COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. **General Information.**

a. Submitted by the College of: __Fine Arts__   Today's Date: __12-10-2010__

b. Department/Division: _____

c. Is there a change in "ownership" of the course?   YES ☐   NO ☒

   If YES, what college/department will offer the course instead? _____

d. What type of change is being proposed?   ☐ Major   ☒ Minor[1] (place cursor here for minor change definition)

e. Contact Person Name: __Jensen__   Email: __Robert.Jensen@uky.edu__   Phone: __7-2336__

f. Requested Effective Date: ☐ Semester Following Approval   OR   ☒ Specific Term[2]: __summer 2010__

2. **Designation and Description of Proposed Course.**

a. **Current Prefix and Number:** __A-H 106__   *Proposed Prefix & Number:* __A-H 106__

b. **Full Title:** __Renaissance to Modern Art__   *Proposed Title:* __Renaissance to Modern Art__

c. **Current Transcript Title** (if full title is more than 40 characters): _____

c. *Proposed Transcript Title (if full title is more than 40 characters):* _____

d. **Current Cross-listing:** ☐ N/A   OR   Currently[3] Cross-listed with (Prefix & Number): _____

   Proposed – ☐ *ADD[3] Cross-listing (Prefix & Number):* _____

   Proposed – ☐ *REMOVE[3, 4] Cross-listing (Prefix & Number):* _____

e. Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours[5] for each meeting pattern type.

Current: __02__ Lecture   _____ Laboratory[5]   __1__ Recitation   _____ Discussion   _____ Indep. Study

_____ Clinical   _____ Colloquium   _____ Practicum   _____ Research   _____ Residency

_____ Seminar   _____ Studio   _____ Other – Please explain: _____

Proposed: __02__ *Lecture*   _____ *Laboratory*   __1__ *Recitation*   _____ *Discussion*   _____ *Indep. Study*

_____ *Clinical*   _____ *Colloquium*   _____ *Practicum*   _____ *Research*   _____ *Residency*

_____ *Seminar*   _____ *Studio*   _____ *Other – Please explain:* _____

f. **Current Grading System:**   ☒ Letter (A, B, C, etc.)   ☐ Pass/Fail

   Proposed Grading System: ☒ Letter (A, B, C, etc.)   ☐ Pass/Fail

g. **Current number of credit hours:** __03__   *Proposed number of credit hours:* __03__

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[1] See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

[2] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

[3] Signature of the chair of the cross-listing department is required on the Signature Routing Log.

[4] Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

[5] Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

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h. Currently, is this course repeatable for additional credit? YES ☐ NO ☒

Proposed to be repeatable for additional credit? YES ☐ NO ☒

If YES: Maximum number of credit hours: _____

If YES: *Will this course allow multiple registrations during the same semester?* YES ☐ NO ☐

i. **Current Course Description for Bulletin:** Historical development of Western art and architecture from the fourteenth century through the present.

Proposed Course Description for Bulletin: *Historical development of Western art and architecture from the fourteenth century through the present.*

j. **Current Prerequisites, if any:** _____

Proposed Prerequisites, if any: _____

k. Current Distance Learning(DL) Status: ☐ N/A ☐ Already approved for DL* ☒ *Please Add*[6] ☐ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box ☐) that the proposed changes do not affect DL delivery.

l. **Current Supplementary Teaching Component, if any:** ☐ Community-Based Experience ☐ Service Learning ☐ Both

Proposed Supplementary Teaching Component: ☐ *Community-Based Experience* ☐ *Service Learning* ☐ *Both*

3. **Currently, is this course taught off campus?** YES ☐ NO ☒

Proposed to be taught off campus? YES ☐ NO ☒

4. **Are significant changes in content/teaching objectives of the course being proposed?** YES ☐ NO ☒

If YES, explain and offer brief rationale:

_____

5. **Course Relationship to Program(s).**

a. **Are there other depts and/or pgms that could be affected by the proposed change?** YES ☐ NO ☒

If YES, identify the depts. and/or pgms: _____

b. **Will modifying this course result in a new requirement**[7] **for ANY program?** YES ☐ NO ☒

If YES[7], list the program(s) here: _____

6. **Information to be Placed on Syllabus.**

a. Check box if ☐ <u>changed to</u> 400G or 500. If <u>changed to</u> 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

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[6] You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

[7] In order to change a program, a program change form must also be submitted.

