



AH 110
WORLD HISTORY OF ART
& THE BUILT ENVIRONMENT I

University of Illinois at Chicago
School of Art & Art History
Fall 2021
CRN 10114

Syllabus

Fall 2022

**A Hybrid (Asynchronous + Synchronous) Course
with Pre-Recorded Lectures and Live Discussion Sections**
Blackboard Page: <https://blackboard.uic.edu> (CRN 10114)

This course satisfies the General Education Requirement *Understanding Creative Arts*.

Instructor

[Ömür Harmanşah](#)

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School of Art & Art History

Professor Harmanşah's Office Hours: Mondays 2-4 pm [In person or on zoom: [Sign Up for Office Hours here](#)]

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Course Description

Who lived in the Tower of Babel? What went into the creation of the Parthenon? What is common between the Mausoleum of Halikarnassos in Anatolia and Augustus's Mausoleum in Rome? What stories of war are told on Trajan's column? Why do we still care about the works of art, buildings, and cities of the ancient and medieval past? **This course offers an introduction to the art, architecture, and material culture of the ancient and medieval cultures of the Mediterranean, Asia, Middle East, Africa and the New World.** We will explore works of art, architectural monuments, and artifacts from Mesopotamia, Egypt, prehistoric Aegean and the Eastern Mediterranean, the classical art of Greece and Rome, Byzantine Empire as well as medieval Europe with occasional forays into other regions in the world such as Africa, South America, East Asia and the Indian Subcontinent.

Art can be broadly described as creative and imaginative work of human communities and individuals using their material skills and acquired bodies of knowledge, in order to build a meaningful world around them. This course studies the art and architecture of ancient and medieval communities through their material and visual culture. Therefore the history of art goes back to the paintings on the walls of prehistoric caves and stone tools made by the earliest human communities. The course starts with the Paleolithic cave paintings of Europe and Africa and the monumental ritual architecture of the Near Eastern Neolithic, and stretches all the way to the late antique-early Islamic Jerusalem, Byzantine Istanbul/Constantinople and Gothic capitals of Europe. The survey will highlight monuments such as the Hanging Gardens of Babylon, Assyrian Palaces, Minoan palaces and frescoes, Egyptian pyramids and mortuary complexes, the Acropolis and the classical city of Athens, Ephesus and Pergamum, ceremonial capitals of the Persian Empire in Persepolis and Pasargadae, Republican and imperial monuments in Rome, Pompeii, and the great North African cities of the Roman Empire. We will finish the course with Istanbul's Byzantine church Hagia Sophia, Early Christian and Islamic monuments in Jerusalem, Islamic Andalusia and early Gothic structures of Europe.

Course Objectives

The main objective of the course is to provide students with a well-rounded background in the art, visual culture, and architecture of world cultures before the emergence of early modernity. It especially focuses on prehistoric, ancient and medieval cultures around the world. Selected case studies from world history of art and architecture will be presented in a chronological way and they will be discussed in their geographical, historical, socio-cultural, political and sometimes economic context.

The course also aims to make students familiar with the methodologies and core concepts of art history, and give them the basics of acquiring literacy in art history. Some of the core concepts that will be covered throughout the semester are style, iconography, representation, narrative, icons and iconoclasm, symbolism, context, technology, craftsmanship, landscape, and space. Reading and writing assignments, museum visits and documentary screenings will allow students to become familiar with research methodologies that are used for closely engaging with works of art and architecture.

The essential objective of this course is therefore to provide students critical skills and literacy in understanding and working with works of art through the ages. This involves looking at, critically describing, and articulately speaking and writing about works of art, and being able to study them in close relation to their historical and cultural context. Beyond this specific objective, the course aims to help students develop analytical seeing, reading and writing skills more broadly, especially in the Humanities and the Social Sciences.

Course Requirements

The course is taught through faculty lectures (pre-recorded video-lectures) plus a required weekly discussion section (led by graduate teaching assistants). Attending the lectures and section meetings, and completing the required readings are essential to do well in the class. **The section is your opportunity to engage in discussion with your peers, and work on in-depth case studies which will enhance the broad concepts of the course.** You will be graded on the quality and thoughtfulness of your participation. You will be asked to take brief quizzes after you complete watching all the pre-recorded video-lectures for each week. These quizzes will be graded weekly by your teaching assistants on a scale of 0-3 points. These quizzes are prepared to make sure that you have watched and understood the weekly video-lectures. They will also prepare you for the midterm and final exams.

Feel free to visit your TA or your professor at their office hours if you need help with course materials or if you have questions. You can also communicate your questions will be via UIC email and/or Blackboard. Blackboard only recognizes/uses UIC email addresses: you must check that account or set your UIC email to forward to your other accounts (gmail, etc). Please check your email regularly.

1. Course Readings

All readings are available for download in PDF form on Blackboard, under Weekly Content. Students are expected to do weekly readings listed in this syllabus (see below **Weekly Schedule**) regularly and comprehensively. Assigned readings must be completed *before* the session under which it is listed in the syllabus.

Textbook on Blackboard through the UIC Bookstore:

The History of Art: A Global View: Prehistory to the Present. Volume 1. Jean Robertson, Deborah Hutton, Cynthia S. Colburn, Ömür Harmanşah, Eric Kjellgren, Rex Koontz, De-Nin D. Lee, Henry Luttikhuizen, Allison Lee Palmer, Stacey Sloboda, Monica Blackmun Visona. Thames & Hudson Ltd, London. 1st Edition: 2021.

Once you purchase the book at UIC Bookstore, you will have online access to chapters and online resources on the Blackboard. There is a video on the Blackboard page that will guide you in purchasing and using the textbook.

Also available at the bookstore (used hard copies):

- **Berger, John; 1981. *Ways of Seeing*.** London; BBC. [This is a great book to have if you prefer to purchase it, however pdfs of the whole book is available online and on Blackboard]

Additional readings on Blackboard

All the readings *other than the textbook* are available to you in pdf format on Blackboard. To download readings, log on to the course page on Blackboard, go to “Weekly Content” on the left hand side menu. These additional readings will be used for discussion during your weekly section meetings. Please make sure to do these readings carefully, take notes, and be prepared to discuss them when you come to your section meetings.

