

Revised Course Proposal

Intellectual Inquiry in the Humanities

A-H 106 Renaissance to Modern Art

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## **Proposal overview**

Art History is proposing to take an existing course under the current USP, A-H 106 Renaissance to Modern Art, and to revise it to meet the new curricular requirements for Intellectual Inquiry in the Humanities.

**What is the same about A-H 106:** The course description remains the same as the current course, as does much of the general content of the course. My syllabus is specific to how I teach this material, but in the future other art history instructors could use their own syllabi, with the important caveat that they would have to use assignments that attempt to achieve the same goals as those proposed here and that the breakout sessions will be used much as I propose to do so here.

**What is new about A-H 106:** The principal difference between this course as I last taught it (in spring 2009) and the new course is the addition of weekly breakout sessions, limited to twenty students each, taught by teaching assistants. We expect the course in its first iteration to have 120 students with three teaching assistants conducting two sessions each week. This new format gives us the opportunity to engage students more directly with the course material and, in the process, to accomplish the goals of the new curricular requirements for intellectual inquiry in the humanities. The important changes to the current syllabus concern the nature of the assignments, how assessment will be used, and the lesson plans for the breakout sessions. Although student work in the breakout sessions will constitute only 15% of the final course grade, student performance in the sessions should affect significantly their overall performance in the course.

### **This document contains the following:**

1. Course syllabus, which also gives detailed information about course readings and how students will access textual and visual materials.
2. Four writing assignments
3. Seven sample lesson plans for the instructors of the breakout sessions

**Please note: Assessment strategies are built into the writing assignments and the sample lesson plans and I refer the reader to these documents.**

### **Learning outcomes and the revised A-H 106:**

Below I take each of the new curricular learning outcomes and show how the revised A-H 106 attempts to achieve these goals:

1. Demonstrate the ability to present and critically evaluating competing interpretations through analysis and argumentation in writing and orally.

I have included a substantial writing assignment [see paper assignment #3] that asks students to evaluate two competing interpretations of the same work of art. Once the assignment is completed the comparison may be made again in the breakout sessions for general student discussion. This assignment builds on analytical habits developed from the beginning of the semester, in which students are prepared to analyze competing views of the meaning and purpose of various works of art. Students will have to sort through differences in argument and in evidence and based on their reading decide for themselves which interpretation of the painting they find most effective and to defend their choice. In subsequent presentations of this class many other individual works of art with competing interpretations may be readily substituted for the Rembrandt/Drost examples.

2. Demonstrate the ability to distinguish different artistic schools and periods according to the varying approaches and viewpoints characterized therein.

Art history is a comparative discipline, in which not only styles, but different social purposes, meanings, and contexts are compared. Students will be encouraged in both the class lectures and breakout sessions to compare and contrast closely related works of art (yet typically reflecting different cultures or periods). Class exams contain essay assignments wherein students apply habits learned in class discussions to evaluating key comparisons. Finally, students are asked to write an essay that compares two works of art [see paper assignment #2].

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. Students will analyze and interpret works of art.

Once again, the process of identifying the values and presuppositions that underlie the art of different cultures (as well as our current perspectives) is a bread and butter subject, even at the entry level, for art history. Class lectures and breakout session discussions explore how works of art reflect not only the artists but also the cultures that produced them. Students are expected over the course of the semester to become proficient in analyzing in both written and verbal form works of art and to define and interpret their significance.

While the lectures are organized more or less as a chronological survey of Western art, each moment in the survey emphasizes particular topics. The purpose is to allow a subject such as the representation of female nudes in 16<sup>th</sup>-century Venetian painting to be immediately and easily connected with contemporary gender studies, with the techniques of advertising, etc. Different faculty would discover different topics they would emphasize, but the basic idea would remain a balance between historical survey and an approach that actively connects the past with the contemporary world. As I teach it, a significant part of the course also concerns the contemporary art world (about one third of the course deals with modern art and society).

4. Demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations and in classroom discussions.

One of the basic forms of literacy in art history is a foundational knowledge of the major monuments of the period under discussion. This course emphasizes basic memorization of works of art and the acquisition of the critical vocabulary necessary in order to discuss them. Students are tested on their proficiency and are expected to bring this knowledge to bear in class and breakout session discussions. The breakout sessions will spend a significant amount of time over the course of the semester reviewing images and terms to maximize student mastery of this basic material.

More importantly, in this and similar introductory classes in art history, students learn how to look and then how to describe what they see. Mastery of basic terminology is essential to this process, just as repeated class discussions help students to develop their perception of images. These interpretative skills are of lifelong significance, giving students the tools to analyze the multiplicity of visual information encountered in everyday life.

5. Demonstrate the ability to conduct a sustained piece of analysis of a work of art that makes use of logical argument, coherent theses, and evidence of the discipline, with use of library sources when applicable. The student's analysis should demonstrate appropriate information literacy in a particular discipline of the humanities, which, depending on the nature of the assignment might include

- + Posing questions that shapes an inquiry and identify sources necessary for this purpose
- + Getting and checking facts
- + Getting overviews, opposing views, background information, context
- + Recognizing and finding primary sources and distinguish primary from secondary sources
- + Identifying scholarly publications, locating them, and citing them
- + Assessing the value of sources

I hesitated to write a significant research paper into the curriculum because the art history program currently has not asked students at this level to engage in this kind of research project and because it requires, I believe, a substantially greater commitment on the part of the session instructors to lead students through the process of developing a research project and carrying it out. However, it would be simple enough to revise this assignment along these lines if the Intellectual Inquiry in the Humanities committee believes it to be necessary.

Currently, in paper assignment #1 students are introduced to a basic research task. They are given an artist to research and asked to write something interesting about the artist or a specific work by the artist, drawing upon their research. They are also expected to demonstrate a basic mastery of the Chicago Style of notes and bibliography. Finally they are expected to be able to distinguish between primary

and secondary evidence. One can easily assess student mastery of these skills in subsequent essay assignments.

