

## COURSE CONTENT

<b>Course Code</b>	DD1003
<b>Course Title</b>	Introduction to the Histories of Art I: Western Art History
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	45.5 hour (2 hours lecture and 1.5 hours tutorial per week)

### **Course Aims**

This foundation level course will introduce you to the major western artists, art works and art movements that have influenced aspects of world art, design and society. You will have the opportunity to explore and engage with the concepts and principles embedded in western art history that will inform your future creative thinking in design, media and the creative industry. You will develop and apply your academic reading and writing abilities through independent research, critical thinking, oral presentations, written tests and assignments. This will provide a solid theoretical foundation for further studies in art and design.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Discuss works of western art in relation to context, themes and position within art history.
2. Critically analyse and respond to texts by art critics, theorists and historians on aspects of western art.
3. Apply and demonstrate visual literacy skills and critical approaches to seeing, forming ideas, and writing on western art.
4. Present research and critical arguments on aspects of western art in a clear and convincing manner.
5. Engage in class discussions and critiques of responses to western artworks in a constructive manner.

### **Course Content**

In this course you will follow a generally chronological progression through the most influential periods in western art.

Classes 1-3 have a wide geographical spread, covering cover all the “West”, and will introduce you to art history and its significance for media artists and design artists. These first classes also introduce you to the vocabularies, research methods and methodologies associated with the study of western art history.

Class 4 covers the Greek world, today’s Greece, Southern Italy, Eastern Coast of Turkey.

Class 5 covers the entire Roman Empire, today’s Europe, Turkey, Middle East, and North Africa.

Class 6 provides examples from France, Italy, Turkey, and the Middle East.

Class 7 covers Google Art Institute and major museums such as the Vatican, Uffizi, Louvre, and their approach to digital art history.

Class 8 includes Early Netherlandish painting as well as Early Italian Renaissance with remarks on

their interdependences and differences.

Class 9 Leonardo da Vinci and the spirit of the Renaissance polymath in relation to today's quest for more holistic approaches to learning inclusive of art and science.

Class 10 Michelangelo beyond borders. The most known western artists in Asia.

Class 11 Baroque, Rococo, and Neoclassicism covering Italy, France, England, and Austria.

Class 12 Approaches maps in art from Renaissance Italy to contemporary European art.

Class 13 is dedicated to a final assessment.

#### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Class Presentation</b>	1,2,5	N.A	20	Individual
<b>Research Assignment:</b> Research Essay - Analysis of research and precedents 20% - Formation of argument 20%	1,2,3,4	N.A	40	Individual
<b>Final Assessment</b> (Written Quiz)	1,2,3,4,5	N.A	20	Individual
<b>Continuous assessment: Participation</b> Tutorial participation & contribution to discussions	5	N.A	20	Individual
Total			100%	

#### Reading and References

Berger, J. *Ways of Seeing* (Penguin, 1972).

Kleiner, F. S., *Gardner's Art through the Ages. A global history*, Sixteenth Edition (Wadsworth, 2020).

Dickie, George, "Defining Art." *American Philosophical Quarterly*, vol. 6, no. 3 (July 1969), pp. 253-256.

Mothersill, M., *Beauty and the Critic's Judgment: Remapping Aesthetics*. In *The Blackwell Guide to Aesthetics*, edited by P. Kivy (Blackwell Publishing, 2004), Ch. 8 (pp. 152-166).

#### Supplementary readings:

Arnheim, R., *Art and Visual Perception: A Psychology of the Creative Eye*, expanded and revised edition (University of California Press 1974 [first version published in 1954]).

De Angelis, F., "Pliny the Elder and the identity of Roman art". *Anthropology and Aesthetic*, 53/54 (Spring – Autumn, 2008), pp. 79-92.

Feinberg, L. J., *The Young Leonardo. Art and Life in Fifteenth-Century Florence* (Cambridge University Press, 2011).

Nanetti, A. *Theseus and the Fourth Crusade: Outlining a Historical Investigation of a Cultural Problem*. In "Mope и бeпepa-Mare et Litora. Essays Presented to Sergei P. Karpov for his 60th

Birthday". Moskow «INDRIK», 385-436.

Nanetti, A. and Benvenuti, D. *Animation of two-dimensional pictorial works into multipurpose three-dimensional objects. The Atlas of the Ships of the Known World depicted in the 1460 Fra Mauro's mappa mundi as a showcase.* SCIREsit (SCientific RESearch and Information Technology), 9(2), 29-46.