Other Reference Books on Reserve (Reserve Desk at Daley Library)

Hard copies of the following are on reserve at UIC’s Daley Library (Reserve Desk). **These books are good resources for written assignments such as the Museum Visual Analysis and the Monument Research Paper.**

- Bahrani, Zainab; 2017. *Art of Mesopotamia*. Thames & Hudson.
- Nelson, R. and R. Shiff (eds.) *Critical Terms for Art History*. Chicago: Chicago University Press.
- Pedley, John Griffiths; 2002. *Greek Art and Archaeology*. New Jersey: Prentice Hall.
- Preziosi, D. and L. Hitchcock; 2000. *Aegean Art and Architecture*. Oxford History of Art.
- Robins, Gay; 2008. *The Art of Ancient Egypt*. (Revised Edition). Harvard University Press.
- Ramage, Nancy H. and Andrew Ramage; 1991. *Roman Art: Romulus to Constantine*. New Jersey: Prentice Hall.
- Zanker, Paul; 2008. *Roman Art*. Trans. H. Heitmann-Gordon. Los Angeles: The J. Paul Getty Museum.

2. Lectures and Weekly Quizzes

Pre-recorded video lectures are delivered weekly by your professor, posted on Blackboard under **Weekly Content**. This weekly course content will be released every Wednesday for those of you who might want to prepare for the following week. The video-lectures are the main content of the class and have been designed and prepared meticulously after many years of experience and hundreds of hours of studio recordings. ***It is an important aspect of this class to regularly watch lectures thoroughly and keep good notes for your own record.*** Your professor will also

share all powerpoints and other visual material on blackboard at the end of each week. However, what is significant for the discussion of each artwork on the powerpoints in detail is only available to you at the lectures. To be successful in this class, attending every lecture is vital.

Every week, once you watch the pre-recorded lectures, you will be asked to take a brief quiz and submit it on Blackboard. These quizzes are intended to make sure that you are consistently watching the video-lectures without lagging behind and that you are able to digest the content of the lectures effectively. The quizzes will be graded by your teaching assistant on a scale of 0-3 (3: excellent, 2: passing, 1: weak answer, 0: no credit). The cumulative result of these quizzes throughout the semester will constitute 15% of your final grade.

3. Discussion Section Meetings

It is a requirement to regularly attend your weekly section, which will be taught by a teaching assistant. Section meetings are designed for (a) reviewing and discussing class content (artworks, art historical concepts, historical background) that is covered in lectures, (b) discussing the weekly readings listed below in the syllabus, (c) developing visual and art historical skills and concepts. In the weekly schedule below, you will notice that, apart from your textbook reading assignments, most weeks include an extra article for section discussion. You are expected to come to your section meetings having read this article, having made extensive notes on it, and having prepared some discussion questions from it.

4. Online Tools and Spaces on Blackboard Site

The following online tools and spaces will be available to you on Blackboard and/or built with your collaboration and help throughout the semester:

- **Map Room:** A section in the Blackboard site, where students can do to find maps relevant to that week’s content. Selection of period maps in different scales: Maps of empires and states- e.g. map of Ancient Egypt, a map of the Roman Empire, a map of the Persian Empire, a map of Mesopotamia, a map of medieval Europe etc., city maps, local maps, interactive maps
- **Time and Chronology Room:** A section in the Blackboard site where students can find timelines of particular cultures, and how they compare to others. A complete (dynamic) timeline of the course that shows how different cultures, states and empires relate to each other in a chronological order. The timeline would link to specific art objects and monuments.
 - [Metropolitan Museum Resource](#): “The Met’s *Heilbrunn Timeline of Art History* pairs [essays](#) and [works of art](#) with [chronologies](#), telling the story of art and global culture through the Museum’s collection.”
- **Visual Literacy Room:** A section in the Blackboard that students construct and make use of throughout the semester. This will be like a mini Wikipedia of art historical terms. During the semester we will have 1-2 workshops for writing entries for these terms. However unlike Wikipedia, the visual literacy room would be organized like a conceptual network diagram.

Some of the Art Historical Concepts we will work on		
Representation	Symbolism	Technology/technique

Narrative	Scale	Gender
Iconography	Agency	Ritual
Style	Performance	Memory
Space	Ideology	Hybridity
Perspective	Heritage	Iconoclasm
Landscape	Mimesis	Monumentality
Iconoclasm	Simulacrum	Materiality
Monumentality	Architectonics	Context
Cultural Biography	Icon	Form
Texture	Composition	Medium
Proportion	Color	Symmetry
Decorative	Stele	Monument

- **Time Travel Room:** Virtual Reality and Virtual Reconstructions of Ancient and Historical Sites, Places, Buildings, Cities, as well as virtual galleries of museums. These are digital environments where students can visit and explore scientific virtual reality reconstructions of ancient and historical places, to experience what those spaces looked like, such as ancient Babylon or ancient Rome or a stroll through the Notre Dame de Paris church. We can also use these sites to critique how ancient environments are represented to the public. Some examples are:
 - [Digital reconstructon of Ravenna](#) - digital resource for studying Ravenna from Augustus to Justinian. (in Italian)
 - [Digital Augustan Rome project](#). Interactive Period Map of Rome at the time of the first Roman Emperor Augustus
 - [Digital Roman Forum Project](#) at UCLA.
- **Digital Museum:** This room will have a gallery of art objects that the students will post through their Museum paper assignment. Each object will be represented with a photograph, hyperlinked to a page of detailed information about the object (dimensions, location, provenience, materials, and description) and a short student essay about it. Examples:
 - [British Museum Collection](#) database.
 - [Metropolitan Museum Artworks](#).

5. Exams

There will be two take-home midterm exams throughout the semester (October 3rd Monday and November 7th Monday) and a final exam at the end during the finals week (December 9th Friday). These will be open-book exams and you will have a full day to complete the exam and upload it to Blackboard. The exams will be timed (max 2 hours).