COURSE CHANGE FORM

Signature Routing Log

General Information:

Course Prefix and Number: A-H 106

Proposal Contact Person Name: Jensen   Phone: 7-2336   Email: Robert.Jensen@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
ART	12/6/2010	Ben Withers /7-401? /bwithers@uky	Ben Withers
College of Fine Arts	1/19/11	Jane Johnson /7-?-1709 /jhjohn@email.uky.edu	Jane H Johnson
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision[8]
Undergraduate Council	4/8/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

_____

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[8] Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

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Distance Learning Form

This form must accompany <u>every</u> submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

<u>Introduction/Definition</u>: For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, *distance learning* is defined as a formal educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors are not in the same place. Instruction may be synchronous or asynchronous. A distance learning (DL) course may employ correspondence study, or audio, video, or computer technologies.

A number of specific requirements are listed for DL courses. **The *department* proposing the change in delivery method is responsible for ensuring that the requirements below are satisfied at the individual course level.** It is the responsibility of the instructor to have read and understood the university-level assurances regarding an equivalent experience for students utilizing DL (available at http://www.uky.edu/USC/New/forms.htm).

Course Number and Prefix: A-H 106	Date: 10-12-2010
Instructor Name: Jensen	Instructor Email: Robert.Jensen@uky.edu

Check the method below that best reflects how the majority of course of the course content will be delivered.
Internet/Web-based ☒   Interactive Video ☐   Hybrid ☐

	Curriculum and Instruction
1.	How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?
	This course is part of the new General Education curriculum. The online material represents lectures that replace in-class lectures. Students, however, will meet in small breakout sessions where they will have the material presented in the on-line lectures reinforced, while developing various academic skills. Students will have opportunities to interact with instructors at a higher degree than earlier in-class iterations offered. The syllabus was revised according to the new Gen Ed curriculum and the course will conform to the Distance Learning considerations by providing an educational experience equivalent to an entirely in-class version of A-H 106.
2.	How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.
	Students read the same textbook (which I authored) as classroom-based students. They view on-line versions of lectures I have given in earlier classroom versions of the course. They will be tested in the recitation section on this material to ensure that they have actually viewed and understood the on-line presentations. In all other ways (assignments, exercises, assessment of learning outcomes) students participating in the hybrid version of A-H 106 will have an identical experience as those in the fully classroom-based version of the course.
3.	How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.
	While essay and assignment permissions will be conducted through Blackboard, breakout section leaders will be fully responsible for grading these assignments as part of their course duties. They will also be required to proctor in-class examinations given at a pre-arranged time and location.
4.	Will offering this course via DL result in at least 25% or at least 50%* (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

Abbreviations: TASC = Teaching and Academic Support Center   DL = distance learning   DLP = Distance Learning Programs
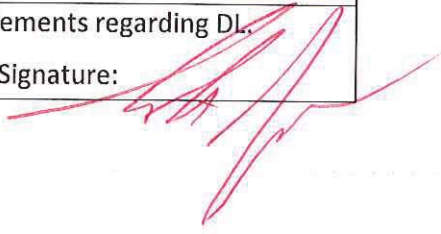
Distance Learning Form

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	No If yes, which percentage, and which program(s)? *As a general rule, if approval of a course for DL delivery results in 50% or more of a program being delivered through DL, the effective date of the course's DL delivery will be six months from the date of approval.
5.	How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting? The breakout section instructor will hold office hours and otherwise supervise student learning, giving students the opportunity to have more close interactions with the supervising faculty than would otherwise be the case
	Library and Learning Resources
6.	How do course requirements ensure that students make appropriate use of learning resources? Students cannot successfully complete the course without reviewing the lectures, since the content presented there is original to this course. Students in the hybrid online course will have to do the same kinds of assignments and exams that demand the same learning resources as students in a fully classroom-based course.
7.	Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program. Students can use their personal computers to access course materials on Blackboard or they can use campus computer labs.
	Student Services
8.	How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Teaching and Academic Support Center (http://www.uky.edu/TASC/index.php) and the Information Technology Customer Service Center (http://www.uky.edu/UKIT/)? Such support references will be placed in the course syllabus.
9.	Will the course be delivered via services available through the Teaching and Academic Support Center? Yes ☒ No ☐ If no, explain how students enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

Abbreviations: TASC = Teaching and Academic Support Center   DL = distance learning   DLP = Distance Learning Programs

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Distance Learning Form

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10.	Does the syllabus contain all the required components, below? ☒ Yes

    ☐ Instructor's *virtual* office hours, if any.

