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# FINE 1300-280R

## History of World Art I

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### Course Description

*Surveys major art styles from the Paleolithic period through the Renaissance, including European, Asian, and the Pre-Columbian/Islamic world. Emphasizes comparison of Western and non-Western visual expressions as evidence of differing cultural orientations.* Art history, as a discipline of the humanities, studies visual culture as both an integral facet of the human experience and as individual products of specific cultures. As citizens of an increasingly globally conscious society, we will be studying objects from cultures all over the world. This, however, is not an uncomplicated enterprise. Studying “art” as a global phenomenon from the perspective of a discipline largely developed by Western thinkers can be fraught with biases that wrongly inform our interpretation of cultures foreign to our own. As a result, it is not only the goal of this class to promote awareness of various cultures and their artifacts but also foster specific skills in regard to critical analysis and art historical discourse. *Approved for GT-AH1. Approved for arts and sciences core curriculum: literature and the arts.*

### Course Requirements

Your grade in this class will be based on **four major components**: (1) short weekly “warm-up” questions, (2) Presence, (3) three exams, and (4) three short writing assignments due throughout the semester. The weights of these requirements are as follows:

10% Warm-ups  
10% Presence/Participation  
15% Exam I  
15% Exam II  
20% Final Exam (DAM Worksheet)  
5% Catalog Entry  
10% Mythological Comparison  
15% Image/Text

For specific due dates and deadlines, please consult the schedule of lectures and assignments below. More information about each of these requirements will also be provided on Desire2Learn.

### *Warm-ups*

To help you connect your lectures and readings to the “bigger picture,” you will be asked to complete two warm-up questions each week. These questions may cover the larger concepts featured in lecture and the textbook. One question will be dedicated to review concepts already covered in class while the other will cover new

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Fall 2015  
MWF | 10:00-10:50 | Libby 140

Instructor: Sarah Nichols  
E-Mail: Sarah.Nichols@colorado.edu  
Office: Libby 176  
Office Hours: WF 11:00-1:00 PM or by appointment

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### Materials

- *Required:* Marilyn Stokstad and Michael W. Cothren, *Art History*, fifth edition, vol. 1 (2014).

### Important Dates:

#### Assignments

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**Friday September 25<sup>th</sup>**  
Catalog Entry due

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**Friday October 23<sup>rd</sup>**  
Mythological  
Comparison due

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**Friday December 4<sup>th</sup>**  
Image/Text due

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#### Exams

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**Monday September 28<sup>th</sup>**  
Exam 1

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**Monday October 26<sup>th</sup>**  
Exam 2

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**December 16<sup>th</sup> 4:30 PM**  
Final Exam Due

material for the coming week. Each warm-up question will be given a maximum of two points based on your honest effort to answer the question; partial answers will receive partial credit. Warm-ups will be due each Monday by 9:00 AM. There will be 10 Warm-ups total; check the schedule of lectures and assignments for more details about due dates. The lowest grade will be dropped when calculating your final grade. Warm-ups will hold you accountable to the course material out of class and act as a diagnostic tool for me to gauge your understanding of the material.

### *Presence / Participation*

Because this is a course based on discussion and lecture, *physical* and *intellectual* attendance of each class meeting is vital to your success. *Physically*, you should arrive every to class on time with the necessary materials to take notes during lecture and actively participate in discussion. *Intellectually*, you should prepare for each class by completing the required reading, reflecting on what you have learned, and being able to contribute your insights during class discussion and activities. Your attitude and energy during discussion and lecture should reflect this preparation as well as your respect for the subject matter and your peers, contributing to an environment that encourages learning and discourse. Lacking participation, disruptive, or distracted behavior may result in deductions from your grade. For more information about my expectations of your performance in the classroom, please consult the Classroom Policies section of the syllabus.

### *Exams*

Examinations in this course are designed to assess your ability to flexibly apply both a broad understanding of the “big picture” concepts of the course as well as the specific knowledge of the cultures and images studied. There are three exams throughout this course: two non-cumulative exams given in class and a cumulative, take-home final exam. Your first and second exams will follow the same format while the final exam will have more long-form questions directly pertaining to relevant objects currently on display at the Denver Art Museum. In order to do well on both types of exam, you will need to attend class, take thorough notes, and complete your required readings/assignments.

