

UNIVERSITY OF KENTUCKY
 APPLICATION FOR CHANGE IN EXISTING COURSE: MAJOR & MINOR JAN 29 2007

OFFICE OF THE
 SENATE COUNCIL

1. Submitted by College of Fine Arts Date Dec 1, 2006
 Department/Division offering course Art
2. Changes proposed:
 - (a) Present prefix & number A-H 335 Proposed prefix & number same
 - (b) Present Title A-H 335 Studies in Early Modern Art, 1500-1700 (subtitle required)
 New Title same
 - (c) If course title is changed and exceeds 24 characters (Including spaces), include a sensible title (not to exceed 24 characters) for use on transcripts:
E. Modern Art, 1500-1700
 - (d) Present credits: 3 Proposed credits: same
 - (e) Current lecture: laboratory ratio _____ Proposed: _____
 - (f) Effective Date of Change: (Semester & Year) Spring 2007
3. To be Cross-listed as: _____
 Prefix and Number _____ Signature: Department Chair _____
4. Proposed change in Bulletin description:
 - (a) Present description (including prerequisite(s)):
 Study of the art produced in Europe in one or more of the following contexts: High Renaissance, Venetian Renaissance, 16th C. N. European art, Mannerism, and Baroque. May be repeated under a different subtitle to a maximum of six credits. Prereq: A-H 106 recommended.
 - (b) New description:
 According to the subtitle, a study of specific developments, problems, and issues pertaining to art production between 1500 and 1700.
 - (c) Prerequisite(s) for course as changed: A-H 106 recommended.
5. What has prompted this proposal?
 The European delimiters were too restrictive geographically. This new description allows for greater flexibility and the possibility for topic-based approaches.
6. If there are to be significant changes in the content or teaching objectives of this course, indicate changes:
 The replacement of an overly broad survey with a more conceptual, in-depth study will more effectively serve the liberal arts teaching objectives (see student learning objectives on sample syllabus). The content may be less Eurocentric.
7. What other departments could be affected by the proposed change?
8. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky? Yes No
9. Will changing this course change the degree requirements in one or more programs? Yes No
 If yes, please attach an explanation of the change.*
10. Is this course currently included in the University Studies Program? Yes No
 If yes, please attach correspondence indicating concurrence of the University Studies Committee.

11. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

NOTE: Approval of this change will constitute approval of the program change unless other program modifications are proposed.

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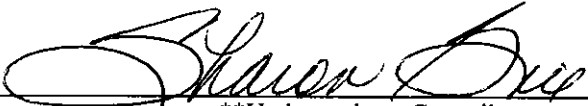
12. If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate students in assignments, grading criteria, and grading scales. Check here if 400G-500.

12. Is this a minor change? Yes No
(NOTE: See the description on this form of what constitutes a minor change. Minor changes are sent directly from the Dean of the College to the Chair of the Senate Council. If the latter deems the change not to be minor, it will be sent to the appropriate Council for normal processing.)

13. Within the Department, who should be consulted for further information on the proposed course change?

Name: Jane Peters (jane.peters@uky.edu) Phone Extension: 7-1716

Signatures of Approval:

<u></u>	<u>12/07/2006</u>
Department Chair	Date
<u></u>	<u>12/11/06</u>
Dean of the College	Date
<u></u>	Date of Notice to the Faculty
**Undergraduate Council	<u>1-16-07</u>
	Date
**Graduate Council	Date
**Academic Council for the Medical Center	Date
**Senate Council	Date of Notice to University Senate

**If applicable, as provided by the Rules of the University Senate.

ACTION OTHER THAN APPROVAL

The Minor Change route for courses is provided as a mechanism to make changes in existing courses and is limited to one or more of the following:

- a. change in number within the same hundred series;
- b. editorial change in description which does not imply change in content or emphasis;
- c. editorial change in title which does not imply change in content or emphasis;
- d. change in prerequisite which does not imply change in content or emphasis;
- e. cross-listing of courses under conditions set forth in item 3.0;
- f. correction of typographical errors. [University Senate Rules, Section III - 3.1]