    ☐ The technological requirements for the course.

    ☐ Contact information for TASC (http://www.uky.edu/TASC/; 859-257-8272) and Information Technology Customer Service Center (http://www.uky.edu/UKIT/; 859-257-1300).

    ☐ Procedure for resolving technical complaints.

    ☐ Preferred method for reaching instructor, e.g. email, phone, text message.

    ☐ Maximum timeframe for responding to student communications.

    ☐ Language pertaining academic accommodations:

        ○ "If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director at 859-257-2754 or jkarnes@email.uky.edu."

    ☐ Information on Distance Learning Library Services (http://www.uky.edu/Libraries/DLLS)

        ○ Carla Cantagallo, DL Librarian

        ○ Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6)

        ○ Email: dllservice@email.uky.edu

        ○ DL Interlibrary Loan Service: http://www.uky.edu/Libraries/libpage.php?lweb_id=253&llib_id=16

11.	I, the instructor of record, have read and understood all of the university-level statements regarding DL.
	Instructor Name: Robert Jensen Instructor Signature:

Abbreviations: TASC = Teaching and Academic Support Center   DL = distance learning   DLP = Distance Learning Programs

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A-H 106-001   Renaissance through Modern Art
Eight-week summer session 2011 (June 9 – August 4)

Partial distance learning course via Blackboard with classroom meetings Tuesdays & Thursdays, 6:00 – 7:00pm, room 208 Fine Arts Building

Kate Wheeler
> Office: 107 Fine Arts Building
> Office Hours: Tuesday & Thursday, 5:30 – 6:00pm, and directly after class; also available by appointment
> E-mail: wheeler@uky.edu
> Telephone: 257 – 9380
> Mailbox: 207 Fine Arts Building (mailbox *beneath* my name)
>
> **Outside of the classroom, the best way to reach me is by email, which I check daily.**
> **The maximum time frame for instructor response to students will always be within 24 hours.**

Dr. Robert Jensen, Associate professor of art history, UK Department of Art
> Online lectures for the course, delivered via Blackboard

Course description: Historical development of Western art and architecture from the fourteenth century through the present.

- This is a pilot course being taught as a partial distance learning course. Students are required to complete a certain portion of the course online, including the viewing of all lectures and the successful completion of online exercises after each lecture, which will allow the student to move ahead to the next section of the course.
- In addition to the distance learning portions of the course, students will meet twice weekly in the classroom for discussion sections designed to reinforce and build upon the material learned in the lectures, and more importantly to develop the skills outlined below under "Learning Outcomes."
- All exams for this course will be administered in the classroom.
- Please see the course schedule on pages 5 – 7 of this syllabus for a complete list by date of all course requirements, including lectures, writing assignments, reading assignments, weekly discussion topics/exercises, and exams.

Course goals:
The goals of A-H 106 are to introduce students to Western art history since the end of the middle ages and to make students familiar with some of the methods and terminology of art history. Students should come away with a better understanding of how art functions in Western society, be better equipped to read any kind of image for its potential meanings, and be a more proficient researcher and writer. Although we will be looking at all the visual arts, we will concentrate on painting. In both the course lectures and classroom discussions we will examine how specific works of art functioned in their respective societies, what were involved in their making, and what society invested in them. We will explore such fundamental questions for art history as the problem of style and the differences and similarities between literary narration and the iconic nature of the visual arts. We will also examine such historical phenomena as the rise of the individual creative artist, the birth of modern science and its reverberation in art from the 15th to the 19th century, the growth of a market economy and the subsequent commercialization of art, the emergence of mass culture and the conflict between elite versus popular art, Western contacts with non-Western cultures and the changing paradigms of what is considered "art".

