

**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](mailto:krafie@nwpolytech.ca)

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

[Zoom Link](#)

**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/96262196001>


## 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	18.5%
WEEKLY DISCUSSION	16.5%
QUIZZES	5%
EXAMS	32%
ENGAGED READING	18%
ARTIFACTS	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](mailto: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.

## Engaged Reading

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.

## Artifacts

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)**

(Schedule is subject to change. Any changes will be communicated in advance via myClass announcements.)

### **Week 1**

#### **Wed, Jan 07: Introduction & Course Overview**

Overview of the course structure, objectives, and assessment methods.

*Read:*

- Sylvia Barnet, "Formal Analysis and Style" in *A Short Guide to Writing about Art* (available on myClass)

#### **Fri, Jan 09: The Early Italian Renaissance: Optics, Anatomy, and Humanism**

From mathematics to the invention of linear perspective in Florence.

*Key artists:* Masaccio, Donatello, Brunelleschi, Botticelli.

*Read:*

- Hans Belting, *Florence and Baghdad: Renaissance Art and Arab Science*, pp. 173–185
- ["Humanism in Italian renaissance art"](#) by Heather Graham
- ["The study of anatomy"](#) by Dr. Steven Zucker and Dr. Beth Harris

*Watch:*

- [Linear perspective explained](#)
- [Linear Perspective: Brunelleschi's Experiment](#)
- [Sandro Botticelli, La Primavera \(Spring\)](#)
- [Masaccio, Holy Trinity](#)
- [Donatello, David](#)
- [Fra Filippo Lippi, Madonna and Child with Two Angels](#)
- [Alberti, Façade of Santa Maria Novella, Florence](#)
- [Andrea Mantegna, Dead Christ](#)

### **Week 2**

#### **Wed, Jan 14: The Northern Renaissance: Sacred Realism and the Self**

Devotion, detail, and the construction of identity through the "Moment of Self-Portraiture".

*Key artists:* Jan van Eyck, Robert Campin, Hieronymus Bosch, Albrecht Dürer.

*Read:*

- Joseph Leo Koerner, *The Moment of Self-Portraiture in German Renaissance Art* (excerpt)
- “Printing and painting in Northern Renaissance art” by Bonnie Noble

*Watch:*

- Workshop of Robert Campin, Annunciation Triptych (Merode Altarpiece)
- Hieronymus Bosch, The Garden of Earthly Delights
- Jan van Eyck, The Arnolfini Portrait
- Jan Van Eyck, The Ghent Altarpiece (part 1)
- Jan Van Eyck, The Ghent Altarpiece (part 2)
- Albrecht Dürer, Self-Portrait (1500)
- Albrecht Dürer’s woodcuts and engravings

### **Fri, Jan 16: The Spirit of the High Renaissance**

Exploration of High Renaissance art and markets.

*Key artists:* Leonardo da Vinci, Michelangelo, Raphael.

*Read:*

- “Leonardo da Vinci, ‘Vitruvian Man’” by Letha Ch’ien
- “Raphael, an introduction” by Heather Graham
- “Andrea Palladio, La Rotonda” by Jimena Berzal de Dios

*Watch:*

- Leonardo, The Virgin of the Rocks
- Leonardo, Last Supper
- Leonardo, Mona Lisa
- Michelangelo, David
- Saint Peter’s Basilica
- Donato Bramante, Tempietto, Rome
- Titian, Venus of Urbino
- Paolo Veronese, Feast in the House of Levi

## **Week 3**

### **Mon, Jan 19: Artifact I**

*Linear Perspective in Action* is due.

### **Wed, Jan 21: From the High Renaissance to 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:

- Michelangelo, Pietà
- Michelangelo, Ceiling of the Sistine Chapel
- Michelangelo, Slaves
- Titian, Venus of Urbino
- Parmigianino, Madonna with the Long Neck
- Michelangelo, Laurentian Library
- Jacopo Tintoretto, Last Supper
- El Greco, The Burial of the Count of Orgaz
- Pieter Bruegel the Elder, Hunters in the Snow (Winter)

### **Fri, Jan 23: Baroque and Counter-Reformation**

Investigation of the rise of Baroque art.