Nicola, M. et al., *Late production of Egyptian blue: synthesis from brass and its characteristics.* Archaeological and Anthropological Sciences, 2019. <https://doi.org/10.1007/s12520-019-00873-w>

#### **Other Useful Texts:**

Carrier, D., *World Art History and Its Objects* (The Pennsylvania State University Press, 2008).

Cole, B. (ed.), *Art of the Western World* (Simon and Schuster, 1991).

Fernie, E., *Art History and its Methods. A Critical Anthology* (Phaidon, 1995).

Getlein, M., *Living With Art* (McGraw-Hill, 2008).

Gombrich, E. H., *The Story of Art*, Sixteenth Edition (Phaidon, 1995).

Preziosi, D., *The Art of Art History. A Critical Anthology* (Oxford UP, 1998).

More specific readings are given on a weekly basis by the instructor.

### **Course Policies and Student Responsibilities**

#### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

#### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

#### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

### **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to

actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

### Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Part 1. Introduction to Art History and why it matters to Media Artists and Design Artists Part 2. Presentation of the syllabus	1,2,5	<b>Introductory Lecture. Presentation of syllabus.</b> Guided reading in preparation for next week.
2	Part 1. What is Beauty (to us)? Part 2. Ways of seeing: the human figure and the space around it	1,2,5	<b>Lecture on Beauty and Ways of seeing.</b> Discussion and active learning in tutorial groups. Guided reading in preparation for next week.
3	Part 1. What is Art (to us)? Part 2. Writing an essay	1,2,5	<b>Lecture on What is Art and Writing an Essay.</b> Discussion and active learning in tutorial groups. Guided reading in preparation for next week.
4	Part 1. The art and architecture of Classical Greece (510-323 BCE) Part 2. The Parthenon	1,2,5	<b>Lecture on Classical Greece and the Pantheon.</b> Discussion and active learning in tutorial groups. Guided reading in preparation for next week.
5	Part 1. The art and architecture of Early Imperial Rome (27 BCE – 192 CE) Part 2. The Trajan's Column	1,2,5	<b>Lecture on Rome and Trajan's Column.</b> Discussion and active learning in tutorial groups. Guided reading in preparation for next week.
6	Part 1. Christian and Islamic art and architecture in the Middle Ages (ca. 500-1400). Part 2. Temples as Immersive Spaces	1,2,5	<b>Lecture on art and architecture in the Middle Ages, and Temples as Immersive Spaces</b> Discussion and active learning in tutorial groups. Guided reading in preparation for next week. Guided reading in preparation for next week.
7	Part 1. Digital Art History and Diagnostics. Discovering and decoding knowledge embedded in artworks at	1,2,5	<b>Lecture on Digital Art and Castelseprio frescos.</b> Discussion and active learning in

	the computational turn Part 2. Castelseprio frescos (UNESCO Heritage Site)		tutorial groups. Guided reading in preparation for next week.
8	Part 1. Early Renaissance art and architecture Part 2. Young Donatello “treasure seeker” in Rome with Brunelleschi (1404-1407) – <b>Essay Submission</b>	1,2,3,4	<b>Lecture on Early Renaissance art and architecture and Young Donatello with Brunelleschi</b> Submission of Essay.
9	Part 1. The young Leonardo da Vinci Part 2. Da Vinci’s drawing (knowledge aggregation and counterfactual thinking)	1,2,3,4	<b>Lecture on Leonardo da Vinci</b> Discussion and active learning in tutorial groups. Guided reading in preparation for next week.
10	Part 1. Michelangelo Buonarroti from Florence to Rome Part 2. The <i>David</i> and the <i>Pietà</i> (ambition and commitment to quality)	1,2,5	<b>Lecture on Michelangelo Buonarroti and The <i>David</i> and the <i>Pietà</i>.</b> Discussion and active learning in tutorial groups. Guided reading in preparation for next week.
11	Part 1. Baroque, Rococo, and Neoclassicism Part 2. Young Bernini’s Apollo and Daphne – <b>Class Presentation</b>	1,2,3,4,5	<b>Lecture on Baroque, Rococo, and Neoclassicism</b>  Student presentations to class.
12	Part 1. The Art of Mapping (from Art History to Design Art and Media Art) Part 2. Fra Mauro’s Map of the World into the digital	1,2,5	<b>Lecture on Mapping.</b> Discussion and Q&A for Final Assessment.
13	<b>Final Assessment – Written Quiz</b>	1,2,3,4	Written Quiz