Although the course is structured around famous artists, we will not be concerned with their biographies, but rather with the work they made. We will concentrate on just a few works of art, exploring the variety of aesthetic, political, and historical issues they reflect. We will inevitably be drawn into discussions of European history and culture that helped to produce the works of art we study. Most importantly, this course is intended to develop the practices of seeing and writing about visual culture. Every art history class entails to some degree learning monuments, but we will keep the memorization to a minimum and will emphasize instead conceptual comprehension.

With sufficient effort and practice you will achieve the following

Learning outcomes:
1. Demonstrate the ability to present and critically evaluating competing interpretations through analysis and argument in written and oral forms.
2. Able to distinguish similarities and differences between individual and period styles.
3. Demonstrate the ability to identify the values and presuppositions that underlie the world-views of different cultures and different peoples over time as well as one's own culture.
4. Acquire key concepts and terms basic to the practice of art history.
5. Reinforce basic knowledge regarding Western history, social and cultural life since the end of the medieval period.
6. Develop the ability to communicate descriptions and ideas about works of art through both spoken and written form.
7. Develop critical reading skills, demonstrating the ability to distinguish argument from evidence and primary evidence from secondary evidence.
8. Increase comprehension of all forms of visual information.
9. Improve basic research skills and basic digital technologies related to presenting visual information in an effective manner.

How to achieve the learning outcomes:
Art history courses almost always involve at least a little memorization. One's understanding of art increases the more one knows about the history of art. In survey classes like this, one has to learn a number of highly influential artists and works of art across a large span of human history. The works of art students will need to identify on exams will be found in dated course folders on Course Content folder for each section course shell of Blackboard. On the exams you will need to know the name of the artist or architect, give an approximate title for the work and an approximate date (early 15th c.; late 19th c., mid-17th c., etc.). I will not make this knowledge cumulative—that is, students will need to remember the first third of the course images only for the first mid-term, and so on. It is easier to remember these images if one makes a habit of reviewing the class presentations on a regular basis, rather than trying to absorb all this material the night before the mid-term.

Like any intellectual discipline, art history has its own terminology. Students need to master at least some of this terminology in order to understand the course lectures and readings and to discuss and to write effectively about works of art (not an easy thing to do!). To that end I will be asking students to memorize key terms I will indicate (and discuss) in class, either in slides shown on screen or written on the class blackboard. On the exams students will be asked to write short answers defining a number of these terms from each section of the course.

Another skill one begins to acquire in taking art history classes is how to describe visual images in verbal form. Hence the course writing assignments are designed to give students practice in writing about individual works of art and in comparing one work of art to another. These skills will also be tested on the exam, where I will ask students to write essays comparing and contrasting works of art based both on their visual appearance and the ideas that inform these appearances.

A survey course ought to introduce students not only to the subject of the discipline, but also to some of the practices and practitioners of the discipline. To that end, I am assigning as readings a wide assortment of articles, some by famous art historians, others fairly minor, some simple in their arguments and information, some complex. In general I select readings that explore aspects of works of art discussed in class much more deeply than I can in lecture. Consequently, many of the articles I have assigned are about single works of art. But whatever the subject of these essays, it is important that students read these articles primarily for the arguments and ideas they contain rather than simply for the wealth of information (which can be overwhelming) that they contain. In other words, another invaluable skill students can begin to master in this course is how to distinguish an argument from its supporting evidence. In general, art historians try to explain why works of art look the way they do and why they are significant. To do this they might discuss an artist's biography and/or some combination of the political, social, economic, and religious circumstances within which the art was produced; they might describe the visual appearance of the work of art and the technical means for how that appearance was produced. All these and other forms of analysis offer information to support the various authors' larger claims as to why we should be interested in a particular work of art and why it has significance. Because art history is not a science, no body of evidence, no claim by an art historian, no matter how famous, is necessarily definitive or even true. The greatest art historians have had their views about works of art dismissed by subsequent scholarship. Every argument, however, may lead

us a little closer to understanding the work of art under study. The student's job with these readings is to learn how to discover what the various claims of the authors are. In general, I won't test about the information contained in the readings, but I will ask you to learn about the kinds of arguments they present and to apply those arguments in some form to what we will be discussing in class. While it might be possible to get a passing grade in this course while reading few or none of these assignments, I strongly urge students to do as much of the readings as they can. By doing the readings the course will be a richer experience; students will acquire a deeper understanding of the art they are looking at, the societies that produced them, the terminology of the discipline, and the different strategies art historians use to interpret works of art.