A-H 335:001 Studies in Early Modern art, 1500-1700.
Subtitle: Baroque Identities
Course Syllabus

INSTRUCTOR: Jane Peters

Office/Phone: 201 Fine Arts Bldg. 257-1716

Mailbox: 207 Fine Arts Bldg. (mailbox *beneath* name)

E-mail: jane.peters@uky.edu

Office Hours:

COURSE DESCRIPTION: A-H 335 Studies in Early Modern art, 1500-1700.

According to the subtitle, a study of specific developments, problems and issues pertaining to art production between 1500 and 1700.

Subtitle: Baroque Identities

This course examines how patronage in such centers as papal Rome, the major European courts (Spain, Spanish Netherlands, England, and France), and the newly formed protestant Dutch Republic helped motivate the great variety and wealth of art produced in the 17th century. Social, religious, political, and economic factors as well as such issues as the rise of great art collections, the hierarchy of genre, and the role/s of the artist in society are taken into consideration. The work of such artists as Bernini, Caravaggio, Artemisia Gentileschi, Rubens, Velazquez, Poussin, Rembrandt, and Vermeer is discussed. Individual student research on portraits produced during this period will contribute to a class project on the construction of identity in the Baroque age.

COURSE OBJECTIVES.

By semester's end, you should be better able to:

- identify major art works, concepts, trends, and issues in the visual arts of the Baroque period
- analyze and interpret images
- read art historical literature effectively and critically
- demonstrate basic research skills in art history
- write clearly and cogently about art historical problems for the intelligent reader and give effective oral presentations
- work collaboratively with fellow students

TEXTBOOKS:

Required:

Course Guide - to be ordered & purchased at the Art Dept. Office, 207 Fine Arts Bldg Also available through e-reserves.

This provides the blueprint for this course with: schedule, course reserve list, instructions for individual research project, portfolio exercises, & study aids.

Minor, Vernon Hyde. *Baroque & Rococo. Art and Culture.* Upper Saddle River: Prentice Hall, 1999.

Recommended:

Martin, John. *Baroque*. NY, 1977.

an older but solid introduction to Baroque form and content. this was the standard Baroque text prior to our Minor text.

Harris, Ann Sutherland. *Seventeenth-Century Art & Architecture*. Upper Saddle River, NJ, 2005.

a new Baroque text good updated bibliography, that covers much of the same material as our text but organized around individual artists rather than patrons and concepts.

A style manual for the correct endnote and bibliographical forms such as:

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th Ed. NY: MLA, 2003.

ASSESSMENT OF SEMESTER GRADE:

Your grade for the semester will be based upon a research paper, collaborative presentation which draws upon on your research, two exams, completion of 30 non-graded portfolio exercises, and class participation.

Individual Research project (see course guide: C.) 30%
Preliminary, complete draft (3 copies): due ---
Final draft (3 copies, plus other requested preliminary material) due --

Exams (no make-ups; samples in course guide: F):

Exams are essay in format. Each may contain a portion prepared outside of class and a portion taken in class.

midterm exam:25%
final quiz: 15%

Portfolio exercises & class participation (course guide: D) 30%

Grading scale: For each of your graded assignments and exams, you will be issued a numerical or letter grade: 90-100 (A, 4.0), 80-89 (B, 3), 70-79 (C, 2.0), 60-69 (D, 1.0), below 60 (E, 0).

