**SPRING 2022-2023**

**HUM 202: MAJOR WORKS OF WESTERN ART**

**COURSE SYLLABUS**



***IMPORTANT NOTE:*** *This syllabus may be subject to change. We may have to revise the course plan according to the reassessment to be made country-wide, regarding higher education, at the beginning of April. The content to be delivered is certain but the method of course delivery, the number and dates of exams, and some other details are subject to change. It is the student’s responsibility to follow announcements and e-mails regarding all issues related to this course.”*

**INSTRUCTOR & COORDINATOR**: Sinem Erdoğan İşkorkutan

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**LECTURE:** Wednesdays: 10.40-12.30 (**synchronous and in class)**

**DISCUSSION SESSIONS:** Thursdays 10.40-11.30 & 11.40-12.30 (**online-only/synchronous)**

**OFFICE HOURS:** Thursdays 11.40-12.30 or by appointment via Zoom

**COURSE DESCRIPTION:** This course provides a broad overview of western art history, roughly from the classical era (ca. 5th century B.C.E.) through the turn of the 20th century. Each week, the course will concentrate on one or more works of art that are thought to be emblematic of a certain period in art history or artistic style. While addressing in depth the artistic qualities of these masterpieces, such works will also be evaluated within their historical context to explain the cultural as well as social aspects in the making and commissioning of the selected work/s of art. By drawing comparisons with other works of art from the west or the east as well as contemporary artistic movements, the course also aims to challenge and question the dominant position of these art works within the art historiographical canon. The main themes that will be repeatedly outlined during the lectures include but are not limited to: denomination/periodization in history of art, art in transition, art in historical and spatial context, patronage of art, reception process of artworks, and cross-cultural issues in art history. Visual material such as paintings, maps, pictures, photos, etchings, drawings etc. will be used frequently throughout the lectures. This course will provide students with a thoughtful survey of major works of Western art. And, within this objective, its ultimate goal is to impart to students a critical understanding of western art and its historiography.

**TIME CONFLICT POLICY:** Time conflict requests are not accepted for 200-coded HUM courses.

**COURSE ORGANIZATION:** This course consists of weekly, two-hour lectures and a one-hour discussion. Until further notice, lectures will be **online (synchronous)** and **in-class** for those who wish to attend the lectures in their registered classrooms.

All discussion sections will be **online-only (synchronous)** but conducted on campus.

**ATTANDENCE**

Lectures: Students are required to actively participate in all lectures, and attendance is taken individually for each hour via Zoom polls. If you miss more than 12 hours, you will receive N/A from the course. Attendance will be taken only after the add-drop period.

Discussion Sessions: Students are required to participate actively in all discussion sessions via Zoom, where specific questions connected to each week's lecture will be discussed and expanded upon. Attendance will be taken only after the add-drop period.

**COURSE REQUIREMENTS & RULES & GRADING**

Attendance and Participation: 20 points

Midterm Exam: 25 points

Final Exam: 35 points

Final Essay Examination: 10 points

Museum Visit Report: 10 points

Only valid excuses with an official report are accepted to qualify for a midterm and final makeup. At most one makeup exam will be given in the course due to health reports. Health reports must be delivered to the instructor of this course and/or the assistants within 3 weekdays after the exam.

Students are required to have the midterm exam (online) and final exam (in person on campus). Additionally, they are also required to write an in-class final essay (online) as well as a museum visit report (online). The instructor will explain the specifications for the final essay and the museum visit report over the course of the semester.

Discussion attendance records and the student's performance in both lectures and discussion sessions will be used to evaluate attendance and participation. During the discussions, assistants may hold spontaneous pop-up quizzes (at the discretion of the teaching assistants) and Zoom polls to assess the students’ active participation.

Recording the lectures and discussion sessions is not allowed. The visual images displayed during the lecture cannot be recorded or photographed.

Determining Letter Grade: Catalogue will be used to determine the letter grade.