Each of these exams will involve two parts:

- a) **Image comparisons (200-250 words each)** where you will be asked to identify the objects/works of art/monuments and compare them briefly. The objects/works of art/monuments and their comparisons will have been discussed in class and/or during reviews that will take place just before the exams;
- b) **Brief essay questions (800-1000 words)** that will mainly draw on the readings you have done during the semester and especially the section meetings. In the midterms you will be given approximately 3 questions and will be asked to respond to 1.

Make-up exams will only be offered in the case of a documented illness or emergency. This must be arranged with your TA.

6. Papers (written assignments)

During the semester, there will be two short writing assignments. Detailed description of these assignments will be distributed later during the semester.

Paper 1: Museum Paper (800-1200 words, 3-4 pages) Phase 1 (worksheet) due: Sept 16 Friday (on Blackboard)
Phase 2 (paper) due: Oct 21 Friday (on Blackboard)

This paper will involve a visit to the Oriental Institute at the University of Chicago OR the Art Institute of Chicago (your choice). You will have the option to write about an artifact of your own choosing from either of those two museums. However the artifact must relate to the periods and geographies covered in this class (ancient through medieval periods- Prehistoric, Near Eastern, Egyptian, East or South Asian, Greek, Roman, Byzantine, or Islamic). This will involve a visual/formal analysis of the object/work of art of your choice, and a critical analysis or review of how it is exhibited in the museum.

Paper 2: Monument Paper (1200-1500 words, 4-5 pages) Due: November 23rd Wednesday at 5 pm (on Blackboard)

The second paper is primarily a research paper, and it will involve library research and research on scholarly publications. For the topic of the second paper, we will provide a list of suggested architectural monuments and works of art for you, as well as a series of art historical concepts covered during the semester such as *representation*, *iconography*, *landscape*, *space*, *perspective*, and *narrative*. Your paper will be expected to address a monument of your selection from the provided list and the concept(s) which you prefer to address in your paper. For this paper you should use library resources (hard copies and digital sources). Please avoid using non-scholarly work posted on the internet such as Wikipedia or amateur websites.

Recommended Reading: Maranci, Christina; 2005. *A Survival Guide for Art History Students*. Upper Saddle River, NJ: Pearson Prentice Hall.

Grading

- Discussion Section Attendance and Participation 10% Weekly
- Video-Lecture Quizzes 15% Weekly
- **Take-home Midterm Exam I** 15% **Due: Oct 3 Monday** (on Blackboard)
- Paper I: Museum Essay 15% Worksheet due: Sept 16 Friday, Essay due: Oct 21 Friday (on BB)
- **Take-home Midterm Exam II** 15% **Due: Nov 7 Monday** (on Blackboard)
- Paper II: Monument Research Essay 15% Due: Nov 23 Wednesday (on Blackboard)
- **Take-home Final Exam** 15% **Due: Dec 9 Friday** (on Blackboard)

Grading scale for the total grade

A+	97-100	C+	75-79
A	94-96	C	70-74
A-	90-93	C-	65-69
B+	87-89	D+	60-64
B	84-86	D	55-59
B-	80-83	D-	50-54
		F	0-49

Policies and Protocols

Student COVID-19 vaccination requirements and deadlines

Per UIC policy, all students are required to get a COVID-19 vaccination prior to the fall semester if they are able to do so. This includes students at the regional campuses and students who participate in off-campus learning activities. [Read more here](#).

COVID-19 safety measures for fall semester

Many of the COVID-19 safety measures you are familiar with will remain in place for the fall semester. The safety measures include:

- Most importantly, stay home if you are ill or have COVID-19 symptoms to protect the health of your colleagues and classmates.
- **Most importantly, stay home if you are ill or have COVID-19 symptoms to protect the health of your colleagues and classmates.**
- COVID-19 vaccinations (the primary series) remain required. Vaccines are the most effective protection against serious illness, hospitalization and death.
- **Masks** continue to be required in classrooms, lecture centers, research labs, the libraries and learning/success centers, health care settings, and on UIC shuttles and buses. Masking is highly encouraged in other settings, including at events, but it is a choice based on personal risk.

- Students who test positive for COVID-19 at a non-UIC testing location should continue to report test results using the [UIC COVID-19 Reporting Tool](#). Test results from on-campus saliva testing locations will be automatically reported to UIC contact tracing.
- **COVID-19 saliva testing** continues to be available at Student Center East, Student Center West and the Behavioral Sciences Building, 9 a.m. to 5 p.m., Monday through Friday. UI Health offers UIC saliva testing onsite for employees. For additional information about mandatory testing groups, preparing for the test and obtaining test results, visit the [COVID-19 saliva testing webpage](#).
- Students traveling for essential university business domestically and internationally must follow COVID-19 university travel guidance.
- UIC continues to monitor community and campus transmission along with recommendations from our public health partners to inform any changes to our COVID-19 guidance.
- **Masks:** Consistent with revised public health guidance, **face masks will continue to be required indoors for everyone on campus, including in classrooms.** Individuals may unmask if they are alone in a private office or personal residence hall room, or when an individual has a medical condition, disability or other reason that prevents them from safely wearing a face mask. Masks covering both the mouth and nose must be worn at all times by all students, faculty, and staff while on campus and inside any building regardless of vaccination status, in accordance with university policies. If you do not wear a mask, you will be asked to leave the classroom and will not be allowed back in class unless or until you wear a mask. If you have forgotten your mask, you may pick one up from one of the student information desks on campus during the first two weeks of the semester. Students who do not comply with the mask wearing policy will be reported to the Dean of Students. Eating and drinking is not allowed in classrooms.”
- [Read more here.](#)

Accommodations

There is also an accommodation process for students who are not able to come to campus, regardless of vaccination status. Students can request an accommodation formally through the [Disability Resource Center](#).

Attendance policy: if you will miss a section meeting for health reasons, travel obligations, or emergencies, please inform your teaching assistant or your professor ahead of time and indicate your reason/excuse and present to her/him written documentation. You should be willing to do an extra assignment if you miss a section to make up for your absence. If you miss 4 or more section meetings throughout the semester (excused or unexcused) (about 25%), you may fail the class.