Read:

- “The global Baroque, an introduction” by Carmen Ripollés
- “Artemisia Gentileschi, Self-Portrait as the Allegory of Painting or La Pittura” by Letha Ch’ien
- “Juan Sanchez Cotán, Quince, Cabbage, Melon and Cucumber” by Sally Hickson
- “Pieter Aertsen, Meat Stall” by Irene Schaudies

Watch:

- How to recognize Baroque art?
- Caravaggio, The Supper at Emmaus
- Caravaggio, The Conversion of St. Paul (or The Conversion of Saul)
- Gian Lorenzo Bernini, Baldacchino, Saint Peter’s
- Diego Velázquez, Las Meninas
- Nicolas Poussin, Et in Arcadia Ego

## **Week 4**

### **Wed, Jan 28: Mapping the Dutch Golden Age**

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*
- “Rembrandt, Self-Portrait with Two Circles” by Saskia Beranek



Watch:

- [What is genre painting?](#)
- [Symbolism and meaning in Dutch still life painting](#)
- [Asia in Holland, 17th-century Delftware](#)
- [Peter Paul Rubens, The Consequences of War](#)
- [Anthony van Dyck, Charles I at the Hunt](#)
- [Frans Hals, Malle Babbe](#)
- [Judith Leyster, Self-Portrait](#)
- [Rembrandt, The Anatomy Lesson of Dr. Tulp](#)
- [Rembrandt, The Night Watch](#)
- [Johannes Vermeer, Woman Holding a Balance](#)
- [Jacob van Ruisdael, View of Haarlem with Bleaching Grounds](#)

### **Fri, Jan 30: Art in Encounters: A Review of the Global Baroque**

The “New World” after contact: Hybridity and the global baroque.

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](#)
- [Miguel Cabrera, Portrait of Sor Juana Inés de la Cruz](#)

## **Week 5**

### **Wed, Feb 04: Pre-Columbian Art and Architecture**

Exploration of Aztec and Inca art and architectural achievements.

Read:

- Elizabeth Hill Boone, “Writing in Images,” in *Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs*
- [“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 06: The Indian Subcontinent and Beyond**

A study of the 14th century to the Mughal Empire in the Indian Subcontinent and beyond.

*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 6**

**Wed, Feb 11: Chinese Art from the late Yuan through the Qing Dynasty**

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, Feb 13: 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”
- [“Edo period, an introduction” by Sonia Coman](#)

- [“Kabuki actor prints”](#)
- [“Katsushika Hokusai, Under the Wave off Kanagawa \(The Great Wave\)” by Leila Anne Harris](#)

*Watch:*

- [Ryōanji \(Peaceful Dragon Temple\)](#)
- [Bamboo in the Four Seasons: painting and poetry in Japan](#)
- [“Different places: Japanese porcelain with English gilt-bronze mounts” by Jeffrey Weaver](#)

**Fri, Feb 13: Artifact II**

## **Week 7**

**Wed, Feb 18 – NO CLASS: Winter Break**

**Fri, Feb 20 – NO CLASS: Winter Break**

## **Week 8**

**Wed, Feb 25: African Art After European Contact**

Art, power, and the impact of colonization.

*Read:*

- Suzanne Preston Blier, “Imaging otherness in ivory: African portrayals of the Portuguese ca. 1492” in *Art Bulletin*
- [“Rites of passage in Africa” by Christa Clarke](#)
- [“Masquerade basics” by Kristen Laciste](#)
- [“African art and the effects of European contact and colonization” by Peri Klemm](#)
- [“Africa in the European imagination” by Kristen Collins and Bryan C. Keene](#)

*Watch:*

- [Power Figure: Male \(Nkisi\)](#)

**Fri, Feb 27: Art of Pacific Cultures**

Arts of Oceania: Polynesia, Micronesia, and Melanesia.

*Read:*

- Adrienne L. Kaeppler, “The Pacific Arts of Polynesia and Micronesia” (an excerpt)

*Watch:*

- [Navigation Chart, Marshall Islands](#)

- [Fly Whisk \(Tahiri\), Austral Islands](#)
- [Rapa Nui \(Easter Island\) Moai](#)
- [Bark cloth from Wallis and Futuna](#)

**Fri, Feb 27: Artifact III**

## **Week 9**

**Mon, Mar 02: Midterm Exam**

Midterm Exam covering material from weeks 1-8.

### **Wed, Mar 04: Native and Indigenous Art**

Study of indigenous art forms from North American cultures.

*Read:*

- ["Fort Ancient Culture: Great Serpent Mound" by Katherine T. Brown](#)
- ["Pueblo architecture and its relationship to place" by Cassandra Smith](#)

*Watch:*

- [Global trade and an 18th-century Anishinaabe outfit](#)
- [Mesa Verde](#)
- [Tlingit mortuary and memorial totem poles](#)
- [Haida potlatch pole](#)
- [Dorica Jackson, Diving Whale Chilkat Robe](#)

### **Fri, Mar 06: Rococo & Enlightenment**

Exploration of the Rococo style and its characteristics during the reign of Louis XV.