Course materials:
For students who wish to read a comprehensive, well written, and entertaining history of Western art, I recommend Ernst Gombrich's *The Story of Art* (16th edition), especially the later chapters that cover Western art from Masaccio to the present day. Inexpensive, used copies of Gombrich's book may be easily purchased on the Internet. In general, however, art history survey textbooks are expensive and contain a lot of undigested and fairly indigestible information that doesn't explain much about the art one is studying. This course can dispense with these texts because all the images that one would find in a textbook can now be made available through Blackboard. Similarly, all course readings are available as PDF files on the Assignment page of the Blackboard course section shell. Assigned readings for each section of the course preceding an exam will be posted for the entirety of the section period, and will be taken down and replaced with the readings for the next section following the exam.

It is essential that at the very beginning of the semester students familiarize themselves with the Blackboard website. Images, readings, announcements, and assignments will all be posted on Blackboard; submission of the three course writing assignments will also be posted to Blackboard. Students may also review course performance on the grade page of Blackboard.

Course requirements:
- Students are required to view the online lectures according to the course schedule listed on pages 5 – 7 of this syllabus.
- After each lecture students are required to complete a multiple-choice quiz to be completed online (in Blackboard) to test knowledge and understanding of the online lectures. Quizzes must be completed before students can move ahead in the course. The total score of all quizzes at the end of the semester will count toward 20% of the final grade.
- There will be two mid-term examinations and a final exam, each worth 10% toward the final grade (for a total of 30%).
- There will be three writing assignments which will increase in percentage (and importance) as the semester progresses. The first is worth 5% toward your final grade, the second worth 10%, and the third worth 15% (for a total of 30%).
- The remaining 20% of your final grade will be based on the student's attendance, participation and performance in the twice-weekly classroom discussion sections.

Each exam and writing assignment will be graded numerically on a scale of 100 with 90-100=A; 80-89=B; 70-79=C; 60-69=D. Below 60=E.

Note: in order to pass this course, you must complete every exercise, exam and writing assignment. Failure to do so will count as an "E" regardless of your grade average.

Overall, this class does not use an inflexible grading system, which means that when determining the final course grade, instructors will consider a student's performance on exams and essays over the entire semester as well as their contributions to the breakout sessions. Instructors will reward improvement, but will also penalize students if there are significant drops in performance over the course of the semester.

Exam Schedule: first exam: June 28
                                        second exam: July 19
                                        final exam: August 4

Writing Assignment Schedule: first paper: June 23
                                        second paper: July 14
                                        third paper: July 28

Technical requirements, possible issues, and procedures:
- Students must have consistent access to a high-speed internet connection to be able to view course lectures on a weekly basis.
- Students must have consistent access to a computer that can support the use of Blackboard. **http://wiki.uky.edu/blackboard/Wiki%20Pages/FAQs.aspx**
- Students will be required to submit assigned papers electronically (via Blackboard) as either a Microsoft Word document or a PDF file.
- For any technical issues that might arise, students should inform the instructor as soon as possible (via email or in class). For any issues that cannot be addressed by student or instructor, please contact the UK Information Technology Customer Service Center at either http://www.uky.edu/UKIT/ or (859) 218-HELP.
- Additional Resources for resolving technical complaints:

  ➢ Check Your Computer ... a quick test to see what browser version you are using, whether or not you have Java and JavaScript enabled, your version of Flash player, and several other items
    http://wiki.uky.edu/blackboard/Wiki%20Pages/Browser%20Eye%20Chart.aspx
  ➢ Blackboard System Requirements ... Operating System and Browser requirements for Blackboard
  ➢ http://wiki.uky.edu/blackboard/Wiki%20Pages/FAQs.aspx
  ➢ Blackboard Hardware and Software ... detailed specs on what hardware and software is required for Blackboard
  ➢ http://wiki.uky.edu/blackboard/Wiki%20Pages/Bb9%20Hardware%20and%20Software%20Requirements.aspx
  ➢ Blackboard Known Issues and Problems ... check here to review current Blackboard issues that are being worked on.
  ➢ http://wiki.uky.edu/blackboard/Wiki%20Pages/Known%20Issues%20and%20Problems.aspx
  ➢ Speed Test ... use this site to check what download speed you are getting. For videos to play, you need at least a 1 Mbps download speed. If higher, you will have less possibility of the videos having to stop and wait for more of the video to download.
    http://speakeasy.net/speedtest/