Paper assignment #4 similarly requires in a somewhat more expanded format to research an artist's work in relation to a specific problem, set out in one of the course readings. In the current structure of the course, the fourth assignment is not appreciably longer than the other three, but if it is important to the spirit of the new curriculum that students must carry out a substantial capstone research effort then the requirements for this fourth assignment could be expanded, to make sure that students are expected to carry out all six of the action items spelled out in Learning Outcome #5. Finally, I would note that the writing assignments all have attached to them the criteria the grader will use when evaluating the essays. In addition to helping to standardize the grading process across multiple readers, the criteria also produces numerical scores that can be used in assessing overall student acquisition of the learning goals.

The seven lesson plans that conclude this document represent work in progress. If the course is approved I plan to work with one or more of the potential session instructors to refine and complete the lesson plans. As of now, I have organized the breakout sessions in such a way that while they address topics and issues discussed each week in class lectures, they are also designed specifically to help students acquire the abilities laid out in the learning outcomes, and in particular to assist students in effectively taking the course examinations and in effectively completing the paper assignments.

Each lesson plan lists what student competencies and requirements are, what the session's objectives are, how the material could be taught, and some of the ways in which student learning might be assessed from week to week. Since the lessons vary substantially in content and goals from week to week, I will simply refer the reader to the plans enclosed in this packet.

## Course Syllabus

### A-H 106 Renaissance to Modern Art

Instructor: Dr. Robert Jensen, 203 Fine Arts Bldg.; [Robert.Jensen@uky.edu](mailto:Robert.Jensen@uky.edu)

Lectures meet Mondays and Wednesdays 11:00-12:00

Sections meet Wednesdays afternoons; at various times on Thursdays; and at various times on Fridays

Teaching Assistants: Names and contact information to follow.

Contact information for teaching assistants, time and location of students' breakout sections and other important information will be on posted on Blackboard.

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

#### 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, I will concentrate on painting. During course lectures and 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. I 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 I 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 argumentation in writing and orally.
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, if one does not know already, 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 the ARTstor website (see below). Typically, I ask students to remember from each lecture about four to ten images. 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 15<sup>th</sup> c.; late 19<sup>th</sup> c., mid-17<sup>th</sup> 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 visiting the ARTstor website on a regular basis and reviewing the important works shown in class that day or week, 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 mid-term examinations, 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 well written, entertaining history of Western art, I recommend Ernst Gombrich's *The Story of Art* (16<sup>th</sup> 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 are now available on the net website [www.ARTstor.org](http://www.ARTstor.org). All course readings are available on the UK Library E-reserve listings to be read online or downloaded. 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 on E-reserve with the readings for the next section. I have also placed multiple copies of the readings on compact discs that may be checked out of the Lucille Little Fine Arts Library and copied onto a personal flash drive or compact disc using one of the computers in the library.

It is essential that at the very beginning of the semester all students log on the *ARTstor* website (you create your own password) and then login for the AH106 shared folder (password **Spring2010**). Instructions for logging on to ARTstor are to be found on the front page of the ARTstor website (at the top of the log-in page there is a pull-down menu entitled "Using ARTstor"). See instructional handouts for useful information. I recommend initially logging on to ARTstor from a campus computer. (If you live off-campus and want to access ARTstor and the UK eReserves from your home computer you will have to use the UK Proxy Server. Instructions on using the Proxy Server are to be found on UK library website. Under services for Faculty, Staff, Grad Students, look for the Quicklink to "Connect from off-campus." There you will find the necessary information about using the Proxy Server.) Once you have successfully registered with ARTstor (created your own email log-in and password), log-on. The opening page has a menu along the top. Under the "Find" pull-down menu, click on "Unlock password-protected folder". Type your email address and the folder password: **Spring2010**. When you have successfully logged on, your email address appears in my *ArtStor* account. I will ask any student who has not logged on to the ARTstor site by January 22 to drop the course.

To access the course readings from the E-reserve listings go to the InfoKat webpage of the UK Libraries and click on the Course Reserve Search button; pull down under the Instructor menu my name and click on it; click on the course title AH106.002; when asked for username and password type **ah106002** and

**Jensen2010**. U.K. librarians and the teaching assistants are also available to help access the sites.

### Course requirements:

There will be two mid-term examinations, a final, and four assignments as well as a number of exercises. The exams, including the final exam, each will be worth 15% of the course grade for a total of 45% of the final course grade. The exams will be graded numerically on a scale of 100 and then curved according to the overall performance of the class, with a final letter grade attached to each exam. The four writing assignments each count for 10% of the course grade, for a total of 40%. Each assignment will be graded according to four or five components, which will be clearly articulated on each assignment prompt sheet. Each section will be scored on a scale from 4 (A) to 0 (E). The average of each component score will be the final score for the assignment. So, when there are five components the scale will be 3.2-4=A; 2.2-3=B; 1.2-2=C; .8-1=D; below .8=E. When there are four components the scale will be 3.25-4=A; 2.25-3= B; 1.50-2=C; 1-1.5=D; below 1=E. A letter grade will be recorded for each assignment. The remaining 15% of the course grade will be determined by student performance in the breakout sessions, based on participation in classroom discussions, assignments, and attendance. Session instructors will evaluate student performance in their



respective sections and will give students a single letter grade for the total performance of the student in the breakout session. Overall, I do not use an inflexible grading system, which means that when determining the final course grade, I will consider a student's performance over the whole semester and how they performed in the breakout sessions. I will reward improvement, but I will also penalize for a significant drop in performance over the course of the semester. **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.**

Exam Schedule:    1st Mid-Term: February 15  
                      2nd Mid-Term: March 29  
                      Final Exam: to be posted

Writing Assignment Schedule (tentative):    1<sup>st</sup> assignment: February 8  
  2<sup>nd</sup> assignment: March 1  
  3<sup>rd</sup> assignment: April 5  
  4<sup>th</sup> assignment: April 19