*Key artists:* Watteau, Fragonard, Boucher, Chardin and Hogarth.

*Read:*

- Michael Fried, "The Primacy of Absorption," in *The Absorption and Theatricality: Painting and Beholder in the Age of Diderot*

*Watch:*

- [Antoine Watteau, Pilgrimage to Cythera](#)
- [François Boucher, Madame de Pompadour](#)
- [Jean-Honoré Fragonard, The Swing](#)
- [William Hogarth, Marriage A-la-Mode](#)

## **Week 10**

### **Wed, Mar 11: From Neoclassicism to Romanticism**

Study of Neoclassical and Romantic art movements.

*Key artists:* Ingres, Delacroix, Goya.

*Read:*

- David Blayney Brown, “Heroes, Soldiers, Citizens” in *Romanticism*
- “[Orientalism](#)” by Nancy Demerdash

*Watch:*

- [Jacques-Louis David, Oath of the Horatii](#)
- [Painting colonial culture: Ingres’s La Grande Odalisque](#)
- [Théodore Géricault, Raft of the Medusa](#)
- [Eugène Delacroix, Liberty Leading the People](#)
- [Caspar David Friedrich, Woman at a Window](#)
- [J. M. W. Turner, Slave Ship](#)

### **Fri, Mar 13: From Romanticism to Realism**

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

*Read:*

- TBA

*Watch:*

- TBA

## **Week 11**

### **Wed, Mar 18: The Modern Gaze: Photography & Impressionism**

How the invention of photography challenged painting and gave rise to Impressionism.

*Key figures:* Daguerre, Talbot, Monet, Renoir, Degas.

*Read:*

- TBA

*Watch:*

- TBA

### **Fri, Mar 20: Post-Impressionism**

Exploration of Post-Impressionist artists and their diverse styles.

*Read:*

- TBA

*Watch:*

- TBA

## **Week 12**

**Mon, Mar 23: Artifact IV**

### **Wed, Mar 25: Pre-War Modernism**

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

*Read:*

- TBA

*Watch:*

- TBA

### **Fri, Mar 27: Interwar Backlash**

Examination of modernist movements between the World Wars.

*Read:*

- TBA

*Watch:*

- TBA

## **Week 13**

### **Wed, Apr 01: Post-War Art Movements**

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

*Read:*

- TBA

*Watch:*

- TBA

**Fri, Apr 03 – NO CLASS: Good Friday**

## **Week 14**

### **Wed, Apr 08: Neo-Avant-Garde Movements**

Study of Pop Art, Minimalism, and Conceptual Art.

*Read:*

- Lucy R. Lippard, "Introduction" in *Pop Art*

*Watch:*

- [Jasper Johns, Flag](#)
- [Robert Rauschenberg, Bed](#)

- [Andy Warhol, Gold Marilyn Monroe](#)
- [The case for Andy Warhol](#)
- [Claes Oldenburg, Floor Cake](#)

**Fri, Apr 10: Art after the Long Sixties**

Exploration of movements leading to contemporary art practices.

**Mon, Apr 13: Artifact V**

**Thu, Apr 16: Final Exam**

Final Exam covering material from weeks 9-14 will be available for 24hr.

## **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**

Submitting AI-generated content as your own work is plagiarism. This includes work produced entirely or partially by LLMs (Large Language Models) or other AI tools without proper attribution.

**You must own your intellectual work.** AI may assist with brainstorming, outlining, or refining language—but the ideas, analysis, and argument must be yours.

#### **Permitted Use:**

- Brainstorming ideas and exploring topics
- Creating outlines or structure for your writing
- Refining and improving your own writing (grammar, clarity, flow)
- Generating examples to understand concepts (not to submit)

#### **Prohibited Use:**

- Copy-pasting AI-generated text into assignments without substantial revision
- Having AI write essays, reports, or responses for you
- Using AI to generate analysis or arguments you claim as your own

#### **Requirements:**

- All AI use must be cited (tool name and date)



- You are solely responsible for all submitted content
- AI errors, hallucinations, or misinformation will be treated as academic misconduct
- ⚠️ Copy-pasting AI-generated content may result in academic integrity charges and formal reporting

Last updated: February 25, 2026