Class attendance:

Class attendance is considered an *essential* aspect of this course. Absences will be assumed if you fail to turn in written material or claim it when returned during class. Since there are **no make-up opportunities for portfolio exercises**, your credit for them will be proportionately reduced by your absences. While a limited number of portfolios may specify being conveyed through e-mail, the general policy is that ***neither late nor e-mailed portfolios will be accepted for credit.***

A-H 335 Early Modern Art: 17th C. Issues
RESERVE READING LIST

- N7592/A22/2003 *Académie française à Rome. *Les portraits du pouvoir*. eds. Olivier Bonfait, Brigitte Marin. Sonogy: Editions d'art, 2003
- ND653/V32/A4/2004 *Barnes, Susan J. et al. *Van Dyck. A Complete Catalogue of the Paintings*.
- ND673/R9/B44/1998 Belkin, Kristin. *Rubens*. NY: Phaidon, 1998.
- ND804/B74/1991 *Brown, J. *The Golden Age of Painting in Spain*. New Haven, 1991.
- ND806/B76 Brown, J. *Images & Ideas in 17th C. Spanish Painting*. Princeton, 1978.
- ND620/G46/2001 *Brown, Louise, ed. *The Genius of Rome 1592-1623*. Royal Academy of Arts, 2001.
- N6953.R4 C48 1990 *Chapman, H. Perry. *Rembrandt's self-portraits : a study in seventeenth-century identity*. Princeton, N.J. : Princeton University Press, c1990.
- ND1329.3/Å77/S45/2000 Cheney, Liana de Giolami, et. al. *Self Portraits by Women Painters*. Brookfield VT, 2000.
- GT3510/C68/1977 Dickens, A.G. *The Courts of Europe. Politics, Patronage, & Royalty, 1400-1800*. NY, 1977.
- ND1319.3/M87/1995 *Ekkart, R.E.O. *Dutch Portraits from the Seventeenth Century*. exh. cat. Rotterdam:Museum Boymans van Beuningen, 1996.
- ND/653/V5/C36/2001 Franits, Wayne, ed. *The Cambridge Companion to Vermeer*. Cambridge: Cambridge U. Press, 2001.
- LB2369/G53/2003 **Gibaldi, J. *MLA Handbook for Writers of Research Papers*. 6th ed. N.Y., 2003.**
- N71/G63 Gombrich, E.H. ed. *The Image and the Eye*. Ithaca: Cornell U. Press, 1982.

A-H 335: 001 Baroque identities. Course Guide: B. Reserve reading/resources B:2
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- ND1329/D93/G67/2001 Gordenker, Emilie S. *Anthony van Dyck (1599-1641) and the Representation of Dress in Seventeenth-Century Portraiture*. Turnhout, Belgium, 2001.
- refN31/D5/1996 *Grove Dictionary of Art*. 34 vols. London: Macmillan Inc., 1996 (also available on line under "Art Resources")
- NK770/A7814/1996 Gruber, Alain. *Classicism & the Baroque in Europe*. NY, 1995.
- ND646/H3/1984 *Haak, Bob, *The Golden Age: Dutch Painting of the 17th Century*. NY, 1984.
- on order Harris, Ann Sutherland. *Seventeenth-Century Art & Architecture*. Upper Saddle, NJ, 2005.
- PR149/C67/H37/1995 Harvey, John. *Men in Black*. Chicago, 1995.
- ND673/R9/C63/3 vols. *Huemer, Francis. *Rubens' Portraits*. 3 vols. Corpus Rubenianum, XIX. NY, 1977.
- N5/N4/v.46/1995 **Image and Self-image in Netherlandish Art 1550-1750. Nederlands Kunsthistorisch Jaarboek*. 46 (1995).
- ND1314.3/M33/2001 *MacLeod, Catharine et al. *Painted Ladies. Women at the Court of Charles II*. New Haven, 2001.
- DG812.4/M27/1982 Magnuson, Torgil. *Rome in the Age of Bernini*. 2 vols. Stockholm.
- N6415/B3/H37/1977b Martin, J. *Baroque*. NY, 1977.
- ND546/M4713/1995 *Mérot, A. *French Painting in the Seventeenth Century*. New Haven, 1995.
- ND673/R9A67/1989 *Millen, Ronald F., and Robert E. Wolf. *Heroic Deeds and Mystic Figures: A New Reading of Rubens' Life of Maria De' Medici*. Princeton: Princeton UP, 1989
- N6410/M56/1999 (text) **Minor, Vernon H. *Baroque & Rococo. Art & Culture*. Prentice-Hall: Upper Saddle River, 1999.**
- N7445.2/P36/1995 Panofsky, Erwin. *Three essays on style*. ed. Irving Lavin. Cambridge: MIT Press, 1993.