Exams I and II: Your first two exams will contain the following sections: 1) Geography, 2) Short Answer Terminology, 3) Term Matching, and 4) Short Answer Comparisons. Exam questions will be fashioned from your lectures, reading, and weekly warm-ups. While you will be provided with a study guide with a final monument and term list two weeks before each exam, this information is provided with each lecture, so I recommend that you study a little each week.

Final Exam (DAM Worksheet): Your final exam will require you to apply what you have learned throughout the semester to objects on currently display at the Denver Art Museum. These will consist of an array of short answer questions, drawing parallels to objects and ideas presented in class and discussed in Stokstad. The exam will be provided on November 4<sup>th</sup> and will be due during finals week. **Your exam must be presented in class the day it is due. Emailed and uploaded submissions will not be accepted.**

### *Writing Assignments*

An important component of this course is developing your ability to write clearly and concisely about art. Each of these assignments will help you develop different aspects of this skillset and pertain to the content of each unit. All assignments must be formatted accordingly: 1-inch margins, Times New Roman, 12 pt., double-spaced. You will be graded on your ability to follow the prompt, the depth and insight with which you handle the assignment, as well as your attention to details such as spelling, grammar and logic. If you are concerned about your writing, do not hesitate to contact the university’s [writing center](#) or myself with questions. Full instructions for each assignment with examples and rubrics are provided on Desire2Learn. You may hand in your assignments via Desire2Learn or in class. Be warned that Desire2Learn is not always the most reliable or convenient way to hand in an assignment. Please make sure you have enough time to upload your assignment successfully (and in a readable file format) before the deadline. Guidelines for using this option will be available under the “Assignments” folder on Desire2Learn. **The failure to meet a deadline will result in a zero for the assignment unless you have decided to use a “second chance.” (See Course Policies)**

**Writing Assignment #1. Catalog Entry:** (at least 1 page) Your first assignment will assess your ability to write a thorough but concise formal analysis and interpretation of an image. You will be given the choice of three images similar (but not identical) to monuments addressed in lecture and the textbook. Your paper will be divided into two parts. For the first section, you must write a formal analysis of your chosen image using at least five terms of visual analysis from the introduction of your textbook (e.i. composition, color, form, shape, scale, etc.). In the second section, you will write a short interpretation of the object based on similar images you have seen in class or in the book. While not required or necessarily encouraged, you may paraphrase or quote from outside sources as long as you cite them using a proper citations style (Chicago, MLA, APA, etc.) Sample citations may be found in the course writing guide.

**Due: Friday September 25<sup>th</sup>**

**Writing Assignment #2. Mythological Comparison:** (at least 3 pages) The second assignment requires you to formally compare and contrast two images from two different historical contexts. On Desire2Learn, you will be given a pairing, consisting of two images (one pre-1400 and one post-1400) that both represent a single story from Greek mythology. Your essay should be organized around a thesis statement supported by a thorough comparison of the two objects, how they represent the myth, and their formal qualities. When comparing the two depictions, be sure to identify each of the figures in the scene by name and determine the different versions of the myth being presented. For more information about the myth, you should refer to the appropriate selection from Timothy Gantz's *Early Greek Myth* (provided on Desire2Learn). Issues you may consider are: what part of the story is each image portraying? What version of the myth does each image represent? What are some significant differences between the two representations? How do those differences create a distinct interpretation of the chosen story? This is meant to be an exercise in looking and critical thinking. Beyond the sources provided, you are not required or encouraged to do any outside research, but if you do use another source, be sure to cite it properly.

**Due: Friday October 23<sup>rd</sup>**

**Writing Assignment #3. Image and Text:** (at least 4 pages) For this assignment, you will be asked to analyze an image with a corresponding text. You will be given an image/text pairing on Desire2Learn with full instructions. Analyze the pairing, and write an essay about the relationship between image and text. You may ask yourself the following questions: How do the text and image compare? What is similar? What is different? Does the image seem to "illustrate" the text? How is the image chosen important to the text? Do the artist's choices emphasize or deemphasize certain aspects of the text? Does the image have a certain "interpretation" of the text? There is no one correct way to approach this assignment, but a successful essay will cite specific examples from both the image and the text and analyze them in an insightful way. This assignment is about your own thoughts and observations. No outside research is required or encouraged. If you do include other sources, you must cite them properly.

