**SPRING 2023-2024**

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

**COURSE SYLLABUS**



***IMPORTANT NOTE:*** *This syllabus may be subject to change. The content to be delivered is certain but 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

**DISCUSSION SESSIONS:** Thursdays 10.40-11.30 & 11.40-12.30

**OFFICE HOURS:** Wednesdays 14.00-15.30 (by appointment)

**COURSE DESCRIPTION:** This course presents a general overview of art history, roughly spanning from the Bronze Age (ca. 3000-1500 B.C.E.) to the turn of the twentieth century. Following the western art historiographical canon, the course aims to criticize this Euro-centric methodological framework by drawing cross-cultural parallels for each week's theme that demonstrate contact and/or artistic transfer. Each week, the course will focus on certain works of art that are regarded to be representative of a particular period in art history or artistic style. While focusing on the iconographical aspects of these masterpieces, they will also be assessed within their historical context to explain the cultural aspects of representation as well as the social aspects of the production and commissioning of the chosen work(s). Moreover, each week, by drawing cross-cultural comparisons with some contemporary works of art from the east, the course aims to challenge and question the dominant position of these major art works within the western European art historiographical canon. The main themes that will be repeatedly outlined during the lectures include, but are not limited to: denomination/periodization in the historiography of art, art in transition, art in historical and spatial contexts, commissioning process/patronage of art, reception process of artworks, and cross-cultural exchange and interaction in art history. Visual material such as paintings, maps, pictures, photos, engravings, etchings, drawings, etc. will be used frequently throughout the lectures. This course will provide students with a thoughtful survey of major works of art. And, within this objective, its ultimate goal is to impart to students a critical understanding of the historiography of art.

**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 and discussion sessions will be face-to face and in-class.

**ATTANDENCE**

Lectures: Students are required to actively participate in all lectures, and attendance is taken individually for each hour. Attendance will be taken only after the add-drop period.

Discussion Sessions: Students are required to actively participate in all discussion sessions where specific questions related to each week's lecture will be explored and developed upon with a record of attendance. Attendance will be taken only after the add-drop period.

**In total, if you miss more than 12 hours (including both lectures and discussions), you will receive N/A from the course.**

**COURSE REQUIREMENTS & RULES & GRADING**

Attendance and Participation: 20 points

Midterm Exam: 25 points

Final Exam: 35 points

In-class Assignment (about a movie): 10 points

Museum Visit Report: 10 points

Only valid excuses with an official report are accepted to qualify for a midterm and final makeup. Only one makeup exam will be given for midterm and final exams due to health reports. Make-up exams can be held orally, at the discretion of the instructor.

There will not be makeup for in class assessment and museum visit report.

Health reports must be delivered to the health center within 3 weekdays after the exam. Medical reports are subject to assessment of the instructor. Instructor has right to decline medical reports.

Students are required to have the midterm exam and final exam. Additionally, they are also required to write an in-class assignment essay as well as a museum visit report. The instructor will explain the specifications for exams and assignments 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 oral exams 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 63-54

F 53-0

\**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 | 21.02.2024 | Introduction to the Historiography of Art:  Denominations/Periodization; Art in Transition; Art in Historical and Spatial Contexts |
| 2 | 28.02.2024 | The Classical Inheritance: Minoan and Mycenean Heritage & The Classical Greek Culture in Arts  **Focus**: Knossos palace frescoes; Mycenean warrior vase; Parthenon; Venus de Milo  **Cross cultural comparison:** Ancient Egyptian gender-based coloring practice & human forms |
| 3 | 06.03.2024 | Art of the Roman Empire: A Commemorative Artistic Style  **Focus:** Arch of Titus & Constantine; Pantheon in Rome & Aqueducts  **Cross cultural comparison:** Roman mosaics from the Zeugma Museum in Antep & Great Palace Mosaic Museum in Istanbul |
| 4 | 13.03.2024 | Early Christian Art: Coexistence with Roman forms & the Byzantine masterpieces  **Focus:** Catacombs; Roman Sarcophagi; San Vitale in Ravenna  **Cross cultural comparison:** Hagia Sophia Mosque in Constantinople & Sarıgüzel Sarcophagus |
| 5 | 20.03.2024 | Rise of Islamic Art: Appropriations and Variations  **Focus:** Frescoes at Umayyad desert palaces in Damascus and Jordan; Great Mosque of Damascus; Cordoba mosque at Spain; Pisa Griffin  **Cross cultural comparison:** Seljukid appropriation of human images |
| 6 | 27.03.2024 | The Emergence of Gothic Forms: New Visual Idioms in the making  **Focus:** Basilicas at Cologne, Milan, and Notre Dame de Reims  **Cross cultural comparison:** Pantokrator Church (Zeyrek) in Constantinople & Mosaics of the Chora Church (Kariye) |
| 7 | 03.04.2024 | **THE MIDTERM EXAM** |
| 8 | 17.04.2024 | The Rebirth of the Classical Greek and Roman Art Forms: Renaissance in the Italian Peninsula & Its Enduring Myth  **Focus**: Brunelleschi’s perspective, Palladio’s villas, Raphael’s works, and the “Manneri” of Michelangelo  **Cross cultural comparison:** Ibn Al-Haytam (Al-Hazen)’s *De Perspectiva* & his use of camera obscura |
| 9 | 24.04.2024 | Renaissance or Renaissances: Artistic Transmission to the East & North  **Focus**: Constanza de Ferrara and B. d Giovanni medallion for Fatih Sultan Mehmed II & Gentile de Bellini’s Fatih Portraits; Peter Bruegel paintings; Hans Holbein The Ambassadors  **Cross cultural comparison**: Şiblizade Ahmed and Sinan Bey’s images of Fatih Sultan Mehmed |
| 10 | Make-up class to compensate for MAY 1  (**TBA**) | Baroque: A Transcultural Artistic Form  **Focus:** Caravaggio’s *chiaroscuro*; Bernini’s design of St. Peter Square and Baldachin; Charles Le Brun’s Versailles  **Cross cultural comparison:** 18th century Ottoman Nuruosmaniye mosque in Istanbul |
| 11 | 08.05.2024 | The Dutch Baroque in Painting  **Focus:** Still life paintings and its sub-genres; Rembrandt’s Rape of Lucretia; J. Vermeer’s The Girl with a Pearl Earring, The Milkmaid  **Cross cultural comparison:** still life/*kalem işi* decorations at 18th century Ottoman fountains |
| 12 | 15.05.2024 | Rococo Versus Neo-Classical Art: Confrontive Styles of the 18th Century  **Focus:** Jean Honore Fragonard; Jacques Louis David’s The Oath of the Horatii  **Cross cultural comparison:** Neo-classical temple form in west and east |
| 13 | 22.05.2024 | *Turquerie,* Romanticism, and Orientalism  Focus: Works of Jean Baptiste Van Mour; Eugene Delacroix; Jean-Léon Gérôme  **Cross cultural comparison:** works of an Ottoman orientalist: Osman Hamdi Bey |
| 14 | 29.05.2024 | Concluding Remarks & In class assignment |