

SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Fall 2015

Discipline: Art History

ARTH 1559-501, 502, & 503: Introduction to World Art (Sections 1, 2, & 3)

Lower Division

Faculty Name: Ariana Maki

Credit Hours: 3; Contact Hours: 38

FIELD LABS:

There are three possible field labs for this course; students will only be able to participate in **one** of the three, so register accordingly.

ARTH 1559-501 (Section 1) Italian Art and Architecture, Civitavecchia, Monday, 09/19/15 (Day 1)

ARTH 1559-502 (Section 2) Art and Architecture of Athens, Piraeus, Tuesday, 10/05/15 (Day 1)

ARTH 1559-503 (Section 3) Traditional and Contemporary Architecture in Barcelona, Sunday, 10/18/15 (Day 2)

Pre-requisites: None

COURSE DESCRIPTION

Art documents a particular culture, its goals, its standards of beauty, and serves as a window to another time and place. This introductory survey course focuses on works of art and architecture created by the cultures we will encounter on our voyage and relates them to their historical, political, religious and social contexts. We will also examine innovations in technique, style, and aesthetics that place key objects and monuments in the larger course of global culture and art history.

Using illustrated lectures and classroom discussions, we will learn by means of visual analysis how to identify formal methods and materials of artistic expression based on culturally specific definitions of a particular ideal. We will study the basics of world religions as expressed in art and architecture, including Islam and Christianity, as well as indigenous and blended traditions, dating from ancient to modern times.

COURSE OBJECTIVES

1. Recognize the hallmark characteristics of each culture's art, including formal concerns such as line, proportions, composition, perspective and use of color
2. Understand key artworks as products of their political, social and religious contexts
3. Students will be exposed to Christianity, Judaism, Islam, indigenous and blended religious traditions, and will be expected to recognize and understand key features of each
4. Study and understand the ways in which themes of cultural continuity, cross-cultural contact and innovation can be noted in the visual arts
5. Explore how status and power are communicated through painting, sculpture and architecture
6. Grasp the role that religious and political concerns play in the patronage and creation of art, and in what way those works communicate to the population as a whole

Course Requirements:

Attendance, participation in class, field lab participation, and completion of all assignments are

required.

- Attendance and participation in class discussions (10% of final grade)
- Two response papers of 3-4 pages each (10% of final grade each, 20% total)
- Midterm and Final Exam (20% of final grade each, 40% total)
- Field Lab Report (30% of final grade)

REQUIRED TEXTBOOKS

There is no required textbook for this course; rather, pdfs of readings will be provided.

TOPICAL OUTLINE OF COURSE

September 13: Orientation

Lecture One: Introduction to Art History and Art in Cultural Contexts, Introduction to Italian Art
Reading: “The Subjects and Vocabulary of Art History” from *Gardner’s Art through the Ages*, 11th edition, p.xxxiii-xxlvii
Assignments: Map of the World; Art Historical Terms

Lecture Two: Arts of Italy Part 1, Greek through the Middle Ages
Reading: Janson, *Basic History of Western Art*, Chapter 5: Greek Art; Roman Architecture reading to be assigned
Assignment due: Map of the World; Art Historical Terms

Lecture Three: Arts of Italy Part 2, Renaissance to Rococo
Reading: Janson, *Basic History of Western Art*, Chapter 16: The High Renaissance in Italy, 1495—1520
Assignment: Response Paper One assigned

Lecture Four—Islamic Art and Architecture Part 1
Readings: Stokstad and Cothren, *Art History Portable Edition: A View of the World, Part One*, Chapter 8 “Islamic Art”

Lecture Five--- Islamic Art and Architecture Part 2
Readings: Blair and Bloom, *The Art and Architecture of Islam, 1250-1800*, Chapter 15 “Architecture under the Ottomans after the Conquest of Constantinople”
Response Paper One due

Lecture Six—Greek Art and Architecture, Archaic to Hellenistic Periods
Readings: Gardner Chapter 5: Ancient Greece

Lecture Seven—Architecture of Barcelona

Lecture Eight: Islamic Art of North Africa
Reading: Njoku, Chapter Four: Art and Architecture/Housing in *Culture and Customs of Morocco*, 57-75.

