

COURSE OUTLINE		
TERM: Fall 2020	COURSE NO: AHIS 425	
INSTRUCTOR:	COURSE TITLE: Outcasts and Others in Western Art	
OFFICE: LOCAL: E-MAIL: @capilanou.ca	SECTION NO(S):	CREDITS: 3.0
OFFICE HOURS:		
COURSE WEBSITE:		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.

COURSE PREREQUISITES

45 credits of 100-level or higher coursework.

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.

CALENDAR DESCRIPTION

This course critically analyzes images of the so-called "Other" in Western art. Western art is crowded with bodies that dominant powers have violently suppressed. In considering case studies from medieval times to the present, we re-evaluate maligned societal types - witches, criminals, peasants, shepherds, beggars, prostitutes, homosexuals, non-Europeans and non-Christians, the mentally ill and disabled who have typically been marginalized or excluded from dominant culture. Select readings and images will be studied to expose the ideologies that privilege some people and subordinate others. The contexts include colonialism, xenophobia, patriarchy, religious strife, psychiatry, and medicalization of sexuality, and race.

COURSE NOTE

AHIS 425 is an approved Culture and Creative Expression course for Cap Core requirements.

AHIS 425 is an approved Self and Society course for Cap Core requirements.

REQUIRED TEXTS AND/OR RESOURCES

Readings required for this course will be made accessible to students online via the course eLearn site. Readings include the following:

- Baumann, Priscilla. "Margins/Outsides," in H.E. Roberts, ed. *Comparative Encyclopedia of Iconography. Themes Depicted in Works of Art*, vol. 1. Fitzroy Dearborn, 1998, pp. 545-551 (total pages of 2 vols. =1150). ISBN 1579580092 (set)
- Amishai-Maisels, Ziva. "The Demonization of the 'Other' in the Visual Arts," in R.S. Wistrich, ed. *Demonizing the Other: Antisemitism, Racism and Xenophobia*. Harwood Academic, 1999, pp. 44-72 (total pages = 373). ISBN 9057024977
- Harumi, Befu, "Demonizing the "Other"," in R.S. Wistrich, *Demonizing the Other: Antisemitism, Racism and Xenophobia*. Harwood Academic, 1999, pp. 17-30 (total pages = 373). ISBN 9057024977
- Hertel, Christian. "Hairy Issues: Portraits of Petrus Gonsalus and his Family in Archduke Ferdinand II's *Kunstkammer* and their Contexts," *Journal of the History of Collections* vol. 13, no. 1 (2001), pp. 1-22.
- O'Bryan, R., "Grotesque Bodies, Princely Delight: Dwarfs in Italian Renaissance Court Imagery," *Preternature: Critical and Historical Studies on the Preternatural* 1.2 (2012), pp. 252-288. *Project MUSE*.
- Burke, Jill, "Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude," *Art History* vol. 36, no. 4 (April 2013), pp. 714-739. *Academic Search Complete*.

- Tiffany, Tanya J., "Light, Darkness, and African Salvation: Velázquez's Supper at Emmaus," *Art History* vol. 31, no. 1 (January 2008), pp. 33-56. *Academic Search Complete*.
- Wistrich, Robert S., "The Devil, the Jews, and Hatred of the 'Other,'" in R.S. Wistrich, *Demonizing the Other: Antisemitism, Racism and Xenophobia*. Harwood Academic, 1999, pp. 1-15 (total pages = 373). ISBN 9057024977.
- Lennard, J. Davis, "Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso" in *The Body: A Reader*. Routledge, 2004, pp. 167-181 (total pages = 348). ISBN 041534008X

RECOMMENDED READING:

Barnet, Sylvan. *A Short Guide to Writing About Art*. 11th ed. Prentice Hall/Pearson, 2014.

