

This is a draft version of the syllabus and is subject to change.

**DEPARTMENT OF FINE ARTS**  
**COURSE OUTLINE — Fall 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  
<https://nwpolytech.zoom.us/j/xxxx>

**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 requires. Readings will be provided on Perusall.

## DELIVERY MODE

This course is delivered synchronously online via Zoom: <https://nwpolytech.zoom.us/j/xxxx>


## LEARNING OUTCOMES

By the end of this course, students will be able to:

- Identify and describe major art movements and styles from the 15th to 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

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 not receiving 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 of 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 weekly 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.

## Reading Annotations (20%)

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**.

## 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 (Blackboard 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)\***

### **Week 1**

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

Overview of the course structure, objectives, and assessment methods. The 15th-century context of the Age of Exploration will be introduced.

*Read:* Sylvia Barnet, "Formal Analysis and Style" in *A Short Guide to Writing about Art*

#### **Fri, Jan 09: Art of the New Era**

From Arab mathematics to the invention of linear perspective. Renaissance art in Italy and Northern Europe.

*Key artists:* Masaccio, Donatello, Sandro Botticelli, Jan van Eyck, Hieronymus Bosch and others.

*Read:*

- Hans Belting, *Florence and Baghdad: Renaissance Art and Arab Science*, pp. 173–185
- ["Donatello, David" by Heather Graham](#)
- ["The study of anatomy" by Steven Zucker and Beth Harris](#)
- ["Botticelli, Portrait of a Man with a Medal of Cosimo il Vecchio de' Medici" by Rebecca Howard](#)
- ["Hieronymus Bosch, The Garden of Earthly Delights" by Sally Hickson](#)

*Watch:*

- [Linear Perspective: Brunelleschi's Experiment](#)
- [Workshop of Robert Campin, Annunciation Triptych \(Merode Altarpiece\)](#)
- [Jan van Eyck, The Arnolfini Portrait](#)

### **Week 2**

#### **Wed, Jan 14: The Spirit of the High Renaissance**

Study of the High Renaissance period in Italy.

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

*Read:*

- Evelyn Welch, "Markets and Metaphors" in *Shopping in the Renaissance: Consumer Cultures in Italy 1400-1600*
- ["Leonardo da Vinci, 'Vitruvian Man'" by Letha Ch'ien](#)
- ["Raphael, an introduction" by Heather Graham](#)

*Watch:*

- [Leonardo, The Virgin of the Rocks](#)
- [Saint Peter's Basilica](#)
- [Michelangelo, Pietà](#)
- [Michelangelo, Ceiling of the Sistine Chapel](#)

### **Fri, Jan 16: Late Renaissance and 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:*

- [Titian, Venus of Urbino](#)
- [Paolo Veronese, Feast in the House of Levi](#)
- [Parmigianino, Madonna with the Long Neck](#)
- [Jacopo Tintoretto, Last Supper](#)
- [El Greco, The Burial of the Count of Orgaz](#)

## **Week 3**

### **Wed, Jan 21: Art of the New World**

A beginning Cultural contact and exchange during the Age of Exploration.

*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](#)
- ["The Medici collect the Americas" by Lauren Kilroy-Ewbank](#)

### **Fri, Jan 23: Art under the Mongol Empire**

Examination of art during the Mongol Empire and its cultural exchanges.

## **Week 4**

### **Wed, Jan 28: Chinese Art from 1279**

Art of the Yuan, Ming, and Qing Dynasties.

- Key topics: Literati painting, porcelain, the Forbidden City.

### **Fri, Jan 30: Art in Japan since the 14th Century**

From the Muromachi to the Edo period.

- Key topics: Zen gardens, tea ceremony, Ukiyo-e prints.

## **Week 5**

### **Wed, Feb 04: Art of South Asia and Southeast Asia**

Study of South Asian art from ancient to medieval periods.

- Key examples: Maurya, Gupta, Mughal art.

### **Fri, Feb 06: African Art since the 16th Century**

Art, power, and the impact of colonization.

- Key topics: Benin bronzes, nkisi nkondi, masquerades, colonial encounters.

## **Week 6**

### **Wed, Feb 11: Art of Pacific Cultures**

Arts of Oceania: Polynesia, Micronesia, and Melanesia.

- Key topics: Navigation charts, tattooing, ritual figures.

### **Fri, Feb 13: Aztec Art and Architecture and Inca Art and Architecture**

Exploration of Aztec and Inca art forms and architectural achievements.

## **Week 7**

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

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

## **Week 8**

### **Wed, Feb 25: North American Indigenous Art**

Study of indigenous art forms from various North American cultures.

### **Fri, Feb 27: Baroque in Southern Europe**

Investigation of Baroque art in Italy and Spain.

- Key artists: Caravaggio, Bernini, Velázquez.

## **Week 9**

### **Wed, Mar 04: Baroque in Northern Europe**

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*

**Fri, Mar 06: Rococo**

From Louis XV to Louis XVI: Exploration of the Rococo style and its characteristics.

- Key artists: Watteau, Fragonard, Boucher.

**Week 10**

**Wed, Mar 11: Neoclassicism and Romanticism**

Study of Neoclassical and Romantic art movements.

- Key artists: Ingres, Delacroix, Goya.

**Fri, Mar 13: Realism**

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

- Key artists: Courbet, Millet.

**Week 11**

**Wed, Mar 18: Impressionism**

Investigation of the Impressionist movement and its techniques.

- Key artists: Monet, Renoir, Degas.

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

Exploration of Post-Impressionist artists and their diverse styles.

- Key artists: Van Gogh, Gauguin, Cézanne.

**Week 12**

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

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

**Fri, Mar 27: Interwar Backlash**

Examination of modernist movements between the World Wars.

**Week 13**

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

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

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

**Week 14**

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

Study of Pop Art, Minimalism, and Conceptual Art.



**Fri, Apr 10: Final Review & Course Wrap-Up**

Review of key concepts and preparation for final assessments.

## **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! • 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.

## **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 <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**

Plagiarism is the presentation of the work, ideas, or data of another person as one's own. This includes work obtained through the use of LLMs (Large Language Models) or other AI tools. Students must properly cite any sources used in their assignments, including any content generated by AI tools. Failure to do so may result in academic penalties as outlined in the institution's academic integrity policies.

## **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.

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