A-H 335: 001 Baroque identities. Course Guide: B. Reserve reading/resources B:3
Peters. sp. 2005

- N8222/M3/G46/1999 Perry, Gill, ed. *Gender and Art*. New Haven: Yale U. Press, 1999.
- N72/F45/P63/1999 Pollock, Griselda. *Differencing the Canon. Feminist Desire and the Writing of Art's History*. NY, 1999.
- N7740/R515/1971 Ripa, C. *Baroque & Rococo Pictorial Imagery*. Richardson, ed. NY., 1971.
- ND1313/S313/1994 *Schneider, Norbert. *The Art of the Portrait*. Cologne, 1994.
- DA390/C85/1993 Sharpe, Kevin and Peter Lake. eds. *Culture and Politics in Early Stuart England*, Basingstoke, 1994. 199-228.
- ND1319.3/S6/1982 Smith, David R. *Masks of Wedlock. Seventeenth-Century Dutch Marriage Portraiture*. Ann Arbor, 1982.
- ND813/V4/C337/2002 *Stratton-Pruitt, Suzanne. *Cambridge Companion to Velazquez*. Cambridge, 2002.
- N7575/W66/1996 Woodall, Joanna. *Portraiture. Facing the Subject*. Manchester, 1997.
- ND546/W70/1985 *Wright, C. *French Painters of the 17th Century*. Boston, 1985.

SELECTED READINGS:
Early Modern Art: Issues of 17th C. Art

- "Allegory," "Emblem," "Portraiture." *The Grove Dictionary of Art*. 34 vols. London: MacMillan. 1996 ed. [REF.N31/D5/1996; on-line under "Art Resources"]
- Berger, Harry. "Fictions of the pose: facing the gaze in early modern portraiture." *Representations* 46 (1994): 87-120. [full text at JSTOR]
- Broadfoot, Keith. "Las Meninas and the king's two bodies." *Word & Image* 17.3 (2001): 219-32.
- Brown, Jonathan. "Enemies of Flattery: Velazquez Portraits of Philip IV." *Art & History. Images & Their Meaning*. eds. Robert . Rotberg & Theodore K Rabb. NY: Cambridge U. Press, 1988. 137-54.
- * Brown, J. "On the Meaning of Las Meninas." *Images & Ideas in 17th C. Spanish Art*. Princeton U. Press, 1978. [ND806/B76; e-reserves]
- Cheney, Liana de Giolami, et. al. "The Baroque: power, vision and the self." *Self Portraits by Women Painters*. Brookfield VT, 2000. [ND1329.3/A77/S45/2000].
- Feros, Antonio. "Sacred and Terrifying Gazes": Languages and Images of Power in Early Modern Spain." *The Cambridge Companion to Velazquez*, ed. Suzanne L. Stratton-Pruitt. Cambridge, 2002. 68-

86. [ND813/V4/C337/2002]

