

C A P I L A N O UNIVERSITY COURSE OUTLINES			
<b>TERM: Fall 2016</b>		<b>COURSE NO: AHIS 425</b>	
<b>INSTRUCTOR: TBA</b>		<b>COURSE NAME: <i>Outcasts and Others in Western Art</i></b>	
<b>OFFICE:</b>	<b>LOCAL:</b>	<b>SECTION No(s):</b>	<b>CREDITS: 3</b>
<b>E-MAIL:</b>			
<b>OFFICE HOURS:</b>			

**COURSE FORMAT:**

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15-week semester, which includes two weeks for final exams.

**COURSE PREREQUISITES:**

Completion of 45 lower-level credits, including six credits of 100- or 200-level Art History courses. Prerequisites may be waived by the instructor.

**COURSE DESCRIPTION:**

Social groups often shape their identity by choosing whom to exclude from power, thus defining what is “normal” (or ideal) versus what is “abnormal” (or less than ideal). Using illustrated lectures, seminar-style discussions of readings, and written assignments, participants in this course will look at images of “the Other” in Western art. In considering case studies from medieval times to the present, we will re-evaluate maligned societal “types”—witches, criminals, peasants, shepherds, beggars, prostitutes, homosexuals, non-Europeans and non-Christians, the mentally insane and the disabled—who have typically been marginalized or excluded from the discourse.

**LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

- understand and articulate the social functioning of stereotyped or formulaic images of the "Other" in historical situations
- investigate and comment on the historical circumstances surrounding a given work of art, taking into account the political, religious, economic and social ideas of its period, as well as the original location and function of that work
- understand and articulate how the subject matter and symbolism of a given work of art can reveal basic social aspects of the period to which it belongs
- apply critical thinking and reasoned discipline to problems of art-historical

- interpretation
- articulate the contemporary relevance of considering images of social difference
  - engage critically with challenging texts, and articulate visual perceptions in an informed, cogent and creative manner through writing and speaking
  - consider a given work of art in the context of the course readings, as demonstrated in a cogent and correctly formatted and documented written assignment
  - make use of a set of critical tools that may be useful in their own engagement with art and cultural production

### **COURSE WEBSITE:**

There is at present no Moodle website associated with this course.

### **REQUIRED TEXTS:**

- Barnet, Sylvan. *A Short Guide to Writing about Art*. 12th ed. Upper Saddle River, NJ: Prentice Hall/Pearson, 2010.
- Kearney, Richard. *Strangers, Gods, and Monsters: Ideas of Otherness*. Routledge, 2002.
- Nichols, Tom, ed. *Others and Outcasts in Early Modern Europe*. Ashgate, 2007.

### **COURSE CONTENT:**

**NOTE:** Students are responsible for doing all the required readings before class, in addition, the instructor will choose 2-3 further selections to be read and discussed in groups during class time. The texts are extensive, diverse and challenging. This makes it critical for every participant to complete each weekly assignment on schedule and to participate fully in every discussion. *All students must do all the assigned readings.*

A more detailed list of the assigned readings for each week will be distributed on the first day of class.

#### **Week 1: INTRODUCTION & AN OVERVIEW OF IMAGES OF *THE OTHER* IN WESTERN ART**

#### **Week 2: IMAGES OF SOCIAL OUTCASTS**

Case study topics: *Images of Death, Satan and the Inhabitants of Hell*

#### **Week 3: IMAGES OF SOCIAL OUTCASTS (CONT.)**

Case study topics: *Images of the Plague, Criminals and Executioners*

**Week 4: IMAGES OF SOCIAL OUTCASTS (CONT.)**

Case study topics: *Images of non-Europeans and non-Christians (including Jews, Muslims, Blacks and Indians)*

**Week 5: GENDER AMBIGUITIES**

Case study topics: *Representations of Powerful Women & Witches*

**Week 6: GENDER AMBIGUITIES (CONT.)**

Case study topics: *Representation of Sexual Hybridity, Gays and Lesbians*

**Week 7: MIDTERM**

**Week 8: GUEST SPEAKER *and/or* GALLERY VISIT (TBA)**

**Week 9: THE IMPERFECT BODY**

Case study topics: *Images of Monsters, Peasants, Gypsies, and Beggars, Fools, Masks, and Caricatures*

**Week 10: THE IMPERFECT BODY (CONT.)**

**Case study topics:** *Representations of the Disabled Body and the Psychologically Disturbed*

**Week 11: DEBRIEF, SUMMARY & CONCLUSIONS**

**Week 12: CLASS FINAL PROJECT PRESENTATIONS**

**Week 13: CLASS FINAL PROJECT PRESENTATIONS**

**Week 14 & 15: FINAL EXAM PERIOD**

**COURSE ASSIGNMENTS:**

Your final course grade will take into account **six major criteria**: two reading reports, an in-class midterm, a research paper and in-class research presentation (that will be presented to the class as well as handed in), and, finally, a participation grade, which will be assigned for attendance and involvement in class discussions.

**EVALUATION PROFILE:**

Two Reading Reports (20% each)	40%
Midterm	20%
Final Research Presentation	10%
Final Research Paper	20%
Participation	10%
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<b>TOTAL</b>	<b>100%</b>

**GRADE PROFILE:**

A+ = 90 - 100%	B+ = 77 - 79%	C+ = 67 - 69%	D = 50 - 59%
A = 85 - 89	B = 73 - 76	C = 63 - 66	F = 0 - 49
A- = 80 - 84	B- = 70 - 72	C- = 60 - 62	

**OPERATIONAL DETAILS:**

Capilano University has policies on Academic Appeals (including appeal of final grades), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

Attendance: Attendance will be taken. Failure to attend classes regularly will inevitably result in poor grades.

Class Participation: Class participants are expected to come prepared for each meeting, having done the required reading and assignments, and to participate fully in discussions and activities. Participation (coming to class, speaking up, working actively within groups) will be noted, and at the discretion of the instructor will be used to bump up a marginal final course grade to the next higher grade (e.g., C+ to B-). As per Capilano University's Student Conduct Policy, all participants are expected to conduct themselves so as to help, not hinder, their fellow students, staff, and instructors in achieving their common goals; you are urged to familiarize yourself with this Policy.

Written Papers:

All papers must be submitted in hard copy format. No e-mail submissions will be accepted. Late submission of papers will be penalized 2 points per day late (as per the evaluation profile above) unless an authorized extension is arranged in advance with the instructor. (This penalty also applies to papers that have been granted authorized extensions if they are turned in later than the newly agreed-upon date.) For example, if you scored 26/30 points for a paper but it was turned in one day late, you would receive a grade of 24/30.

Missed Exams:

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Make-up tests are given at the discretion of the instructor.

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are generally given only in medical emergencies or severe personal crisis. Students should be prepared to provide

inability to write the test on the scheduled date (e.g. letter from doctor).

English Usage:

It is the responsibility of students to proof-read all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for incorrect grammar and spelling in written assignments.

Incomplete Grades: Given at the discretion of the instructor. Generally given only in medical emergencies or severe personal crises.

Electronic Devices: No personal electronic devices (cell phones, laptops) may be used during an exam. During class, please turn off all cell phones. Laptops can be used for note-taking purposes only.

Emergency Procedures:

Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.