Religious Holidays: The UIC Senate Policy on religious holidays is as follows: “The faculty of the University of Illinois at Chicago shall make every effort to avoid scheduling examinations or requiring that student projects be turned in or completed on religious holidays. Students who wish to observe their religious holidays shall notify the faculty member by the tenth day of the semester of the date when they will be absent unless the religious holiday is observed on or before the tenth day of the semester. In such cases, the students shall notify the faculty member at least five days in advance of the date when he/she will be absent. The faculty member shall make every reasonable effort to honor the request, not penalize the student for missing the class, and if an examination or project is due during the absence, give the student an exam or assignment

equivalent to the one completed by those students in attendance. If the student feels aggrieved, he/she may request remedy through the campus grievance procedure."

ONLINE Course Communication Guidelines (Netiquette)

- Be mindful of different cultural and linguistic backgrounds, as well as different political ideologies and religious beliefs.
- Use good judgment when composing your written responses. Swearing and profanity should be avoided. Also consider that slang terms can be misunderstood or misinterpreted.
- Be careful using all capital letters when composing your written responses. This can be considered "shouting" on the Internet and is regarded as impolite or aggressive. It can also be stressful on the eye when trying to read your message.
- Be respectful of others' views and opinions.
- Be careful when using acronyms. If you use an acronym it is best to spell out its meaning first, then put the acronym in parentheses afterward, for example: Frequently Asked Questions (FAQs). After that you can use the acronym freely throughout your message.
- Use good grammar and spelling in written communications.
- In emails, always identify yourself and what class and section you are in. It is a good practice to put your course and section in the subject line. This helps your instructor identify course-related emails.

Academic Integrity

- Students are expected to follow the University of Illinois's ethical code of conduct and academic integrity. Academic integrity means honesty and responsibility in scholarship. Students and faculty alike must obey rules of honest scholarship, which means that *all academic work should result from an individual's own efforts. Intellectual contributions from others must be consistently and responsibly acknowledged.* Academic work completed in any other way is fraudulent. It is your responsibility to refrain from infractions of academic integrity, from conduct that may lead to suspicion of such infractions, and from conduct that aids others in such infractions. *"I did not know" is not an excuse.* Ask instructors for clarification if you are unsure of their expectations.
- Here are the links to the University's Academic Integrity and Plagiarism information pages:
- <http://www.library.illinois.edu/learn/research/academicintegrity.html>
- <http://www.provost.illinois.edu/academicintegrity/students.html>

WEEKLY SCHEDULE

**** Please watch the video lectures on the date they are assigned to, as listed below, and complete reading the weekly textbook sections and discussion articles before the meeting of your discussion section****

PART I. IMAGES, BODIES, ANIMALS

WEEK 1. Introduction to the Course: What is Art?		<i>Readings and Assignments</i>
August 22 Mon	1.1. Welcome and introduction to the course. Geography and chronology of the ancient world. Overview of semester. <ul style="list-style-type: none"> ● Introduction and welcome: How to take this course. ● Overview of the semester: what we will cover? The geography and the chronology 	Review course syllabus and the weekly schedule.
August 24 Wed	1.2 What is art, architecture, visual culture, material culture? <ul style="list-style-type: none"> ● What is art? Towards a working definition I ● What is art? Towards a working definition II: Material culture and visual culture 	<i>The History of Art: A Global View</i> "Introduction" (16-27)
August 26 Fri	1.3 What is Art History? Concepts and methods. Brief introduction to cave paintings, the earliest art of human history. <ul style="list-style-type: none"> ● What is art history? ● What is art history? A young discipline 	<i>The History of Art: A Global View</i> "Looking more closely: Comparative Analysis" (28-29)
Weekly Section	Introductions, course basics, syllabus.	Review syllabus. What is Critical Reading? How to Read to be Prepared to Discuss Art in Class? (Handout)

WEEK 2. Prehistoric Art: What is an image?		<i>Readings and Assignments</i>
August 29 Mon	<p>Prehistoric Art I: The art of the Upper Paleolithic: the first images on cave walls. Cave/Rock Art of Europe and South Africa. Figurines: hybrid bodies and monsters.</p> <ul style="list-style-type: none"> • Introduction to Prehistoric Art: What is an Image? (15 min) • Prehistoric Art: Dangerous Animals, Monsters, and Humans (22 min) • Prehistoric Art Hybrid Bodies: Animal and Human (16 min) 	<p><i>The History of Art: A Global View</i> “The Beginnings of Art 65,000–3200 BCE” (33-49)</p>
August 31 Wed	<p>The Neolithic (Agricultural) Revolution in the Middle East: Megalithic monuments, plaster statues. Hybrid bodies, ferocious animals. Göbeklitepe: the first temple? Anatolia and The Fertile Crescent: Neolithic and Chalcolithic Art of the Middle East. The art of Çatalhöyük.</p> <ul style="list-style-type: none"> • The Neolithic: Megalithic Monuments (19 min) • The Neolithic: Settled Life, Domesticated Landscapes (30 min) 	<p>WATCH: Werner Herzog’s Cave of Forgotten Dreams.</p>
Sept 2 Fri	<p>Making and Curating Ancient Art: Museums, Politics, and Cultural Heritage in Western Asia</p> <ul style="list-style-type: none"> • Making Art: Near Eastern Architectural Sculpture in Western Museums (20 min) • The Politics of Cultural Heritage in the Middle East (22 min) 	<p>[Start working on Museum Object/Visual Analysis Worksheet and Essay]</p>
Weekly Section	<p>Prehistoric Cave Paintings. Are cave paintings works of art? What is an image? Can the study of early images provide an answer to the function and meaning of image-making? “Seeing comes before the words.” The history of art as the history of various ways of seeing. Modernity and the reproduction of the image.</p>	<p>READ: J. Thurman, “First Impressions: What does the world’s oldest art say about us?” <i>The New Yorker</i> (2008) (Blackboard) VIRTUAL VISIT: Chauvet Cave. John Berger, <i>Ways of Seeing</i>. Chapter 1 (1-34). Make sure to see the online images. Blackboard Youtube Channel: Ways of Seeing Episodes 1-2</p>