### **Course policies:**

#### **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 to the other students. If persistent lateness occurs, I will have the teaching assistants take the names of the late arrivals and I will count them as absent that day. 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 after class or during scheduled office hours. 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, 7-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

#### **Attendance, makeup exams and submission of late papers.**

More than three unexcused absences from lectures and sections (any combination of the two) will result in the lowering of the final grade by a full letter grade. Please arranged planned absences, such as participation in sports competitions or family emergencies in advance of missing a class. I am fairly lenient about giving out excuses in advance of lectures and sections as long as I am given a reasonable explanation. After a missed class, however, I will only accept a formal medical excuse. I will keep an attendance roster in the classroom and students must check off their names before or after class each day. 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 (including sections) and much of what I am interested in talking about will not be found in the readings or is easily accessible elsewhere. 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 either to me or to one of my teaching assistants after class or at his or her office hours or by appointment. I am also very 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 Outline

### The Renaissance

Recommended reading for this section, Michael Baxandall, "The Period Eye," in *Painting and Experience in Fifteenth-Century Italy* (Oxford: Oxford University Press, 1972).

**(1) January 13 What Is Art For?**

**(2-3) January 18-20 Mirrors and Representation**

Read for this week: 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; John Sewell, "The Early Renaissance," in *A History of Western Art* (New York: Holt, Reinhart and Winston, 1961): 475-87; and Svetlana Alpers, "Interpretation without Representation, or, the Viewing of Las Meninas," *Representations*, no. 1 (February 1983): 30-42.

**(4-5) January 25-27 The Stage: Linear Perspective and Monumental Wall Painting**

Read for this week: read Sewell, "Masaccio," and "Brunelleschi," in *A History of Western Art*, pp. 505-17; Albert Elsen, "Michelangelo," in *Purposes of Art* (New York: Holt, Reinhart, Winston, 1967): 146-65 and Jill Burke, "Florentine art and the public good," in *Viewing Renaissance Art*, eds. Kim M. Woods et al. (London and New Haven: Yale University Press, 2007): 59-90.

**(6) February 1 Portraits I**

Read for today: Ernst Gombrich, "The Mask and the Face," in *The Image and the Eye* (Ithaca: Cornell University Press, 1982): 105-36; also read Francis Ames-Lewis, "Self-Portraiture," in *The Intellectual Life of the Early Renaissance Artist* (New Haven and London: Yale University Press, 2000): 206-43.

**(7) February 3 Portraits II**

**(8) February 8 Mythological Pictures 1<sup>st</sup> writing assignment due.**

Read for today: Lilia Zirpolo, "Botticelli's *Primavera*: A Lesson for the Bride," in *The Expanding Discourse*, eds. Norma Broude and Mary D. Garrard (New York: HarperCollins, 1992): 101-09 and 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.

**(9) February 10 Religion and Humanism**

Read for today: Marcia Hall, "Introduction (excerpts)," in *Raphael's School of Athens*, ed. Marcia Hall (Cambridge: Cambridge University Press, 1997): 1-21.

**February 15 First mid-term examination**

## **Inventing the Modern World**

### **(10) February 17 The Cathedral and the Book**

Read for today: William Ivins, "The Road Block Broken: The Fifteenth Century," in *Prints and Visual Communication* (Cambridge: Cambridge University Press, 1953): 21-50.

### **(11) February 22 Art and Science**

Read for today: Richard Leppert, "Body Examination: Scalpel and Brush" in *Art & the Committed Eye* (Boulder, Co.: Westview Press, 1996): 115-32.

### **(12) February 24 Still Lifes**

Read for today: Richard Leppert, "Still(ed) Life, Beauty, and Regimes of Power," and "Death as Object," in *Art & the Committed Eye* (Boulder, Co.: Westview Press, 1996): 41-55.

### **(13) March 1 Landscapes 2<sup>nd</sup> writing assignment due.**

### **(14) March 3 Inventing the Self**

Read for today: Eric Jan Sluifjter, "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.

### **(15) March 8 Genre Painting**

Read for today: Thomas Jefferson, "The Declaration of Independence" and Peter Gay, "The Spirit of the Age," from *The Enlightenment-An Interpretation*, vol. II, *The Science of Freedom* (New York and London: W. W. Norton and Co., 1969): 24-55.

### **(16) March 10 Revolution and Reaction**

Read for today: William Vaughan, "Terror and the Tabula Rasa," from *David's Death of Marat*, ed. William Vaughan and Helen Weston (Cambridge: Cambridge University Press, 2000) and Stephen Eisenman, "The Tensions of Enlightenment: Goya," in *Nineteenth Century Art*, ed. Stephen Eisenman (London: Thames & Hudson, 2002).

### **March 15-19 Spring Break**

### **(17) March 22 The Photographic Revolution**

Read for today: Joel Snyder and Neil Walsh Allen, "Photography, Vision, and Representation," *Critical Inquiry*, vol. 2, no. 1 (Autumn 1975): 143-69.

### **(18) March 24 Manet and Impressionism**

Read for today: Paul Hayes Tucker, "Making Sense of Edouard Manet's *Le Déjeuner sur l'herbe*," in *Manet's Déjeuner sur l'herbe*, ed. Paul Hayes Tucker (Cambridge: Cambridge University Press, 1998): 1-37.

**March 29**                      **Second mid-term examination**

**The Modern World**

**(19) March 31**              **The Limits of Realism**

Read for today: Roger Shattuck, "Claude Monet: Approaching the Abyss," in *The Innocent Eye* (New York: Farrar Straus Giroux, 1984): 221-39.

**(20) April 5**                **Primitivism**                      **3<sup>rd</sup> writing assignment due.**

Read for today: Anna Chave, "New Encounters with *Les Femmes d'Alger*: Gender, Race, and the Origins of Cubism," *The Art Bulletin*, vol. 76, no. 4 (December 1994): 596-611.

**(21) April 7**                **Cubism and Abstract Art**

Read for today: John Berger, "The Moment of Cubism," from *The Moment of Cubism and Other Essays* (New York: Pantheon, 1969).