- All course readings will be made available to students via the course shell in Blackboard. For more information on Distance Learning Library Services see the following:
  http://www.uky.edu/Libraries/lib.php?lib_id=16
  Carla Cantagallo
  Distance Learning Library Service
  2-2 William T. Young Library
  Lexington, KY 40506-0456
  (859) 257-0500 ext. 2171
  dllservice@email.uky.edu

Classroom behavior
Laptops are permitted for the purpose of note taking on non-exam lecture days. Students may also bring voice recorders to class. No other electronic device may be used during class lectures. Students found using their laptops for non-course related activities (email, Facebook, etc.) will be asked to leave the class and will lose their laptop privileges. I have little tolerance for late arrivals because they are so disruptive for other students. If persistent lateness occurs, I will not allow the late-arriving student into the classroom. Please avoid disruptive behavior during class, including talking, reading the newspaper, or sleeping. I will ask students to leave class if I observe any of these activities.

This course follows University rules in regard to academic integrity, including cheating on exams and plagiarism on paper assignments.

Academic accommodations due to disability
If you have a documented disability that requires academic accommodations, please see me as soon as possible, preferably on the first day of class. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Attendance, makeup exams and submission of late papers.
Attendance will be taken in every classroom meeting during the eight-week session. Please remember that 20% of your final grade is dependent upon your attendance and participation in every class meeting. Much of the material essential for the successful completion of this course will only be found in the lectures, so it is essential that you keep up with the weekly online portion of the course in order to do well in the classroom discussion sections.

The only acceptable excuse for missing the discussion sections will be a doctor's note or a death in one's immediate

family (documented by an obituary). Family illnesses, unless life threatening (with evidence provided), are not excused absences. A single unexcused absence from the recitations will count a full grade off on a student's final course grade. If one knows in advance that one cannot attend a recitation for a valid reason, such as participation in sports competitions or family emergencies please arrange with me as soon as you are able about how (if possible) ot make up the missed work.

It is never a good idea to miss class, regardless of the subject. But art history courses especially require attendance, because information and images will be presented and discussed in class that are not otherwise available. New material will appear in every class and much of what I am interested in talking about will not be found in the readings nor will be easily found elsewhere.   In addition, since we are in an eight-week course, we will be moving very quickly through the course material. Missing even a single class or deadline will quickly put you behind schedule and make it difficult to keep up with the rest of the class.

I want you to do well in this class, to learn as much as you are able. This means coming to class. If you are still having difficulties, it is essential that you speak to me as soon as possible, before the issues become insurmountable. I am available for meetings on any class day (before or after class) and am also willing to converse by email, which I read and answer daily.

If you should miss an exam for any reason, it is your responsibility to arrange to take a makeup exam as soon as possible after the original exam date. Remember that in order to pass this class all papers must be submitted and all exams taken. If you miss a paper due date, you still must submit the assignment and depending on circumstances you may or may not be penalized for the late submission.

Course Schedule

- Students are required to watch the lectures (posted in Blackboard) according to following weekly schedule (on average four lectures per week).
- Students are required to complete online quizzes (in Blackboard) after each lecture, according to the following weekly schedule, before being allowed to move ahead to the next section of course material.
- The schedule below includes reading assignments for each week, topics and assignments for each of the twice-weekly discussion sections, all writing assignment due dates and exam dates.