**Due: Wednesday December 4<sup>th</sup>**

**Notes on Citing Sources:** While these assignments are not based in outside research, you may need to cite your textbook or provided sources. It is absolutely necessary to cite your sources properly. This is not only a matter of following directions but also a matter of academic honesty, which is so very important to the work that you do on this campus. Information on how to do this is provided with the instructions of your assignments and the course writing guide. *If you do not cite your sources properly, you will be given a conditional zero until you correct your citations.*

## Schedule of Topics and Assignments

### Unit 1: Cradle(s) of Civilization

Monday Aug. 24

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Lecture:	Introduction to Course
Reading:	Syllabus

### Wednesday Aug. 26

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Lecture: Learning to Look: An Introduction to Visual Analysis  
Reading: Stokstad, xxii-xxv, xxix-xxxiii

### Friday Aug. 28

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Lecture: Framing Ancient Art  
Reading: None

### Monday Aug. 31

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Lecture: Framing Prehistoric Art: A Global Perspective  
Reading: Stokstad, pp. 1-12, 21 (also 362), and 410-412.  
***Warm-Up 1 due by 9:00 AM***

### Wednesday Sept. 2

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Lecture: The So-Called “Neolithic Revolution”: Catal Huyuk and Jericho  
Reading: Stokstad, pp. 12-25.

### Friday Sept. 4

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Lecture: Wrap-up and Discussion  
Reading: Review this week’s readings.

### Monday Sept. 7

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No Class—Labor Day

### Wednesday Sept. 9

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Lecture: Mesopotamia: Sumerian Cities of Ur and Uruk  
Reading: Stokstad, pp. 28-35.  
***Warm-Up 2 due by 9:00 AM***

### Friday Sept. 11

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Lecture: The Indus Valley: Harappa and Mohenjo Daro  
Reading: Stokstad, pp. 296-299.

### Monday Sept. 14

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Lecture: The Nile: Cities of the Living, Cities of the Dead  
Reading: Stokstad, pp. 50-58.  
***Warm-Up 3 due by 9:00 AM***

### Wednesday Sept. 16

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Lecture: Urbanism and Trade in the Aegean: Knossos and Mycenae  
Reading: Stokstad, pp. 81-82 and 84-99.

### Friday Sept. 18

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Lecture: Wrap-up and Discussion  
Reading: Review this week’s readings.

### Monday Sept. 21

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Lecture: Cosmic Cities of Mesoamerica  
Reading: Stokstad, pp. 384-390.  
***Warm-Up 4 due by 9:00 AM***

### Wednesday Sept. 23

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Lecture:	North American Urbanism: Myths and Facts
Reading:	Stokstad, pp. 401-403.

### Friday Sept. 25

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Lecture:	Wrap-up and Review for exam I
Reading:	Stokstad, pp. 1-25. <i>Catalog Entry (Due in class or on Desire2Learn)</i>

### Monday Sept. 28

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Exam I – No Warm-Up Due!

## Unit 2: The Art of Power

### Wednesday Sept. 30

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Lecture:	Violence and Diplomacy: the Assyrians and Persians, Part I
Reading:	Stokstad, pp. 38-43.

### Friday Oct. 2

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Lecture:	Violence and Diplomacy: the Assyrians and Persians, Part II
Reading:	Stokstad, pp. 44-47.

### Monday Oct. 5

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Lecture:	From Kings to Pharaohs: the Face of Rulers in Ancient Egypt
Reading:	Stokstad, pp. 58-62, 67-68, and 70-75. <i>Warm-Up 5 due by 9:00 AM</i>

### Wednesday Oct. 7

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Lecture:	The Power of Perfection
Reading:	Stokstad, pp. 105-107, 120, 127-139, 141-142, and 145-147.