**(22) April 12**              **Collage**

**(23) April 14**              **Dada and Surrealism**

Read for today: David Galenson, "You Cannot Be Serious: The Conceptual Innovator as Trickster," *NBER Working Paper Series*, no. 12599 (October 2006).

**(24) April 19**              **Abstract Art and Modern Design**              **4<sup>th</sup> writing assignment due.**

Read for today: Charlotte Douglas, "Suprematism: The Sensible Dimension," in *Russian Review*, vol. 34, no. 3 (July 1975): 266-81.

**(25) April 21**              **Abstract Expressionism**

**(26) April 26**              **The Legacy of Andy Warhol**

Read for today: David Galenson, "Conceptual Revolutions in 20<sup>th</sup>-Century Art,"

**(27) April 28**              **Art Today**

**Final Examination: to be announced**

**First Writing/Research Assignment:**

It is important for students to develop their research skills and techniques. This assignment is designed to test two basic components of student skills, basic research and the ability to note sources correctly. Along with this prompt sheet each student receives the name of a different artist. The assignment is to write a 2-3 page essay on that artist or on a single work by that artist. The essay will be accompanied by at least five separate bibliographic references and include at least three notes from that list, placed at the end of the essay as endnotes. The content of the essay may be biographical or critical or feature certain features of the artist's style, subject matter, or career. It is up to you as the student to choose what to write about the artist. However, in writing the essay, students must demonstrate knowledge of when notes are required (so the essay must be written in such a way that at least three notes are necessary) and that the endnotes and bibliography are cited according to the "Guide for Art History Papers" that will also accompany this prompt sheet. **For this assignment no other note or bibliography styles will be accepted.**

Only one Internet website may be included among the five references. **[Important: published articles located via Internet periodical subscriptions, such as *JStor*, do not count as Internet sources.]** The notes and bibliography for such references should be the same as if the student had used its original published version. It does not matter how many books or articles are cited (it could be all books or all articles, for example). What matters is that the notes and bibliography are formatted correctly according to the enclosed "Guide" and that the note citations are appropriate to what is being discussed in the essay. Each essay therefore should have a main body text (double-spaced, 12pt, 1" margins), at least three in-text notes with endnotes following the body of the text, followed by a bibliography containing five citations.

Be forewarned. There are important differences between the note and the bibliography styles. They have subtle punctuation differences that are easy to get wrong or overlook. I care that students learn how to do notes correctly so I will be very critical of sloppy notes and bibliography. Regardless of the quality of the essay, only papers with perfect note and bibliographic formatting will receive an "A".

I expect each essay to contain at least one primary reference, while the remainder of the citations can be secondary source material. I also expect each paper to use its source material effectively (in particular using different sources to support different aspects of the a paper. I also expect each paper to have a clear thesis argument, to be organized in a clear and cohesive manner, and to use evidence effectively in support of the paper's argument.

**The essay is due February 8th.** Please submit your paper electronically to the course folder on Blackboard. Use either Microsoft Word or make a pdf version of your essay. Use only your full name as the title name of your file (do not identify by artist or paper title).

**Students will be evaluated according to the following criteria:**

Papers will be given five separate scores (from 4=A to 0=E). The average of the five scores will be the final paper score.

1<sup>st</sup> area: Quality of source material and clarity of argument

4 = Student's essay properly distinguishes between primary and secondary evidence, uses no more than one web-based source, has a clear thesis statement and uses evidence effectively.

3 = Student's essay distinguishes between primary and secondary evidence, uses no more than one web-based source, has a clear thesis statement and generally uses evidence effectively.

2 = Student's essay distinguishes between primary and secondary evidence, but fails to do one or more of the following: uses no more than one web-based source, has a clear thesis statement, and uses evidence effectively.

1 = Student is unable to distinguish between primary and secondary evidence and fails to do one or more of the following: uses no more than one web-based source, has a clear thesis statement, and uses evidence effectively.

2<sup>nd</sup> area: Bibliography

4 = Bibliography is formatted with only very minor mistakes and uses the same style in every entry.

3 = Bibliography has a few significant mistakes but uses the same style in every entry.

2 = Bibliography has many mistakes, but the style is generally consistent.

1 = Bibliography has many mistakes and no consistency in style.

3<sup>rd</sup> area: Notes

4 = Notes have only very minor mistakes and use the same style for every entry. If there are repeated citations from source, they use correct format (such as *ibid*) as discussed in the paper guide.

3 = Notes have a few significant mistakes but use the same style in every entry and repeat citations, if any, are also reasonably well formatted.

2 = Notes have many mistakes, but the style is generally consistent.

1 = Notes have many mistakes and there is no consistency in style.

4<sup>th</sup> area: How and where citations are used in the text

4 = Clear understanding of what needs a note and what doesn't and place the note number correctly in the text.

3 = Mostly understand what needs a note and what doesn't and place the note number correctly in the text.

2 = Sometimes notes are placed where needed in the text.

1 = Poor understanding of what needs to be and/or noting what doesn't need to be noted.

5<sup>th</sup> area: Overall presentation

4 = Followed instructions well. Text is well written with only minor grammatical and spelling errors.

3 = Followed instructions well. Text has a few grammar and/or spelling issues, sentence fragments, etc.

2 = May not have followed instructions. Text has many grammatical problems, but is at least coherent and somewhat organized (and proofread).

1 = May not have followed instructions. Text has many grammatical problems and is not very coherent or organized (and was clearly not proofread).

**Second Writing/Research Assignment**  
Spring 2010

I want you to write a two to three page (word-processed, 12pt or less, double-spaced) paper comparing John Singleton Copley's *Portrait of Paul Revere*, 1768 with Jacques-Louis David's, *Bonaparte Crossing the Great Saint Bernard Pass*, 1801. These images are posted in my shared folders on ARTstor under the title "Second assignment images." The purpose of this assignment is to learn how to account systematically and carefully for what you are seeing when you look at works of art (or any visual material). **The paper is due Monday, March 1<sup>st</sup> by email to [Robert.Jensen@uky.edu](mailto:Robert.Jensen@uky.edu).** Please submit the paper either in Microsoft Word or as a pdf file.