Lecture Nine: Art of the Atlantic Slave Trade and the Zong Massacre
Reading: Krikler, “The Zong and the Lord Chief Justice” in *History Workshop Journal*, No. 64

(Autumn, 2007), pp. 29-47

Lecture Ten: Art and Ritual of the African Diaspora

Reading: Klein and Vinson, *African Slavery in Latin America and the Caribbean*, Chapter 2: "The Establishment of African Slavery in Latin America in the 16th Century"

Lecture Eleven: Art of Colonial Latin America

Reading: Sullivan, "The Black Hand: Notes on the African Presence in the Visual Arts of Brazil and the Caribbean" in *The Arts in Latin America, 1492-1820*, p. 39-56

Lecture Twelve: Colonial Sculpture and Painting in Brazil, 17th-19th centuries

Reading: Bargellini, "Painting in Colonial Latin America" in *The Arts in Latin America, 1492-1820*, p. 322-334

Lecture Thirteen: Modern and Contemporary Art in Brazil

Reading: Graden, *Disease, Resistance and Lies: The Demise of the Transatlantic Slave Trade to Brazil and Cuba*, Chapter 3: "Epidemics and the End of the Transatlantic Slave Trade to Brazil in 1850"

FIELD LAB REPORT DUE

Lecture Fourteen: Review Session

In class activity: The class will break up into discussion groups. Each group will be assigned an 'unknown' image, for which they will have time to assign it an identity, describing its theme and salient characteristics. The groups will then share their findings with the class for larger discussion. We will also have time for open question and answer sessions.

Lecture Fifteen: Midterm

Lecture Sixteen: Before the Conquistadors

Reading: Bailey, *Art of Colonial Latin America* Chapter 1: "First Encounters: The Pre-Hispanic World and the Colonial Scene", p.19-68

Lecture Seventeen: Material Culture of the Caribbean since the 18th Century

Reading: Klein and Vinson, *African Slavery in Latin America and the Caribbean*, Chapter 9: "Slave Resistance and Rebellion"

Response Paper Two assigned

Lecture Eighteen: Pre-Colombian Art in Costa Rica

Readings: Young-Sanchez, selection from *Nature and Spirit: Ancient Costa Rican Treasures in the Mayer Collection at the Denver Art Museum*

Lecture Nineteen: Colonial Art and Architecture of Central America

Lecture Twenty: Collecting the New World: European Museums and Collectors

Reading: Trusted, *The Arts of Spain: Iberia and Latin America, 1450-1700*, Chapter 5: "Viceregal America" p.159-189

Response Paper Two due

Lecture Twenty-one: Patronage, Power and Commerce

Reading: Trusted, *The Arts of Spain: Iberia and Latin America, 1450-1700*, Chapter 6: "Trade and Patronage", p.191-204

Lecture Twenty-two: Final Review Session

In class activity: The class will break up into discussion groups. Each group will be assigned an 'unknown' image, for which they will have time to assign it an identity, describing its theme and salient characteristics. The groups will then share their findings with the class for larger discussion. We will also have time for open question and answer sessions.

Lecture Twenty-three: FINAL EXAM (Time/Date TBD)

METHODS OF EVALUATION / GRADING RUBRIC

Grades for the course will be calculated as follows:

Exams: 40% (split between midterm and final)

Field Lab Report: 30%

Response papers: 20%

Attendance, Map and Class Participation: 10%

At the beginning of the voyage, students will complete a map exercise based on our upcoming journey. Over the course of the trip, there will be two 2-4 page response papers where the student offers his or her perspective on a particular reading and its associated art. The field lab report will be a 6-8 page paper based on site visits as outlined in the Field Work section above.

The midterm and final exams will consist of identification and comparisons of known and unknown works of art, answered in short essay form. For unknown works, grades will be based on the student's ability to adequately assign a culture of origin to the object, a rough time period, and provide a convincing supporting argument. We will practice for this throughout the semester with in-class exercises, which, along with contributions to class discussions, regular attendance and adequate preparation for class, will constitute the participation component of the final grade. Attendance is required and will be taken every class,

RESERVE LIBRARY LIST

AUTHOR: Blair, Sheila and Jonathan M. Bloom,
BOOK: *The Art and Architecture of Islam: 1250-1800*
DATE/EDITION: 1995 (Reprint)
ISBN: 0300-05888-8

AUTHOR: Barnet, Sylvan
BOOK TITLE: *A Short Guide to Writing About Art*
DATE/EDITION: 2014, 11th edition
ISBN: 020588699X

AUTHOR: Kleiner, Fred S.
BOOK TITLE: *Gardner's Art through the Ages: A Global History, Vol. 1*
DATE/EDITION: 2012, 14th edition
ISBN: 1111771588

AUTHOR: Kleiner, Fred S.
BOOK TITLE: *Gardner's Art through the Ages: A Global History, Vol. 2*
DATE/EDITION: 2012, 14th edition
ISBN: 1111771537