### Friday Oct. 9

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Lecture:	Wrap-up and Discussion
Reading:	Review this week's readings.

### Monday Oct. 12

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Lecture:	The First Emperor of Qin: The Art of Power in Ancient China
Reading:	Stokstad, pp. 336-343 and 331. <i>Warm-Up 6 due by 9:00 AM</i>

### Wednesday Oct. 14

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Lecture:	Bread and Circuses: Appealing to the Masses in Ancient Rome
Reading:	Stokstad, pp. 166-176 and 184-188.

### Friday Oct. 16

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Lecture:	Wrap-up and Discussion
Reading:	Review this week's readings.

### Monday Oct. 19

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Lecture:	Images of Divine Kingship among the Ancient Maya
Reading:	Stokstad, pp. 390-395.

*Warm-Up 7 due by 9:00 AM*

Wednesday Oct. 21

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Lecture: Kings of Ife and Benin  
Reading: Stokstad, pp. 412-413 and 415-421.

Friday Oct. 23

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Lecture: Wrap-up and Review for Exam II  
Reading: Nigel Spivey, "Art and Power" from *How Art Made the World*  
**Mythological Comparison Due (on Desire2Learn or In-Class)**

Monday Oct. 26

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Exam II – No Warm-Up

## Unit 3: Ideas and Beliefs

Wednesday Oct. 28

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Lecture: Images for "Sacred Seeing": The Art of Hinduism  
Reading: Stokstad, pp. 299, 308-311, 314-323, and 328-329.

Friday Oct. 23

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Lecture: The Development of Buddhism in South Asia  
Reading: Stokstad, pp. 299-308, 310-312, and 323-325.

Monday Nov. 2

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Lecture: From Aniconic to Iconic: Buddhism in South Asia  
Reading: Stokstad, pp. 310-312, and 323-325.  
*Warm-Up 8 due by 9:00 AM*

Wednesday Nov. 4

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Lecture: From India to China: Buddhism Along the Silk Road  
Reading: Stokstad, pp. 344-351.

Friday Nov. 6

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Lecture: Wrap-up and Discussion  
Reading: Review this week's readings.

Monday Nov. 9

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Lecture: Buddhism and the Japanese State: The Case of Prince Shotoku  
Reading: Stokstad, 363-373 and 381.  
*Warm-Up 9 due by 9:00 AM*

Wednesday Nov. 11

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Lecture: The Art of Conversion Late Antiquity  
Reading: Stokstad, pp. 215-227.

Friday Nov. 13

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Lecture: Wrap-up and Discussion  
Reading: Review this week's readings.

Monday Nov. 16

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Lecture: Orthodoxy and Icons in Byzantium  
Reading: Stokstad, pp. 234-248.



*Warm-Up 10 due by 9:00 AM*

Wednesday Nov. 18

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Lecture:	Cathedrals and Controversy
Reading:	Stokstad, pp. 460-463, 468-469, 479-482, and 495-510.

Friday Nov. 20

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Lecture:	Wrap-up and Discussion
Reading:	Review this week's readings.

Monday/Wednesday Nov. 23/25/27

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No Class:	Thanksgiving Break
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Monday Nov. 30

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Lecture:	The Growth of Islam in the Middle East
Reading:	Stokstad, pp. 266-276.

*Warm-Up 11 due by 9:00 AM*

Wednesday Dec. 2

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Lecture:	Islam and Christianity beyond the West
Reading:	Stokstad, 419, 422, 424-425.

Friday Dec. 4

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Lecture:	Wrap-up and Discussion
Reading:	Review this week's readings. <i>Image/ Text (Due on Desire2Learn or In Class)</i>

Saturday Dec. 5

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Free Day at the Denver Art Museum! Class trip meets in Libby Lobby at 10:30. Bring your RTD Pass.

Monday Dec. 7

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Lecture:	Wrap-up Lectures, Discuss Exam
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Wednesday and Friday Dec. 10/12

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Workday for the Final Exam—I will be available for office hours during class time.