A paper of this kind should not be a random transcription of your impressions of the painting. Nor is it about compiling a biography of the two artists or of the men depicted. What it should be is a careful description of what actually appears in the two images. The purpose of this assignment is to learn how to write comparative essays about two works of art (a staple of art history classes). The object is to be able to figure out why the works are being compared, how they are similar and, more importantly, how they differ. Since these works have similar subjects and belong to the same genre (portraiture) you will use the visual information and whatever you have learned from course lectures and reading/research to explain their different appearance. What are the different ambitions that inform the two artists' work, the probable different expectations of the paintings' clients (Revere and Napoleon), and therefore the different meanings the two works convey.

To begin, you should look long and carefully at the images, taking notes about the various aspects of the paintings that you observe. Be sure to remember to note down such basic things as: What does the painting depict? What is happening? What is the setting? What kinds of mood or "atmosphere" does each artist create? How are the two paintings similar? In what ways do they differ? At this point, the formal qualities of the painting must be described. You should note such things as how gesture and facial expressions are used to convey the painting's meaning. You should note how space is rendered, how light is used, how the elements of the paintings are organized in relation to each other and in relation to the total image or composition of the works.

You may also consult Wikipedia and/or Grove Art Online for basic information about the four characters involved in this comparison, the two artists and the two clients. I don't want paraphrases or quotations from any source (internet or otherwise). Instead, from the *general* information you've gathered, you can put both works of art into some historical context that might contribute to why they look the way they do. *Any quoting or paraphrasing of secondary sources will be marked down.*

After you've taken notes from your visual observation and your basic research, you will want to put them in some coherent order. Creating an outline of your paper would be useful at this stage. You want to make an argument about the two paintings, stating how both artists use the visual elements of the painting to create certain effects and ideas to the observer. I strongly recommend that when comparing the two paintings you discuss each point you want to make in reference to both pictures, rather than discussing the paintings one after the other. The best essays proceed from a clearly defined argument (thesis statement). References to the two works then illustrate the argument. The result is a forceful and interesting essay. Try to summarize what you think are the basic similarities and differences between the two pictures at the top of your essay and then spend the remainder of the essay elaborating on the points you make at the beginning. The paper might devote separate paragraphs to such issues as composition, setting, medium, gesture, light and modeling of forms, and so on. Each paragraph should serve the larger point of trying to understand how this painting works. Don't be afraid to be wrong. The emphasis here should be on making a well-constructed argument that carefully accounts for what distinguishes the two paintings from each other. A paper this short doesn't really require a conclusion, but you can always summarize what you've learned in comparing the two works.

When you begin writing, be careful about the terms you use in your analysis. Words such as “realism” or “detail” are often loaded with meanings you may or may not intend. Instead of such generalities, be as concrete in the descriptions you make and the vocabulary you use as you can. Try to use some of the terms presented in class that are relevant to your discussion. The more precise you are about what you are describing, the better your essay will be.

There is no single right way to do such an analysis, but for help you may want to consult either Henry Sayre’s *Writing About Art* or Sylvan Barnet’s *A Short Guide to Writing About Art*, various editions of which you will find in the reserve room in the Lucille Little Fine Arts Library.

*Remember: before you submit your work by email, title your paper by your name, not by the subject of the comparison.*

Criteria:

### #1 Quality of the argument and depth of analysis

4 = Essay has clear thesis argument demonstrating why these works are being compared and the subsequent discussion clearly and effectively supports thesis. Effectively combines visual description with analyses of the potential meanings and purposes of the two pictures. Effectively demonstrates comprehension of class discussions on portraiture. Effectively demonstrates basic knowledge of the artists compared.

3 = Essay has a thesis argument and the subsequent comparison is generally clear and demonstrates why these works are being compared. Adequately combines visual description with analyses of the potential meanings and purposes of the two pictures. Demonstrates at least basic comprehension of class discussions on portraiture and some knowledge of the artists compared.

2 = Essay has a weak thesis argument, and while making some good points does not present a cohesive and effective comparison. Fails to demonstrate comprehension of class discussions on portraiture and why these works are being compared or presents useful knowledge about the respective artists.

1 = No thesis and little evidence of comprehension of the similarities and differences to be brought out in the comparison. Fails to demonstrate comprehension of class discussions on portraiture and understanding of the comparison.

### #2 Organization and Clarity

4 = Essay has an introductory paragraph that lays out the thesis, subsequently treats both works together point by point, and uses consistently precise and unambiguous wording, as well as clear and lucid sentence structure.

3 = Essay has a weak introduction, but subsequent comparison treats both works together point by point, uses generally precise and unambiguous wording and generally clear and lucid sentence structure.

2 = Essay lacks introduction, and possibly treats paintings sequentially and possibly only begins comparison between the works in the discussion of the second painting; essay uses imprecise or ambiguous wording and/or confusing sentence structure.

1 = Essay lacks introduction and possibly treats works sequentially; essay uses consistently imprecise or ambiguous wording and sentence structure.

### #3 Effective Use of Evidence

4 = Essay effectively supports arguments by evidence drawn from both visual and background information. Author never relies on secondary sources to make arguments and all exterior evidence (beyond formal description), if used, is carefully discussed. If notes and/or bibliography are used, they are correctly formatted.

3 = Essay makes generally effective use of visual and background material, but not consistently throughout the essay. Author never relies on secondary sources to make arguments and all exterior evidence (beyond formal description), if used, is carefully discussed. If used, notes and/or bibliography are generally in the correct format.

2 = Essay makes occasionally effective use of visual and/or background material. Author may also show evidence of using secondary source material in substitute for author’s analysis. If used, notes and/or bibliography have significant problems in appropriate usage and/or formatting.