Unit One: The Renaissance

June 9 – 10
Lecture 1 – What is art for?
Lecture 2 – The Mirror Model of Art
Reading:
- Erwin Panofsky, "Painting in Italy and the Lowlands during the Fifteenth Century (excerpts)," in *Readings in Art History*, ed. Harold Spencer (New York: Charles Scribner's Sons, 1976): 9-16

    Thursday 6/9: course overview, syllabus, introduction to Blackboard

June 13 – 17
Lectures 3 and 4 – The Stage Model (#1 and #2): Linear Perspective & Monumental Wall Painting
Lecture 5 – The Rise of Secular Art
Lecture 6 – Portraits (#1)

Readings:
- John Sewell, "The Early Renaissance," in *A History of Western Art* (New York: Holt, Reinhart and Winston, 1961): 475-87.
- Sewell, "Masaccio," and "Brunelleschi," in *A History of Western Art*, pp. 505-17

    Tuesday 6/14: introduction to visual analysis
    Thursday 6/16: linear perspective exercise; discussion regarding Northern vs. Italian Renaissance;
      Assign first paper

June 20 – June 28
Lecture 7 – Portraits (#2)
Lecture 8 – Mythological Imagery
Lecture 9 – The Cathedral and the Book

Read for this week:
- Robert Jensen, "On portraits"
- Robert Jensen, "On mythological imagery"
- Rona Goffen, "Sex, Space, and Social History in Titian's *Venus of Urbino*," in *Titian's Venus of Urbino*, ed. Rona Goffen (Cambridge: Cambridge University Press, 1997): 63-90.

Tuesday, 6/21: discussion regarding portraits
Thursday: 6/23: **FIRST PAPER DUE**; discussion of Venus of Urbino and The School of Athens; audience and
Secularization; exam practice

Tuesday, 6/28: FIRST EXAM (in class)

Unit Two: Inventing the Modern World

June 29 – July 1
Lecture 10 – Art and Science
Lecture 11 – The Art of Persuasion

Thursday, 6/30: Read for discussion today, Richard Leppert, "Body Examination: Scalpel and Brush";
"Still(ed) Life, Beauty, and Regimes of Power"; and "Death as Object," in *Art & the Committed Eye*
(Boulder, Co.: Westview Press, 1996): 41-55 and 115-32.

July 4 – July 8
Lecture 12 – Still Life
Lectures 13 and 14 – Landscape
Lecture 15 – Genre Scenes

Read for this week
- Robert Jensen, "On still lifes"
- Robert Jensen, "On landscapes."

Tuesday, 7/5: group exercise regarding essay construction
Thursday, 7/7: Read for discussion today, two articles for the second paper assignment:
Eric Jan Sluijter, "Conventions of a Seductive Theme" and Svetlana Alpers, "Not Bathsheba: The
Painter and the Model" in *Rembrandt's Bathsheba reading King David's letter*, ed. Ann Jensen
Adams (Cambridge: Cambridge University Press, 1998): 48-99 and 148-59.

Please note: July 7th marks midterm of the semester – hand out midterm grades this week

July 11 – July 19
Lecture 16 – Imagining History
Lecture 17 – The Photographic Revolution
Lecture 18 – Manet and Impressionism
Lecture 19 – The Limits of Realism

Readings:

- Robert Jensen, "On genre scenes"
- Robert Jensen, "Imagining history"

Add reading here re: 19th century? Impressionism/Modernism?

Tuesday, 7/12: Enlightenment exercise, genre painting, Rococo vs. Enlightenment imagery?
                        Or propaganda lesson, history painting?
Thursday, 7/14: **second paper due**; discussion on art as language (rather than imitation of reality); role of
                        photography in changing the goal of the artist

Tuesday, 7/19: SECOND EXAM (in class)

Unit Three: The Modern World

July 20 - July 22
Lecture 20 – The Challenge of Modernity
Lecture 21 – Cubism and the Rise of Abstraction

Readings:
- Robert Jensen, "On abstract (non-objective) art"
- John Berger, "The Moment of Cubism," from *The Moment of Cubism and Other Essays* (New York: Pantheon, 1969).

Thursday, 7/21: topic?

July 25 – July 29
Lecture 22 – The Modes of Abstract Art
Lectures 23 and 24 – Abstraction and Collage
Lecture 25 – High definition and new media art

Readings:
- Robert Jensen, "On collage"
- David Galenson, "You Cannot Be Serious: The Conceptual Innovator as Trickster," *NBER Working Paper Series*, no. 12599 (October 2006).
- David Galenson, "Conceptual Revolutions in 20th-Century Art"

Tuesday, 7/26: read for today: Galenson, Rise and Fall of Abstract art – be prepared to discuss the author's
                        claims and the evidence supporting his argument
Thursday, 7/28: third paper due? Or move to 8/2? discussion – modes of abstraction?