Finals Week Wednesday Dec. 16 4:30

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Final Exam due in class

## Classroom Policies

Disability Services. If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at [dsinfo@colorado.edu](mailto:dsinfo@colorado.edu). If you have a temporary medical condition or injury, see Temporary Medical Conditions: Injuries, Surgeries, and Illnesses guidelines under Quick Links at Disability Services website and discuss your needs with your professor.

Discrimination and Harassment Policy. The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or

veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>

University Code of Conduct. Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)

Discussion Etiquette. As a major component of this course, insightful and civil discussion is key to everyone's progress. Therefore, I am going to establish some ground rules for discussion. 1) There is no such thing as a stupid question or statement. Sometimes the simplest observations can enhance our understanding of complex topics and pieces. 2) Everyone needs to be respectful of other people's ideas. Art is often a very subjective topic, and there is often more than one way to see anything. There is a polite and insightful way to disagree with any opinion: ask questions! I welcome disagreement when it is respectful and helps introduce new ideas to the discussion. 3) In order to introduce more than one side of the topic, I may play the "Devil's Advocate." I am not attacking you or your ideas—I may even agree with you! What I am trying to do is to get everyone to see that there is more than one way to interpret an issue or artwork. 4) Talk!! You have valuable input because no one sees something *exactly* the way you do.

Religious Observances. Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please let me know a least week in advance of an absence and two weeks before a scheduled exam. I will make accommodations and adjustments accordingly for in-class participation and make-up exams. Long-term assignments, however, may be handed in on D2L anytime before the due date, and extensions will not be given for reason of religious observances. See full details at [http://www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html)

Discrimination and Harassment Statement. The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, veteran status, political affiliation or political philosophy. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://hr.colorado.edu/dh/>

Email. Courtesy is not just limited to your behavior in lecture. Please be respectful in your use of email. I am usually very quick to respond to your questions and requests, but during busy times of the semester, it may take me up to 24 hours to write you back. Unless you have any significant new information that I should know, do



not send a second email within this timeframe. To help me help you, please put your name and course number (with section) in the subject heading. This will insure a quicker response. If you have any questions about email etiquette, please consult this [informative article](#).

Second Chance. While I do not accept late assignments, I realize that everyone has a bad day/week. Therefore, I am granting you one “second chance” for your assignments throughout the semester no questions asked. You may redeem your second chance in the following forms:

1. An extra week on an assignment: This allows you to hand in an assignment up to a week after the posted deadline.
2. The opportunity to redo an assignment: If you did not do well on an assignment, you will until have a week after the assignment has been passed back in class to redo your assignment.
3. Extra Credit on your final: If you do not use your second chance for an assignment, you may use it as five points extra credit on one of your exams.

You will only receive one “second chance” for this semester, so use it wisely. If you use your second chance unwisely and something comes up during the semester, you are out of luck. To redeem your second chance, you must sign and date a note stating how you would like to use your second chance.

Academic Honesty. All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council ([honor@colorado.edu](mailto:honor@colorado.edu); 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://honorcode.colorado.edu>

Required Text. As available at the campus bookstore in the UMC, the required textbook by Marilyn Stokstad and Michael W. Cothren, Art History, fifth edition, vol.1 (2014), has the ISBN-10: 0205873480 and the ISBN-13: 9780205873487. There are earlier editions of the book (used or new) available through online vendors such as amazon.com and half.com at a lower price. Note that if you choose to buy an earlier edition of the textbook, figure numbers, page numbers, terms used, and other material may not match up with the edition I am using. While I will not forbid you from exercising this option, I need to consider these potential pitfalls when purchasing and using your books.

Desire2Learn. The university’s course management system, Desire2Learn, will be utilized extensively in this class. It will be your only source for the syllabus, written assignment instructions, study guides, and other important class handouts. You will also be completing your warm-up exercises through the quiz function on Desire2Learn. Your grades and attendance sections will keep an up-to-date record of your progress in this course. If you have trouble accessing or utilizing Desire2Learn, contact the [OIT](#) (303-735-4357) and then myself. I do not typically grant extensions for “technical difficulties” unless it is a well-documented, unexpected outage. It is your responsibility as a student to allow yourself enough time to troubleshoot issues and make sure that you have the access to the necessary technology.