PART II. VISUAL NARRATIVES

WEEK 3. Early Mesopotamia: Cities, Temples & Art		<i>Readings and Assignments</i>
Sept 5 Mon	No Classes Labor Day Holliday	<i>[Students in Monday sections, please attend one other section during the week]</i>
Sept 7 Wed	<p>Introduction: Where is Mesopotamia? Where is Egypt? Early Mesopotamia and the First Cities. Uruk and the invention of writing. Temples and the experimental art of the first urban temples.</p> <ul style="list-style-type: none"> • Introduction: Where is Mesopotamia? Where is Egypt? (15 min) • Uruk: The invention of art and writing. Art in the First Cities of Mesopotamia c. 5,000–2,000 BCE (21 min) • Early Bronze Age Cities in Mesopotamia c. 2,950–2,350 BCE (19 min) 	<i>The History of Art: A Global View</i> “Art of Mesopotamia and West Asia, 5000–2000 BCE” (65-80)
Sept 9 Fri	<p>The Royal Tombs of Ur in Mesopotamia: evidence for state spectacles and human sacrifice. The rise of the new urban elites. Powerful objects of the temple and the tomb: Eyes, votive statuary. World Kingship and the Public Monument: Akkadian kingdom and the first state monuments. Steles, rock reliefs and the first world empire. The Third Dynasty of Ur and Gudea of Lagash</p> <ul style="list-style-type: none"> • Royal Tombs of Ur (15 min) • World Kingship and the Public Monument (20 min) • Third Dynasty of Ur and Gudea of Lagash (15 min) 	WATCH: The Ballad of Special Ops Cody by Michael Rakowitz
Weekly Section	Telling stories in words and pictures: What is <i>narrative</i>, what is <i>pictorial narrative</i>? The earliest storytelling in pictures in ancient Mesopotamia.	Winter, Irene J.; 1985. “After the battle is over: the stele of the vultures and the beginning of historical narrative in the art of the ancient Near East”, <i>Studies in the History of Art</i> 16:11-32. VIRTUAL VISIT: British Museum Discuss Rakowitz

WEEK 4. Early Egypt: Cities, Temples, and Art		<i>Readings and Assignments</i>
Sept 12 Mon	<p>Introduction to Ancient Egypt. The Early Dynastic Period: Pharaohs, pyramids and the Nile. Interactions with Mesopotamia. Old Kingdom Egypt: Architecture and Metaphor in the Age of Pyramids Pyramid Complexes of Saqqara and Giza.</p> <ul style="list-style-type: none"> • Predynastic Egypt: The Unification of Two Lands (18 min) • Architecture and Metaphor in the Age of the Pyramids (19 min) 	<p><i>The History of Art: A Global View</i> “Art of Mesopotamia and West Asia, 5000–2000 BCE” (73-80)</p>
Sept 14 Wed	<p>The Question of Death and Afterlife: Tombs and their visual programs in the Old Kingdom Egypt.</p> <ul style="list-style-type: none"> • Experiments in Stone Construction (14 min) • Giza: the Peak (10 min) • Visual Utopias Private Tombs in Old Kingdom Egypt (11 min) 	<p><i>The History of Art: A Global View</i>, “Egyptian Art from the Predynastic Nile Valley through the Old Kingdom 4000–2000 BCE” (81-95)</p>
Sept 16 Fri	<p>Middle and New Kingdom in Egypt: Hatshepsut and Ramses II- The Theater of the World. Temple Complexes at Karnak and Luxor.</p> <ul style="list-style-type: none"> • Egyptian Power in the Mediterranean: Middle Kingdom through Late Period Egypt (c. 2000-525 BCE) (19 min) • Theaters of Memorialization: Temples and Festivals of Thebes (23 min) • Art as Revolution: Akhenaten and the Amarna Period (19 min) 	<p><i>The History of Art: A Global View</i>, “Egyptian Art from the Middle Kingdom through the Late Period 2000–525 BCE” (115-131)</p>
Sept 16 Fri	Assignment I: Museum Worksheet due on Blackboard	
Weekly Section	<p>Stone Metaphor: Symbolic Materials and Symbolic Technologies in the First Egyptian Pyramid</p> <p>Workshop on Virtual Reality</p>	<p>Linzey, M. P. T.; 1995, “The Duplicity of Imhotep Stone” <i>Journal of Architectural Education</i> 48.4: 260-267.</p>

PART III. SEAFARING, TRADE, AND DIPLOMACY

WEEK 5. Seafaring, Trade, and Diplomacy in Eastern Mediterranean		<i>Readings and Assignments</i>
Sept 19 Mon	<p>Middle and Late Bronze Ages in Western Asia. Traders of the Mediterranean Sea and Culture Contact in the Age of Internationalism: Uluburun Shipwreck, The Kingdom of Ugarit and the formation of an International Style.</p> <ul style="list-style-type: none"> • Introduction: The Age of Empires. Constructing Monuments and Narrative in Hittite, Assyrian, Neo-Babylonian, and Persian Empires (ca 2000-330 BCE) (20 min) • International Style: Hybridity, diplomacy, and the mixing of cultures in the Mediterranean (25 min) 	<i>The History of Art: A Global View, “Art of West Asian Empires 2000–330 BCE” (98-105)</i>
Sept 21 Wed	<p>The Art of the Bronze Age in the Aegean: Early Bronze Age in the Cycladic Islands, and the Minoans of Crete and Thera during the Middle Bronze Age.</p> <ul style="list-style-type: none"> • Introduction: the Aegean Bronze Age (18 min) • The Minoans and the Aegean Sea: The Palace at Knossos (20 min) • The Minoans and the Aegean Sea: Frescoes of Akrotiri on the islands of Thera and Crete (13 min) • The Minoans and the Aegean Sea: Thera Frescoes: Landscapes and Adolescent Girls (17 min) 	<i>The History of Art: A Global View, “Cycladic and Minoan Art 3000–1200 BCE” (161-175)</i>
Sept 23 Fri	<p>Mycenaeans in Greece and Hittites in Anatolia: war, myth and power in the Aegean and Anatolia. The rise and fall of the Hittite Empire on the Anatolian Plateau.</p> <ul style="list-style-type: none"> • Mycenaeans in Greece: War, myth and power in the Aegean (1600-1100 BCE-Late Bronze Age) (18 min) • Mycenaeans in Greece II: The site of Mycenae (21 min) • The Hittite Empire: Rituals and festivals (17 min) • Hittite Empire: The architecture of water and stone (17 min) 	<i>The History of Art: A Global View, “Trade and Diplomacy in the Late Bronze Age, 1600–1200 BCE” (102-104) “Mycenaean and Iron Age Greek Art 1700–600 BCE” (176-185)</i>