August 1 – 3
Lecture 26 – Identity and New Trends in Art Practices
Lecture 27 – Global Art and Cultural Tourism

Tuesday, 8/2: visual analysis practice, the language of abstraction, preparation for final exam
Thursday, 8/4: FINAL EXAM (in class)

From:	Burnell, Joni M
Sent:	Wednesday, May 11, 2011 8:58 AM
To:	Wheeler, Kathleen S
Cc:	Jensen, Robert; Brothers, Sheila C
Subject:	RE: ATTACHMENT Proposed Course Change for A-H 106 DL

Professor Wheeler,

Thank you for making those detailed changes. I will incorporate the revised syllabus into the proposal.

Your help is much appreciated.

Joni Burnell
Office of the Senate Council
joni.burnell@uky.edu

-----Original Message-----
From: Wheeler, Kathleen S
Sent: Wednesday, May 11, 2011 7:46 AM
To: Burnell, Joni M; Brothers, Sheila C
Cc: Jensen, Robert
Subject: RE: ATTACHMENT Proposed Course Change for A-H 106 DL

Dear Joni and Sheila (and copying Rob Jensen),

Rob Jensen forwarded to me your requests for syllabus changes regarding the A-H 106 partial DL course. I've made the following changes to the (attached) syllabus, according to your requests:

1.   Virtual office hours (If any): Since the course is a partial DL course and students are required to meet in the classroom twice per week, I am holding regular, in-person office hours only (stated on page 1 of the syllabus), and am available always via email.

2.   The procedure for resolving technical complaints. I changed the section of the syllabus on page 4 to now read "Technical requirements, possible issues, and procedures" and have included more detailed information beyond just Help Desk contact info, including resource information for resolving technical complaints taken straight from the DL web site.

3.   The maximum timeframe for responding to student communications. I have added a statement on page 1 of the syllabus, in the instructor contact info section, top of the page.

4.   The information on Distance Learning Library Services. This information also added to top of page 4 of the syllabus (and also taken directly from the DL web site).

Thanks for the information, and I hope this helps. I will make a point to check email regularly (and often) today in case any of this is not sufficient. Please let me know asap if you think there is anything else I need to provide or tweak for you. Or, if easier, please feel free to reach me on my cell phone any time at (859) 312-3417.

Thanks,
Kate

Kate Wheeler, Art History
University of Kentucky
Department of Art
107 Fine Arts Building
Lexington, KY 40506-0022
_____

From: Jensen, Robert
Sent: Tuesday, May 10, 2011 11:35 AM
To: Wheeler, Kathleen S
Subject: FW: ATTACHMENT Proposed Course Change for A-H 106 DL

Kate,
This is what has apparently held up our course. Could you make these changes to the syllabus
and then return it to the Senate Council?
Thanks,
Rob

Robert Jensen
Associate professor of art history
Art Department
207 Fine Arts Bldg.
University of Kentucky
Lexington, KY 40506-0022
859-257-2336

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From: Burnell, Joni M
Sent: Tuesday, May 10, 2011 9:42 AM
To: Jensen, Robert
Cc: Brothers, Sheila C
Subject: ATTACHMENT Proposed Course Change for A-H 106 DL

I meant to include the proposal attachment. Here it is.

Thank you,

Joni Burnell
Office of the Senate Council
joni.burnell@uky.edu

From: Burnell, Joni M
Sent: Tuesday, May 10, 2011 9:27 AM
To: Jensen, Robert
Cc: Brothers, Sheila C
Subject: Proposed Course Change for A-H 106 DL

Good morning Dr. Jensen,

I am writing regarding the proposed course change for A-H 106.

In reviewing this course we noticed there are some required components on the distance
learning form that do not appear to be addressed in the syllabus.

1.   Virtual office hours (If any)

2.   The procedure for resolving technical complaints.

3.   The maximum timeframe for responding to student communications.

4.   The information on Distance Learning Library Services.

Please incorporate this information into the syllabus and resubmit.

Thank you for your assistance, and have a great day.

Joni Burnell
Office of the Senate Council
joni.burnell@uky.edu