1 = Essay is unable to make effective arguments from the evidence used. Author may also show evidence of using secondary source material in substitute for author’s analysis. If used, notes and/or bibliography have significant problems in appropriate usage and/or formatting.

### #4 Grammar and Overall Presentation

4 = Paper is correctly formatted. If present, notes and bibliography are in appropriate style. Paper has virtually no spelling or grammatical errors.



3 = Paper is correctly formatted. If present, notes and bibliography are in generally appropriate style. No sentence fragments or run-on sentences. Paper has a few minor spelling and/or grammatical errors.

2 = Paper is correctly formatted. If present, notes and bibliography have significant inconsistencies and are not in proper style. Paper has some sentence fragments and/or run-on sentences. There is evidence of other spelling and/or grammatical errors.

1= Paper is sloppy, demonstrating evidence of having been hastily written and lacking careful proofreading. There are many spelling and/or grammatical errors.

**Third writing/research assignment  
Spring 2010**

The history of art as an intellectual discipline is only partly concerned with the acquisition of factual knowledge about art and artists. Much of what art historians do involves interpreting works of art based on a variety of facts and methods. The results of these inquiries may often be quite different. The purpose of this essay is to give students a sense of how different approaches produce different kinds of interpretations of what a work of art means. At the same time, the assignment is intended to develop skills in comparative analysis and argumentation. I am asking for students to compare and contrast two paintings, one by Rembrandt van Rijn, *Bathsheba*, 1654 and the other by Rembrandt's pupil, Willem Drost, *Bathsheba with King David's Letter*, 1654. Both paintings are in the Louvre in Paris. I have posted the two paintings on ARTstor in the folder "Third Assignment Images" (I have also posted details of the Drost painting, because the image is a lower resolution file than the Rembrandt and will not blow up very much).

Rembrandt's painting, the much more famous of the two *Bathshebas*, has been studied by two authors (among many others) in essays posted on eReserve. Read both essays. *Remember: To access the course readings from eReserve go to the Infokat webpage of the UK Libraries and click on the course reserve search button; find in the pull down menu under Instructor my name and click on it; click on the course title AH106.002; when asked for a username and password type ah106 and Jensen 2010.* The articles are posted under (Svetlana) Alpers, "Not Bathsheba" and (Eric Sluijter) Sluiter "on Bathsheba." Using as background material for your comparison the different information and interpretations of Rembrandt's picture the two essays provide, go on to compare the similarities and differences between Rembrandt and Drost's pictures. Since your authors have very different interpretations of Rembrandt's picture, each student will have to decide which interpretation they think has the greater explanatory power and most helps in their own interpretation of the differences and similarities between Rembrandt and Drost's pictures. Unlike Alpers, Sluijter actually compares Rembrandt's painting with Drost's. Students are permitted to use elements of Sluijter's comparison in their arguments, but remember, Sluijter's comparison reflects his overall interpretation of Rembrandt's picture, an interpretation very unlike Alpers'. It is possible students might find Alpers' interpretation more persuasive and would therefore read the differences between Rembrandt and Drost's pictures differently than those who accept Sluijter's interpretation. Even if you accept the way Sluijter compares Drost to Rembrandt, you will still have to defend why you think this is a good interpretation. Whether you agree or disagree with Sluijter, your own reasons for doing so should be grounded both in a visual analysis of the two paintings and on what, from the two articles, you found the most convincing evidence for your personal interpretation of the differences between the two pictures.

In your comparison I want to see at least the following things:

1. A clear thesis argument that summarizes what you believe are the main differences between the two pictures and why.
2. A clear demonstration of how the authors relate his/her claims about Rembrandt's painting to the existing discussions of the problems/issues posed in their articles.
3. A clear indication as to why the authors believe his/her argument is important to our understanding of the way Rembrandt (and by extension, Drost) depicts Bathsheba.
4. A clear discussion of both the similarities and differences between the two paintings. These should include matters of style, but also the two artists' differing approaches to the Biblical story.
5. A discussion of which article you think contributed more to your understanding of the two paintings and why. You might also indicate which author you think the most persuasive and why this helped in your reading of the differences (and similarities) between the two paintings.

**The paper is due by email to Robert.Jensen@uky.edu by 12:00 midnight Tuesday, April 5<sup>th</sup>. The paper should be between 800-1200 words long (roughly three to four pages), and have a cover page (not part of the page or word count). It should either be a Microsoft Word**

**document or a pdf file, and the file should be titled using your last name, followed by your first name.**

Notes: The full citation of the articles to be read and reviewed are: Svetlana Alpers, "I. The Painter and the Model," in *Rembrandt's Bathsheba Reading King David's Letter*, ed. Ann Jensen Adams (Cambridge: Cambridge University Press, 1998): 148-59 and Eric Jan Sluiter, "Rembrandt's Bathsheba and the Conventions of a Seductive Theme," in *Rembrandt's Bathsheba*, 48-99. While I do not want to encourage you to fill up your paper with quotations from the two texts, if you do find the need to quote a passage in order to make a specific point, it will be sufficient for this paper to put at the end of the quotation in parentheses the author's last name followed by a comma and the page number.

Criteria:

### #1 Argument and Depth of Analysis

4 = Essay has clear thesis argument demonstrating why these works are being compared and makes an effective comparison between the two pictures and answers all the criteria laid out in the assignment. Essay effectively demonstrates comprehension of the principal arguments of the two assigned readings as well as class discussion of these pictures and integrates this knowledge well into the discussion of the paintings. Essay clearly defends why the student prefers the interpretation of one article above the other in contributing to our understanding of the pictures.

3 = Essay has a weak thesis statement, but subsequent comparison is generally clear and demonstrates why these works are being compared. The essay clearly answers most, but perhaps not all the criteria laid out in the assignment. Shows comprehension of most of the issues raised by the two assigned readings and class discussions. Essay clearly defends why one article is preferred over the other in contributing to our understanding of the pictures.