The Catalogue table is as follows:

A 100-96

A- 95-92

B+ 91-88

B 87-84

B- 83-80

C+ 79-76

C 75-72

C- 71-68

D+ 67-64

D 64-59

F 58-0

\**The Instructor reserves the right to make changes to the syllabus and weekly schedule during the course of the semester.*

**READINGS:** Assigned texts will be available on SuCourse. Students are required to make these readings to be prepared for their exams. In addition, students are encouraged to read E.H. Gombrich’s, *The Story of Art*, London: Phaidon Press, Ltd., 1995 and Robert S. Nelson and Richard Shiff, eds. *Critical Terms for Art History.* Chicago: University of Chicago Press, 1996.

**ACADEMIC INTEGRITY AND POLICY:** In Major Works courses plagiarism is not tolerated. This is an ethical and academic offense. Plagiarized papers will be graded F and may entail failure of the class. The offense may also be referred to the University Ethics Committee.

**STUDENTS WITH SPECIAL NEEDS:** It is the policy of Sabancı University to accommodate students with special needs and disabilities. To determine accommodations and/or academic adjustments, please let us know and contact the Disabled Students Support Unit of CIAD (specialneeds@sabanciuniv.edu).

**ANTI-DISCRIMINATION POLICY:** Major Works classrooms are free from all discrimination. Students are expected to maintain an unbiased academic and intellectual environment.

**WEEKLY SCHEDULE**

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| **Week** | **Date** | **Subject** |
| 1 | 01.03.2023 | Introduction to the Historiography of Western Art: Denomination; Reception of Art Works; Art in Transition & Art in Context  |
| 2 | 08.03.2023 | The Classical Inheritance: Minoan and Mycenean Heritage & The Classical Greek Culture in ArtsFocus: Knossos palace frescoes; Mycenean warrior vase; Parthenon; Venus de Milo |
| 3 | 15.03.2023 | Art of the Roman Empire: A Commemorative Artistic StyleFocus: Arch of Titus & Constantine; Pantheon in Rome & Aqueducts  |
| 4 | 22.03.2023 | Early Christian Art: Coexistence with Roman forms & the Byzantine masterpiecesFocus: Sarcophagi; Hagia Sophia in Constantinople, San Vitale in Ravenna |
| 5 | 29.03.2023 | Rise of Islamic Art & The Emergence of Gothic Forms: New Visual Idioms in the makingCordoba mosque, Spain; Basilicas at Cologne, Milan and Notre Dame de Reims |
| 6 | 05.04.2023 | The Rebirth of the Classical Greek and Roman Art Forms: Renaissance in the Italian Peninsula & Its Enduring MythFocus: Michelangelo’s David and Sistine Chapel ceilings and Carpaccio’s Miracles of St. George & St. Ursula |
| 7 | 12.04.2023 | Renaissance or Renaissances: Artistic Transmission to the North & EastFocus: P. Bruegel Peasant Wedding; Hans Holbein Ambassadors; Constanza de Ferrara medallion for Sultan Mehmed II & Gentile de Bellini’s Fatih portraits |
| 8 | 19.04.2023No Discussion session | **THE MIDTERM EXAM** |
| 9 | 26.04.2023 | Baroque: A Transcultural Artistic FormFocus: Bernini’s design of St. Peter Square and Baldachin; Charles Le Brun’s Versailles |
| 10 | 03.05.2023 | The Dutch & Flemish Baroque in PaintingFocus: J. Vermeer’s The Girl with a Pearl Earring, The Milkmaid; Rembrandt’s Rape of Lucretia Pendant |
| 11 | 10.05.2023 | Rococo Versus Neo-Classical Art: Confrontive Styles of the 18th CenturyFocus: Jean Honore Fragonard’s The Swing; Jacques Louis David’s The Oath of the Horatii |
| 12 | 17.05.2023 | Non-Formal Styles of the 18th Century Western Art: *Turquerie* & *Veduta* (View) PaintingFocus: Jean Etienne Liotard & J.Baptiste Van Mour’s Turkish images; Canaletto and Guardi’s Venetian Views |
| 13 | 24.05.2023 | Romanticism and Orientalism in Western Art: The Embrace of Heroic Values, Fantasy, and MythFocus: Works of Eugene Delacroix; Jean-Léon Gérôme  |
| 14 | 31.05.2023No Discussion session | Concluding Remarks & Final Essay examination |