Weekly Section **What is style? International style and works of art as diplomatic gifts and agents of change in the Mediterranean.**
Workshop on Art Historical Terms

Feldman, M. H.; 2002. "Luxurious forms: refining a Mediterranean 'international style,' 1400-1200 BCE," *Art Bulletin* 84: 6-29.

PART IV. EMPIRES AND MONUMENTS

WEEK 6. The Art of the Bronze and Iron-Ages in China, Western Asia and Mesoamerica		<i>Readings and Assignments</i>
Sept 26 Mon	<p>Empires and Narratives Iron Age in Western Asia (1200-330 BCE). Assyrians and the Spectacle of Empire: Architecture and Representation in the Palace reliefs of the Assyrian Empire. Nineveh and Babylon: Rival cities. The Tower of Babel, Nebuchadnezzar and the architects of the Neo-Babylonian Empire</p> <ul style="list-style-type: none"> • Assyrian Empire: Imperial Palace as a Map of the World (20 min) • Assyrian Relief Art: Sennacherib and Assurbanipal (15 min) • Late Iron Age in Western Asia: Babylon and Persepolis (17 min) 	<p><i>The History of Art: A Global View</i> "Iron Age: Syro-Hittite States, Neo-Assyrian Empire, and Neo-Babylonian Empire, 1200–539 BCE" (105-114)</p>
Sept 28 Wed	<p>The Art of the Bronze and Iron Ages in China: The Shang, Zhou, and Qin Dynasties (ca 4000-200 BCE). Guest Lecture: Prof Catherine Becker</p> <ul style="list-style-type: none"> • Introducing Chinese bronze-casting and the Shang vision of the afterlife • Zhou Dynasty innovations • The Tomb of the First Emperor of China 	<p><i>The History of Art: A Global View</i>, "Art of Early East Asia 4000–200 BCE" (147-160)</p>
Sept 30 Fri	<p>The Olmecs and the Dawn of Mesoamerican Civilization (c. 1250–400 BCE) Guest Lecture: Prof Andrew Finegold</p> <ul style="list-style-type: none"> • Introduction to Mesoamerica • Olmec Colossal Heads: Monumentality and Idealized Naturalism • Olmec Thrones and the Iconography of Power in Formative Period s Mesoamerica 	<p><i>The History of Art: A Global View</i> "Art of Early Mesoamerica before 600 CE" (206-211)</p>

- Greenstone and the Materialization of Divine Energies

Weekly Section **Review for Midterm Exam: Slide comparisons and sample essay questions**

Review your readings so far, review your notes, come prepared with questions.

WEEK 7. The Art of Archaic and Early Classical Greece (1100-700 BCE)

Readings and Assignments

Oct 3 Mon **Take Home Midterm I**

Oct 5 Wed Early Greece: (Geometric Period, 1100-700 BCE) Monumentalizing the Sacred and the Everyday: The emergence of the Greek *polis* (city-state urban center) and the *peripteral* temple, monumental sculpture, the kore and the kouros.

- Heritage of Classical antiquity [Introduce Hamilakis and Elgin marbles debate]
- Greeks and Phoenicians in the Mediterranean: Iron Age Colonization. What is the Greek *polis*? The case of Corinth
- Geometric Art: Vase Painting, the Xoanon, and the Temple of Hera at Samos

The History of Art: A Global View
"Mycenaean and Iron Age Greek Art 1700–600 BCE" (185-190)

"Archaic and Early Classical Greek Art 600–460 BCE. Archaic Art, c. 600–480 BCE" (221-231)

Oct 7 Fri The Art and Architecture of Archaic and Early Classical Greece (700-460 BCE)

- Monumentalizing the Sacred Continued: The Orientalizing Period and Archaic Greek Art 7th -6th centuries BCE
- Vase Painting as Storytelling: Orientalizing Period, 7th and 6th centuries BCE
- Architecture of the Peripteral Temple. 7th and 6th centuries BCE

The History of Art: A Global View
"Archaic and Early Classical Greek Art 600–460 BCE. Early Classical Art, c. 480–460 BCE" (231-237)

Weekly Section **Workshop on Architectural Analysis: Reading plans, sections, elevations, axonometric and perspectival views**

J.J. Coulton, *Ancient Greek Architects at Work* (1982). "The problem of design" Excerpts

PART V. THEATER AND DRAMA IN THE CITY

WEEK 8. The Art of Classical and Hellenistic Greece and Western Asia (460-31 BCE)		<i>Readings and Assignments</i>
Oct 10 Mon	<p>Art in Periclean Athens: The story of Athena and her <i>peplos</i>. Panathenaia, the Parthenon and the Athenian Acropolis. Athenian Empire and the Persian Empire; the story of the Persian Wars and the politics of art</p> <ul style="list-style-type: none"> • The Rise of Athens as a city-state. Sanctuary at Eleusis. Parallels with Achaemenid Persian architecture. • The architecture and art of the Athenian Agora. • Architecture of the Acropolis: the Temple of Athena Parthenos, the Propylon and the Erechtheion. • The urban festival of Panathenaia and the Panathenaic frieze 	<i>The History of Art: A Global View</i> "Art of Classical Greece 450–400 BCE" (238-253)
Oct 12 Wed	<p>Late Classical Art in Greece (400-330 BCE). The beginning of the Hellenistic Age in the Mediterranean: Alexander the Great and his legacy.</p> <ul style="list-style-type: none"> • Late Classical Art: Emotions expressed in sculpture • Alexander the Great and his legacy: Introduction to the Hellenistic Period. End of the Persian Empire 	<i>The History of Art: A Global View</i> "Late Classical Greek and Hellenistic Art 400–31 BCE" (254-269)
Oct 14 Fri	<p>Hellenistic East (330-31 BCE): Of giants and really cool warriors: The drama or urban space and the Altar of Zeus at Hellenistic Pergamum.</p> <ul style="list-style-type: none"> • Pain, suffering, pathos and ethos: the sculpture of Pergamum • The urban landscape of Pergamum: drama and theatricality 	
Weekly Section	<p>Politics of classical heritage and repatriation: the case of the Elgin Marbles at the British Museum and the struggle for their return to Greece. What is heritage and who owns the past?</p>	<i>The History of Art: A Global View</i> "Stolen Things: Looting and Repatriation of Ancient Objects" (219-220)