2 = Essay may lack a thesis argument, and while making some good points in the comparison, but offers little supporting effort for claims. Essay likely fails to answer at least some of the criteria laid out in the assignment. May also fail to demonstrate significant comprehension of assigned readings and class discussions. Essay makes only a vague case as to why one article is to be preferred over the other in contributing to our understanding of the pictures.

1 = Essay lacks thesis argument and/or offers little evidence of comprehension of the similarities and differences to be brought out in the comparison. Essay likely fails to answer most of the criteria laid out in the assignment. Essay may fail to demonstrate comprehension of two assigned readings and class discussions. Essay fails to make the case as to why one article is to be preferred over the other in contributing to our understanding of the pictures.

### #2 Organization and Clarity

4 = Essay has an introductory paragraph that lays out the thesis, subsequently treats both works together point by point, and uses consistently precise and unambiguous wording, as well as clear and lucid sentence structure. There is a clear progression of the argument from paragraph to paragraph.

3 = Essay has a weak introduction, but subsequent comparison treats both works together point by point, uses generally precise and unambiguous wording and generally clear and lucid sentence structure. There is a fairly clearly progression of the argument from paragraph to paragraph.

2 = Essay lacks introduction, and possibly treats paintings sequentially and possibly only begins comparison between the works in the discussion of the second painting. Essay may also use imprecise or ambiguous wording and/or confusing sentence structure. The argument is probably randomly structured, with no clear and logical development.

1 = Essay lacks introduction and possibly treats works sequentially; essay uses consistently imprecise or ambiguous wording and sentence structure. The argument probably lacks structure altogether.

### #3 Effective Use of Evidence

4 = Essay effectively supports arguments by evidence drawn from both visual and background information provided by the articles. Author never relies on secondary sources to make arguments and all exterior evidence (beyond formal description), if used, is carefully discussed and notes are used where necessary and are correctly formatted (either MLA style or Chicago style may be used for the assignment).

3 = Essay makes generally effective use of visual and background material, but not consistently throughout the essay. Author never relies on secondary sources to make arguments and all exterior evidence (beyond formal description), if used, is carefully discussed. If used, notes are in the correct format.

2 = Essay makes occasionally effective use of visual and/or background material. Author may also show evidence of using secondary source material in substitute for author's analysis. If used, notes and/or bibliography have significant problems in appropriate usage and/or formatting.

1 = Essay is unable to make effective arguments from the evidence used. Author may also show evidence of using secondary source material in substitute for author's analysis. If used, notes and/or bibliography have significant problems in appropriate usage and/or formatting.

#4 Grammar and Overall Presentation

4 = Paper is correctly formatted. If present, notes and bibliography are in appropriate style. Paper has virtually no spelling or grammatical errors.

3 = Paper is correctly formatted. If present, notes and bibliography are in generally appropriate style. No sentence fragments or run-on sentences. Paper has a few minor spelling and/or grammatical errors.

2 = Paper is correctly formatted. If present, notes and bibliography have significant inconsistencies and are not in proper style. Paper has some sentence fragments and/or run-on sentences. There is evidence of other spelling and/or grammatical errors. Paper may also be too short.

1= Paper is sloppy, demonstrating evidence of having been hastily written and lacking careful proofreading. There are many spelling and/or grammatical errors. Paper may not meet number of words required.

#### **Fourth Writing/Research Assignment Spring 2010**

The object of this paper is to explore the ways in which works of art may reflect the social and cultural conditions of the period in which they were made. It requires students to practice their skills at critically analyzing an art historical text (this one was written for a general, but informed audience) and at analyzing a specific work of art. In connecting the cultural information provided by the text with the interpretation of a particular work of art, students should explore how the visual features of an artwork can be read as bearers of wider social and cultural meanings.

I have selected from the assigned readings a chapter from Robert Hughes' *The Shock of the New*, entitled "The Mechanical Paradise" (on eReserve). Hughes describes the revolution in technology that occurred in the closing years of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century. He then discusses modern artists' responses to these transformative events. Read Hughes' chapter and then write an essay on **one** of the works of art listed below. Hughes discusses and illustrates all these works (I have also placed these images in a separate file in ARTstor for this course labeled "fourth paper assignment images").

What does Hughes' mean by his title "the mechanical paradise"? What aspects of the work you selected embodies or reacts to, in your view, the technological innovations of the period and what aspects (if any) do you believe are not related to technology? Support your arguments by discussing the work of art you've chosen (its style, materials, and subject matter), as well as through reference to Hughes' arguments about the "mechanical paradise." Because Hughes' essay is long, you aren't required to refer to every aspect of his discussion. Instead, select those features (arguments and evidence) that you believe most directly relate to the work you've chosen. Hughes discusses some of these works listed below more extensively than others, but however long or short his discussion, your essay should demonstrate a comprehension of Hughes' interpretation of the work's relationship to the "mechanical paradise" the overall article is describing. There is a limited research component to this assignment. It is important that you learn about the artist whose work you have selected in order to expand and clarify your understanding of the artwork you've chosen. Your outside references, just like the use of material from Hughes' article, should be properly documented where necessary through a footnote or endnote style (as in the first paper assignment) and with a bibliography. I do not want to see, however, is students using secondary opinions in substitution for one's own ideas. The only secondary source quotations or paraphrases, if any are used, should come exclusively from Hughes' article. Primary reference material drawn from outside reading may be quoted in the essay.

In your essay I want to see the following things (in no particular order):

1. A clear thesis argument that summarizes how your work of art relates to Hughes' arguments.
2. A clear demonstration of your comprehension of Hughes' essay and its relationship to the artwork you've chosen.
3. A careful discussion of your artwork and its successful use as evidence for your discussion of Hughes' essay.
4. A careful discussion of the relevant aspects of Hughes' essay in relation to the artwork you have selected.
5. A clear conclusion to your essay, demonstrating how the work of art you selected, according to the evidence you have put forward in the body of your essay does and perhaps also does not reflect the "mechanical paradise."