AUTHOR: Margaret Young-Sánchez ,et al.
BOOK TITLE: *Nature and Spirit : Ancient Costa Rican Treasures in the Mayer Collection at the Denver Art Museum*
DATE/EDITION: 2010
ISBN: 9780914738688

ELECTRONIC COURSE MATERIALS

AUTHOR: Graden, Dale T.
CHAPTER TITLE: Chapter 3: "Epidemics and the End of the Transatlantic Slave Trade to Brazil in 1850"
BOOK TITLE: *Disease, Resistance and Lies: The Demise of the Transatlantic Slave Trade to Brazil and Cuba*
DATE: 2014
PAGES: p.62-80

AUTHOR: Herbert S. Klein and Ben Vinson III
CHAPTER TITLE: Chapter 9: "Slave Resistance and Rebellion",
BOOK TITLE: *African Slavery in Latin America and the Caribbean*
DATE: 2007
PAGES: p. 165-192

AUTHOR: Ribeiro de Oliveira
CHAPTER TITLE: "Brazilian Colonial Sculpture"
BOOK TITLE: *History of South American Colonial Art and Architecture*
DATE: 1992
PAGES: p. 365-381

AUTHOR: Bargellini, Clara
CHAPTER TITLE: "Painting in Colonial Latin America"
BOOK TITLE: *The Arts in Latin America, 1492-1820*
DATE: 2006
PAGES: p. 322-334

AUTHOR: Sullivan, Edward J.
CHAPTER TITLE: "The Black Hand: Notes on the African Presence in the Visual Arts of Brazil and the Carribean"
BOOK TITLE: *The Arts in Latin America, 1492-1820*
DATE: 2006
PAGES: p. 39-56

AUTHOR: Njoku,Raphael Chijioke
CHAPTER TITLE: Chapter Four: Art and Architecture/Housing
BOOK TITLE: *Culture and Customs of Morocco*

DATE: 2006
PAGES: p. 57-75

AUTHOR: Trusted, Marjorie
CHAPTER TITLE: Chapter 5: "Viceregal America"
BOOK TITLE: *The Arts of Spain: Iberia and Latin America, 1450-1700*
DATE: 2007
PAGES: p.159-189

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

FIELD LABS:

Please note your section number and plan accordingly for that field lab. Students will not be able to change sections or participate in another section during the semester. If you wish to change sections, it must be done through the Registrar before the Add/Drop deadline.

Students are expected to be engaged and behave respectfully at all times for the duration of the field lab, and to participate in all its components. Students who are late or behave inappropriately will not be allowed to participate in the field lab and will receive a failing grade for the course.

Important Note: Modest dress is **REQUIRED** to visit some religious sites. This means all students, regardless of gender, must have their arms and legs fully covered; no shorts, short-sleeved shirts, or skirts above the ankle, etc. Any student not adhering to the dress code will not be allowed to participate in the field lab and will receive a failing grade for the course.

ARTH 1559-501 (Section 1)

Italian Art and Architecture, Civitavecchia, Monday, 09/19/15 (Day 1)

Field Lab Description:

In this field lab we will visit three sites in Rome, each of which demonstrate how sacred space is constructed, how spaces reflect patronage, and the role of artworks within them. At the 16th century Church of San Luigi dei Francesi, we will study the site's connections to France and how paintings by the famed Italian master Caravaggio (1571-1610) contribute to this particular Catholic church, which is dedicated to the Virgin Mary. Our visit to the Basilica of San Clemente will show how sites change over time: built atop ancient Roman ruins, it was once a private home but as Christianity grew in power and acceptability, the site transformed into a basilica housing early medieval wall paintings. We will also visit the famous Pantheon, a 2nd century CE monument dedicated to the gods of ancient Rome; we'll study how those gods and goddesses were memorialized and propitiated through sculpture and architecture, and how the site developed over time. At each site, we will examine how the ritual environments of previous rulers were—or were not—changed to suit different needs, and we'll also consider the roles of patrons and donors in the creation of a variety of sacred spaces.

Academic Objectives of Field Lab:

1. Study first hand three sites in Rome that reflect differing phases of patronage and religious dominance
2. Examine the placement, style and functions of art/ritual objects in the environment
3. Analyze how the ritual environment and its material culture reflect the main tenets of particular beliefs and practices
4. Study how function of a particular site changes over time, and how these changes are reflected in the physical environment

Field Lab Report:

During the course of the field lab, students will be expected to demonstrate knowledge of course material, document works of art, note key features in the environment, and be able to perform comparative visual analysis. It is strongly encouraged that students take notes.

