://www.queensu.ca/art/art-history/ba/grading-policy>

Turnitin Statement

This course makes use of Turnitin, a third-party application that helps maintain standards of excellence in academic integrity. Normally, students will be required to submit their course assignments through onQ to Turnitin. In doing so, students' work will be included as source documents in the Turnitin reference database, where they will be used solely for the purpose of detecting plagiarism.

Turnitin is a suite of tools that provides instructors with information about the authenticity of submitted work and facilitates the process of grading. Turnitin compares submitted files against its extensive database of content, and produces a similarity report and a similarity score for each assignment. A similarity score is the percentage of a document that is similar to content held within the database. Turnitin does not determine if an instance of plagiarism has occurred. Instead, it gives instructors the information they need to determine the authenticity of work as a part of a larger process.

Please read [Turnitin's Privacy Pledge, Privacy Policy, and Terms of Service](#), which governs users' relationship with Turnitin. Also, please note that Turnitin uses cookies and other tracking technologies; however, in its service contract with Queen's Turnitin has agreed that neither Turnitin nor its third-party partners will use data collected through cookies or other tracking technologies for marketing or advertising purposes. For further information about how you can exercise control over cookies, see [Turnitin's Privacy Policy](#).

Turnitin may provide other services that are not connected to the purpose for which Queen's University has engaged Turnitin. Your independent use of Turnitin's other services is subject solely to Turnitin's Terms of Service and Privacy Policy, and Queen's University has no liability for any independent interaction you choose to have with Turnitin.

Technology

Web Browsers

onQ performs best when using the most recent version of the web browsers, Chrome or Firefox. Safari and Edge are strongly discouraged as these web browsers are known to cause issues with onQ.

Internet Speed

While wired internet connection is encouraged, we recognize that students may be relying on a wireless connection. A minimum download speed of 10 Mbps and up to 20 Mbps for multimedia is recommended. To test your internet speed, <https://www.speedtest.net/>

For technology support ranging from setting up your device, issues with onQ to installing software, contact ITS Support Centre <https://www.queensu.ca/its/itsc>

A note about Zoom tutorials and virtual office hours

If you choose to attend tutorials and/or my virtual office hours, you have the choice of enabling video or participating with audio only. It is generally considered courteous to

mute your microphone unless you are the one speaking. If you would like to raise your hand, you can click on “Participants,” and then you will see the “Raise your hand” function. There is also a chat function, if you would like to submit a written comment or question.