- Gombrich, E.H. "the mask and the face: the perception of physiognomic likeness in life and in art." *The Image and the Eye*. Ed. E.H. Gombrich, et. al. Ithaca: Cornell U. Press, 1982. 1-46 [N71/G63]
- Gordenker, Emilie E.S. "The Rhetoric of Dress in Seventeenth-Century Dutch and Flemish Portraiture." *The Journal of the Walters Art Gallery* 57 (1999): 87-104 (e-reserves)
- Harvey, John. "From Black in Spain to Black in Shakespeare." *Men in Black*. Chicago, 1995. ch. 3: 71-113, 263-265. [PR149/C67/H37/1995].
- Haskell, F. "The Mechanics of Seventeenth-Century Patronage." In Carole Calo, *Writings about Art*. Englewood Cliffs, NJ: Prentice Hall, 1994. 70-84. [Z5931/W85/1994].
- Honig, Elizabeth Alice. "The Art of being 'artistic': Dutch Women's Creative Practices in the 17th century." *Women's Art Journal*. 22.2 (2002): 31-39.
- * Johnson, Geraldine. "Pictures fit for a Queen: Peter Paul Rubens and the Marie de Medici Cycle." *Art History* 16 (1993): 447-69. [N1 A7840; e-reserves]
- Kettering, Alison. "Gender Issues in Seventeenth Century Dutch Portraiture: A New Look." *Rembrandt, Rubens, and the Art of their time: Recent Perspectives*. University Park: Penn State U. Press, 1997. 144-175. [Xerox, e-reserves]
- King, Catherine. "Portrait of the artist as a woman." In *Gender and Art*, edited by Gill Perry. New Haven: Yale U. Press, 1999. 33-60 [N8222/M38/G46/1999]
- Martin, F.D. "On portraiture. Some distinctions." *Journal of Aesthetics and Art Criticism*. 20 (1961): 61-72.
- * Moffitt, John F. "The Theoretical Basis of Velázquez' Court Portraiture." *Zeitschrift für Kunstgeschichte* 53 (1990): 216-225/ [N3/Z53; e-reserves]
- Page, Claire. "'Semplice traduttore': Bellori and the parallel between poetry and painting." *Word & Image*. 17.3 (2001): 233-42.
- Panofsky, Erwin. "What is Baroque?" *Three Essays on Style*. Ed. Irving Lavin. Cambridge: MIT Press, 1995. [N7445.2/P36/1995]
- Peacock, John. "The Politics of Portraiture." *Culture and Politics in Early Stuart England*, eds. Kevin Sharpe and Peter Lake. Basingstoke, 1994. 199-228.
- Sanchez, Magdalena S. "Court Women in the Spain of Velazquez." *The Cambridge Companion to Velazquez*, ed. Suzanne L. Stratton-Pruitt. Cambridge, 2002. [ND813/V4/C337/2002]
- Wheelock, Arthur K. "Still Life: Its Visual Appeal and Theoretical Status in the Seventeenth Century." 11-25 in *Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection*. exh. cat.. ed. A.K. Wheelock. Washington, DC., 1989. [Xerox; e-reserves]
- Whitfield, Clovis. "Portraiture: from the 'Simple Portrait' to the 'Ressemblance Parlante.'" *The Genius of Rome 1592-1623*, ed. Louise Brown. Royal Academy of Arts, 2001. ch. 6: 142-71 [ND620/G46/2001, must be read in the exhibiton catalogue.]
- * Woodall, Joanna. "Sovereign bodies: the reality of status in seventeenth-century Dutch Portraiture." Ch.3 of J. Woodall, *Portraiture. Facing the subject..* NY: Manchester U. Press, 1997. 75-100. [N7575/W66/1996; e-reserve]



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March, 2006

March 2006

USP Committee
Undergraduate Education
100H Funkhouser Bldg.
Campus 0054

RE: Major Change in AH 335: Studies in Early Modern Art, 1500-1700 (subtitle required)

USP VIII: Humanities

Dear USP Committee,

This is to inform you that we are requesting a major course change in **AH 335: Studies in Early Modern Art (subtitle required)**. The revised description makes the content more flexible so that it no longer need be specifically Eurocentric and a topic-based approach may be used. We believe this fulfills the student learning objectives of USP VIII: Humanities even more effectively.

Sincerely,

Jane S. Peters, Ph.D.
Assoc. Professor, Art History
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257-1716