Students will write a paper in which they articulate their understanding and analysis of the environment, the way(s) in which locals/practitioners interact with the space, and how their experience in Morocco was impacted through the material covered in this course. Students are encouraged to keep notes and photographs throughout their stay in Morocco and include them as additional, non-field lab experiences in the body of their papers.

Papers will be 6-8 pages in length, 1.5 spaced (not double) with no larger than 12-point font. Papers will be 6-8 pages in length, 1.5 spaced (not double) with no larger than 12-point font. All written assignments should be well written and researched, including spell-checking and proofreading. Papers must have appropriate documentation (footnotes, bibliography, reproductions of images) and should demonstrate independent thought and a thoughtful engagement with the course materials.

ARTH 1559-502 (Section 2)

Art and Architecture of Athens, Piraeus, Tuesday, 10/05/15 (Day 1)

Field Lab Description:

This field lab will visit a series of sites associated with classical Greek civilization. We will tour the Acropolis, a designated UNESCO World Heritage Site that includes the Parthenon and the Temple of Athena Nike. During our visit, we will study the different styles of classical architecture as well as later phases of construction and modification. After lunch, we will visit the National Archaeological Museum, where we will use first-hand examination to learn how to better identify artworks of early Mediterranean civilizations, including the Minoan, Mycenaean, and Egyptian, in addition to objects created in classical Greece. The field lab will expose students to the differences between original and secondary contexts, as well as to associated concerns such as restoration, conservation and repatriation of cultural heritage objects and monuments.

Academic Objectives of Field Lab:

1. To identify the ways in which power and religious beliefs were communicated through early Greek architecture
2. Study and analyze the similarities and differences in the visual material produced by early Mediterranean cultures
3. Learn to recognize characteristics of classical art and architecture, and understand their significance in their respective religious, social and political contexts.

Field Lab Report:

During the course of the field lab, students will be expected to demonstrate knowledge of course material, document works of art, note key features in the environment, and be able to perform comparative visual analysis. It is strongly encouraged that students take notes.

Students will write a paper in which they articulate their understanding and analysis of the environment, the way(s) in which locals/practitioners interact with the space, and how their experience in Morocco was impacted through the material covered in this course. Students are encouraged to keep notes and photographs throughout their stay in Morocco and include them as additional, non-field lab experiences in the body of their papers.

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ARTH 1559-503 (Section 3)

Traditional and Contemporary Architecture in Barcelona, Sunday, 10/18/15 (Day 2)

Field Lab Description:

This field lab explores traditional and contemporary architecture in Barcelona, a city that is home to some of the world's most remarkable buildings. First we will visit the Cathedral of the Holy Cross and Saint Eulalia (Barcelona Cathedral), a Roman Catholic church built between 1298-1420 in the Gothic style. Dedicated to one of Barcelona's patron saints, we will study the building and its artwork to examine the ways in which history and religious miracles are depicted, and how those images contribute to the space. Further, we will investigate the role that relics, martyrdom, crypts, and tombs play in worship and conceptions of this religious site. Next we will visit a site that epitomizes innovation in Barcelonan church architecture: the Sagrada Familia, initially conceived of by famed architect Antoni Gaudi (1852-1926) and built in Gothic Modernist style. Although the groundbreaking of this UNESCO world heritage site took place in 1889, the building is still unfinished. During our visit, we will tour the entire cathedral, noting the ways in which the traditions visible at Barcelona Cathedral have been adopted, adapted, transformed, or effaced in Gaudi's conception of what a church should look like. Lastly, we will visit Casa Batllo, another Gaudi-designed World Heritage site, in order to study how he approached the creation of this building, which originally served as domestic architecture. Though now the site is a museum, we can compare the ways in which Gaudi adapted modernist ideals to fit a different scale and function—that of an elite household.

Academic Objectives of Field Lab:

1. Identify the ways in which the forms of traditional religious architecture fulfill ritual needs and reflect spiritual beliefs
2. Analyze how traditions are transformed in Gaudi's projects, both religious and domestic.
3. Understand how form and function are related, yet reflect the particular contexts of the time and place of their creation.

Field Lab Report:

During the course of the field lab, students will be expected to demonstrate knowledge of course material, document works of art, note key features in the environment, and be able to perform comparative visual analysis. It is strongly encouraged that students take notes.

Students will write a paper in which they articulate their understanding and analysis of the environment, the way(s) in which locals/practitioners interact with the space, and how their experience in Morocco was impacted through the material covered in this course. Students are encouraged to keep notes and photographs throughout their stay in Morocco and include them as additional, non-field lab experiences in the body of their papers.

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