COURSE STUDENT LEARNING OUTCOMES

On successful completion of this course, students will be able to do the following:

- Understand and articulate the social functioning of stereotyped or formulaic depictions of the "Other" in historical and contemporary contexts
- 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 helpful in their own engagement with art and cultural production

Students who complete this Culture & Creative Expression course will be able to do the following:

- Engage in creative processes including conception, investigation, execution, and ongoing critical analysis;
- Identify, analyze, and critique the elements of a form of expression using its specific vocabulary;
- Explain or demonstrate the connection between various events, ideas, traditions, and belief systems and the modes in which they are artistically or culturally expressed;
- Interpret diverse forms of creative expression from different perspectives (e.g., artistic, historical, indigenous, literary, scientific, philosophical).

Students who complete this Self & Society course will be able to do the following:

- Identify potential root causes of local/global problems and how they affect local/global cultures, economies, politics and policies;
- Assess and evaluate individual and collective responsibilities within a diverse and interconnected global society;
- Synthesize a range of differing community perspectives on ethics and justice, and explain how these perspectives can inform structural change;
- Explain how contexts (e.g., cultural, historical, colonial, economic, technological) shape identity formation and social structures.

COURSE CONTENT

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

Week 2: **CABINETS OF CURIOSITIES**

Case study topic: *Human Marvels*

Week 3: **CABINETS OF CURIOSITIES (cont.)**

Case study topic: *Human Marvels (Cont.) - Dwarfs*

Week 4: IMAGES OF SOCIAL OUTCASTS

Case study topics: *Images of non-Europeans and non-Christians – Muslims, Blacks and Indians*

Week 5: GUEST SPEAKER (TBA) or VANCOUVER ART GALLERY FIELD TRIP**Week 6: IMAGES OF SOCIAL OUTCASTS (cont.)**

Case study topics: *Images of non-Christians—Jews*

Week 7: IMAGES OF SOCIAL OUTCASTS

Case study topics: *Images of Sickness and Death*

Week 8: IMAGES OF THE IMAGINERY OTHERS

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

Week 9: IMAGES OF THE OTHER AND OUTCASTS

Case study topics: *Criminals and Executioners*

Week 10: IMAGES OF DISABILITY

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

Week 11: GENDER AMBIGUITIES AND MISOGYNY

Case study topics: *Representations of Powerful/Dangerous Women*

Week 12: GENDER AMBIGUITIES AND MISOGYNY (cont.)

Case study topics: *Witches*

Week 13: CATCH UP AND FINAL PRESENTATIONS**Week 14: FINAL PRESENTATIONS (cont.)****Week 15: FINAL EXAM PERIOD – No Exam for this class****COURSE ASSIGNMENTS:**

Your final course grade will take into account **three major criteria**: Reading Responses, a final Research Paper, and an in-class Presentation.

EVALUATION PROFILE

Six Reading Reports (10% each)	60%
In-Class Presentation	10%
Final Research Paper	30%
TOTAL	100%

GRADING 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	

Incomplete Grades

Grades of Incomplete "I" will not be assigned in this course.

Late Assignments

Assignments are due at the beginning of the class on the due date listed. If you anticipate handing in an assignment late, please consult with your instructor beforehand.

Missed Exams/Quizzes/Labs etc.

Make-up exams, quizzes and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed labs or other activities may not be able to be accommodated. Please consult with your instructor.

Attendance

Students are expected to attend all classes and associated activities.

English Usage

Students are expected to proofread all written work for any grammatical, spelling and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

Electronic Devices

Students may use electronic devices during class for note-taking only.

On-line Communication (email Moodle etc.)

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

UNIVERSITY OPERATIONAL DETAILS**Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-life/>

Capilano University Security: download the CapU Mobile Safety App**Policy Statement (S2009-06)**

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

Academic Integrity (S2017-05)

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy S2017-05 for more information: <https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

Academic dishonesty is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

Cheating: Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,

- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

Fraud: Creation or use of falsified documents.

Misuse or misrepresentation of sources: Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

Plagiarism: Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

Self-Plagiarism: Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

Prohibited Conduct: The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

Sexual Violence and Misconduct

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including [B.401 Sexual Violence and Misconduct Policy](#) and [B.401.1 Sexual Violence and Misconduct Procedure](#) (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>)

Emergencies: Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.