Hamilakis, Yannis. "Stories from Exile. Fragments from the Cultural Biography of the Parthenon (or "Elgin") Marbles." *World Archaeology* 31.2 (1999): 303-320.

WEEK 9. Buddhist Art in South and East Asia		<i>Readings and Assignments</i>
Oct 17 Mon	<p>Narrative in Buddhist Art</p> <p>Guest Lecture: Prof Catherine Becker</p> <ul style="list-style-type: none"> • The Life of the Buddha Śākyamuni • Emperor Aśoka: Edicts and Pillars • Story-telling practices at Buddhist Stupas, Caves and Shrines 	<p><i>The History of Art: A Global View</i></p> <p>"The Development of Buddhist and Hindu Art in South Asia and Southeast Asia 250 BCE–800 CE" (273-278)</p>
Oct 19 Wed	<p>Early Images of the Buddha</p> <p>Guest Lecture: Prof Catherine Becker</p> <ul style="list-style-type: none"> • Envisioning the Buddha in Gandhara • Envisioning the Buddha in Mathura and Sarnath • Portable Images of the Buddha 	<p><i>The History of Art: A Global View</i></p> <p>"Images of the Buddha" (278-288)</p>
Oct 21 Fri	<p>State-Sponsored Buddhas</p> <p>Guest Lecture: Prof Catherine Becker</p> <ul style="list-style-type: none"> • Buddhist Caves in China • The Seokguram "grotto" in Korea • The Great Buddha at Todaiji, Japan 	<p><i>The History of Art: A Global View</i></p> <p>"Art of Rising Empires in Japan and China" (346-363)</p>
Assignment I: Museum Paper due on Blackboard		
Weekly Section	<p>Colossal Buddha images in history: politics and religion in East Asia. How do we compare these images to the controversial case of the Bamiyan Buddhas, destroyed by the Taliban?</p>	<p>Dorothy C. Wong, "Colossal Buddha Statues along the Silk Road" <i>Acta Via Serica</i> 4.2 (2019) 1-27.</p>

WEEK 10. Mare Nostrum: The Making of the Roman Mediterranean		<i>Readings and Assignments</i>
Oct 24 Mon	<p>Etruscans and the Roman Italy: Heritage and Commemoration in the Mediterranean.</p> <ul style="list-style-type: none"> • The Etruscans: An Introduction to their culture and geography (720-270 BCE) • The tomb and the temple: architecture and decoration of the Etruscan tombs; sculpture and wall paintings. • Art and heritage in the Roman Republic: The Hellenistic Past in the Mediterranean (6th – 2nd c. BCE) 	<p><i>The History of Art: A Global View</i> “Villanovan and Etruscan Art 900–270 BCE” (273-288)</p>
Oct 26 Wed	<p>The Art of Republican Rome</p> <ul style="list-style-type: none"> • Introduction to the topography of Rome: Art and architecture in the Republic. The historical commemorations. • Visiting Pompeii: a window into urban life • Architecture and Wall Paintings of the Roman Villa 	<p><i>The History of Art: A Global View</i> “Art of the Roman Republic’ (304-319)</p>
Oct 28 Fri	<p>The Power of Images in the Age of Augustus: Construction of Rome as an Imperial Capital City</p> <ul style="list-style-type: none"> • His Majesty the Pick: Mussolini and the Roman heritage • Introducing Augustan Rome: Topography and architecture • Augustan Cultural Program of Renewal in Rome: Building Augustan Peace • Augustan Cultural Program of Renewal in Rome II: The Mausoleum of Augustus and Ara Pacis 	<p><i>The History of Art: A Global View</i> “Art of the Roman Empire from Augustus through the Julio-Claudians 27 BCE- 68 CE” (320-331)</p>
Weekly Section	<p>Politics and religion in the Roman Empire Keywords: time, temporality, ritual, allegory, narrative, peace</p>	<p>Holliday, Peter J; 1990. “Time, history and ritual on the Ara Pacis Augustae,” <i>Art Bulletin</i> 72: 542-557.</p>

WEEK 11. Romanization of the Mediterranean World: From Rome to the Cities of Western Asia and North Africa		<i>Readings and Assignments</i>
Oct 31 Mon	<p>War, Commemoration and the Monument: Later Roman Empire: Trajan and Hadrian: Building Rome, Building the Provinces.</p> <ul style="list-style-type: none"> • Roman architectural innovations 	<p><i>The History of Art: A Global View</i> “Chapter 20. Art of the Roman Empire from the Flavians through</p>

	<ul style="list-style-type: none"> • Empire’s spectacles: The Colosseum, or the Flavian Amphitheater and the Arch of Titus • Narrative and War: Forum and Markets of Trajan • Narrative and War: the Column of Trajan 	<p>the Good Emperors 69-192 CE” (332-345)</p> <p>“Making It Real: The Roman Concrete” (335)</p>
Nov 2 Wed	<p>Roman Cities of Asia and North Africa: Urbanism and Architectural Technologies. The idea of urban armature and civic foundations.</p> <ul style="list-style-type: none"> • Hadrian’s Pantheon • Cities and Streets of the Roman East 	
Nov 4 Fri	<p>The Late Roman Empire</p> <ul style="list-style-type: none"> • Late Roman Mediterranean: An introduction. The idea of spolia • Constantine the Great: Architectural Projects in Rome and Trier 	<p><i>The History of Art: A Global View</i> “Art of the Late Roman Empire 193-337 CE” (364-376)</p>
Weekly Section	Review for Midterm Exam: Slide comparisons and sample essay questions	Review your readings so far, review your notes, come prepared with questions.

WEEK 12. Mesoamerican World: The Visual Culture of Urban Ritual		<i>Readings and Assignments</i>
Nov 7 Mon	Take-home Midterm exam II	
Nov 9 Wed	<p>Teotihuacan: Mesoamerican Urbanism during the Classic Period, c. 1–550 CE. Guest Lecture: Prof Andrew Finegold</p> <ul style="list-style-type: none"> • Teotihuacan: Urbanism, Cosmopolitanism, and Civic Identity • Teotihuacan’s Ceremonial Center and Major Structures • Apartment Compounds and Mural Paintings • Stone and Ceramic Sculpture at Teotihuacan 	<p><i>The History of Art: A Global View</i> “Art of Early Mesoamerica before 600 CE” (211-215)</p>
Nov 11 Fri	<p>The Classic Maya: Art in the Service of Divine Kings, c. 250–900 CE Guest Lecture: Prof Andrew Finegold</p> <ul style="list-style-type: none"> • Introduction to the Classic Maya • Funerary Pyramids: Architecture and the Afterlife • Courtly Life and Mythological Narratives on Painted Ceramics 	<p><i>The History of Art: A Global View</i> “Art of the Americas 600–1300” (495-512)</p>

- Royal Rituals on the Lintels from Yaxchilan and the Murals of Bonampak

Weekly Section **The willfulness of art: the murals of Bonampak. What is the relationship between text and image? Storytelling among the Classical Maya**

Miller, Mary; 2002. "The Willfulness of Art: The Case of Bonampak" *Res* 42: 8-23.

PART VI. RELIGIOUS SPACES: CHRISTIANITY AND ISLAM

WEEK 13. Icons and Iconoclasm: Objects and their Ability to Change the World		<i>Readings and Assignments</i>
Nov 14 Mon	<p>Early Christianity and the Byzantine Empire</p> <ul style="list-style-type: none"> • Early Christian Architecture in Rome and Ravenna I • Early Christian Architecture in Rome and Ravenna II • The Byzantine Empire: An Introduction 	<p><i>The History of Art: A Global View</i> "Jewish and Christian Art in Late Antiquity 150–500 CE" (378-395)</p>
Nov 16 Wed	<p>The urban landscape of Byzantine Constantinople</p> <ul style="list-style-type: none"> • Byzantine Constantinople: The design of the city and the religious processions • The architecture of Hagia Sophia 	<p><i>The History of Art: A Global View</i> "Art of the Byzantine Empire 540–1450" (464-477)</p>
Nov 18 Fri	<p>Byzantine Jerusalem and pilgrimage</p> <ul style="list-style-type: none"> • What is an icon? What is iconoclasm? The question of Christian materiality. • What is pilgrimage? The city of Jerusalem during the Byzantine Empire: sites of pilgrimage 	
Weekly Section	<p>What is an Icon? What is Iconoclasm? The Performing Live Object: Byzantine icons and the multiple senses. Keywords and concepts: icon, iconoclasm, animacy, materiality, performance, pilgrimage</p>	<p>Pentcheva, Bissera 2014. "Performing the Sacred in Byzantium: Image, Breath, and Sound," <i>PRI Performance Research International</i> 19/3: 120–28.</p>

WEEK 14. Monumental Art and Architecture in Africa and South Asia		<i>Readings and Assignments</i>
Nov 21 Mon	<p>The Art and Architecture of African Kingdoms</p> <ul style="list-style-type: none"> • Aksum and the Highlands of Ethiopia, 300–1500 • Southern African Kingdoms and the Great Zimbabwe, 1000–1400 	<p><i>The History of Art: A Global View</i> “Art of African Kingdoms and Empires 300–1500” (414-428)</p>
Nov 23 Wed	<p>Monumental Art in South Asia and Southeast Asia 700–1400: The architecture of Hindu temples in India</p> <p>Guest Lecture: Prof Catherine Becker</p> <ul style="list-style-type: none"> • Introducing Hindu Deities and Devotional Practices • The Hindu Temples at Khajuraho, India • The Rājarājeśvara Temple in Tanjavur, India and Angkor Wat in Cambodia <p>Assignment II: Monument Paper due on Blackboard</p>	<p><i>The History of Art: A Global View</i> “Monumental Art in South Asia and Southeast Asia 700–1400” (429-442)</p>
Nov 25 Fri	Thanksgiving Break	
Weekly Section	No weekly sections this (Thanksgiving Break)	

WEEK 15. Wrapping up: Art in the Age of Cultural Interaction and Exchange		<i>Readings and Assignments</i>
Nov 28 Mon	<p>The Beginnings of Islamic Art: The Umayyads in the Middle East.</p> <ul style="list-style-type: none"> • Introduction to Islamic Art 600-1250 CE • The Umayyad Dynasty in Syria: Damascus 661-750 CE 	<p><i>The History of Art: A Global View</i> “The Development of Islamic Art in North Africa, West Asia, and Central Asia 600–1000” (398-413)</p>
Nov 30 Wed	<p>Islam in Spain (Andalusia)</p> <ul style="list-style-type: none"> • Islamic Architecture in Andalusia: Cordoba 785-987 (24 min) 	<p><i>The History of Art: A Global View</i> “Art of the Mediterranean World 500-1500” (562-577)</p>

Dec 2 Fri

Wrapping up: Art and politics in the global context- the long term view

- Making Art: Near Eastern Architectural Sculpture in Western Museums (20 min)
- The Politics of Cultural Heritage in the Middle East (22 min)

Weekly Section

Review for Final Exam: Slide comparisons and sample essay questions

Review your readings so far, review your notes, come prepared with questions.

FINAL TAKE-HOME EXAM: December 9, 2022