**The paper should be between 800-1200 words long (roughly three to four pages), and have a cover page (not part of the page or word count), produced either as a Microsoft Word document for as a pdf file. It is due by email to Robert.Jensen@uky.edu by 12:00 midnight Tuesday, April 19<sup>th</sup>.**

Pablo Picasso, *Les Demoiselles d'Avignon*, 1907

Georges Braque, *The Portuguese*, 1911  
Pablo Picasso, *Still Life with Chair Caning*, 1912  
Fernand Léger, *The Cardplayers*, 1917  
Robert Delaunay, *Homage to Blériot*, 1914  
Umberto Boccioni, *The City Rises*, 1911  
Gino Severini, *Dynamic Hieroglyphic of the Bal Tabarin*, 1912  
Francis Picabia, *La Fille Née Sans Mère* (Girl Born without a Mother), 1916-17  
Marcel Duchamp, *A Nude Descending a Staircase*, no. 2, 1912  
Criteria:

### #1 Argument and Depth of Analysis

4 = Essay has clear thesis argument demonstrating how the work selected relates to Hughes' discussion of the 'mechanical paradise.' Paper also effectively demonstrates comprehension of the Hughes' essay and effectively discusses the selected work in light of both Hughes' discussion of the same and the ideas laid out in class lectures. Paper answers all the criteria laid out in the assignment. Makes effective use of outside source material. Shows comprehension of all the important issues raised in Hughes' essay as they relate to the work of art selected.

3 = Essay has a thesis statement and subsequent discussion is generally clear and demonstrates how the work selected relates to the Hughes' thesis. Paper answers most, but perhaps not all the criteria laid out in the assignment. Makes adequate use of outside source material. Shows comprehension of most, but perhaps not all, the important issues raised in Hughes' essay as they relate to the work of art selected.

2 = Essay may lack a thesis argument, and while making some good points regarding how the work selected relates to Hughes' discussion of the 'mechanical paradise', does so without precision and clarity. Paper likely fails to demonstrate effectively comprehension of the Hughes' essay and like fails to discuss effectively the selected work in light of both Hughes' discussion of the same and the ideas laid out in class lectures. Paper answers only some of the criteria laid out in the assignment. Shows comprehension of only some of the important issues raised in Hughes' essay as they relate to the work of art selected.

1 = Essay lacks thesis argument and/or offers little evidence of how the work selected relates to Hughes' discussion of the 'mechanical paradise.' Essay likely fails to answer most of the criteria laid out in the assignment. Essay may fail to demonstrate comprehension of Hughes' essay and/or of the selected work of art.

### #2 Organization and Clarity

4 = Essay has an introductory paragraph that lays out the thesis, subsequently treats both works together point by point, and uses consistently precise and unambiguous wording, as well as clear and lucid sentence structure. There is a clear progression of the argument from paragraph to paragraph.

3 = Essay has a weak introduction, but subsequent comparison treats both works together point by point, uses generally precise and unambiguous wording and generally clear and lucid sentence structure. There is a fairly clearly progression of the argument from paragraph to paragraph.

2 = Essay lacks introduction, and possibly treats paintings sequentially and possibly only begins comparison between the works in the discussion of the second painting. Essay may also use imprecise or ambiguous wording and/or confusing sentence structure. The argument is probably randomly structured, with no clear and logical development.

1 = Essay lacks introduction and possibly treats works sequentially; essay uses consistently imprecise or ambiguous wording and sentence structure. The argument probably lacks structure altogether.

### #3 Effective Use of Evidence

4 = Essay effectively supports arguments by evidence drawn from both visual and background information provided by the articles. Author never relies on secondary sources to make arguments and all exterior evidence (beyond formal description), if used, is carefully discussed and notes are used where necessary and are correctly formatted (either MLA style or Chicago style may be used for the assignment).

3 = Essay makes generally effective use of visual and background material, but not consistently throughout the essay. Author never relies on secondary sources to make arguments and all exterior evidence (beyond formal description), if used, is carefully discussed. If used, notes are in the correct format.

2 = Essay makes occasionally effective use of visual and/or background material. Author may also show evidence of using secondary source material in substitute for author's analysis. If used, notes and/or bibliography have significant problems in appropriate usage and/or formatting.

1 = Essay is unable to make effective arguments from the evidence used. Author may also show evidence of using secondary source material in substitute for author's analysis. If used, notes and/or bibliography have significant problems in appropriate usage and/or formatting.

### #4 Grammar and Overall Presentation

4 = Paper is correctly formatted. If present, notes and bibliography are in appropriate style. Paper has virtually no spelling or grammatical errors. Meets length requirement.

3 = Paper is correctly formatted. If present, notes and bibliography are in generally appropriate style. No sentence fragments or run-on sentences. Paper has a few minor spelling and/or grammatical errors. Meets length requirement

2 = Paper is correctly formatted. If present, notes and bibliography have significant inconsistencies and are not in proper style. Paper has some sentence fragments and/or run-on sentences. There is evidence of other spelling and/or grammatical errors. Paper may not be carefully proofread. Paper may also be too short.

1= Paper is sloppy, demonstrating evidence of having been hastily written and lacking careful proofreading. There are many spelling and/or grammatical errors. Paper may not meet number of words required.

## Lesson Plan #Introduction

### 1. Preliminary information

This first section should be used initially to answer any questions students have about the syllabus, course requirements, etc. They will have had only one lecture, "What is art for" so that remainder of the session may be used to explore further ideas developed in class.

### 2. Prerequisites

Students will have one class lecture and no readings. So the class will offer their first experience of thinking and talking about art as art historians do.

### 3. Objectives

- a. Students will demonstrate an understanding of all the course mechanics, including how to use ARTstor, how to log on to the E-reserve reading list, how to access Blackboard. For the following week all students will be asked to step up an ARTstor account, successfully download the first reading assignments from the Infokat E-reserve system, and log on to Blackboard course page. Students will not be allowed to go further in the course until they demonstrate that they have successfully performed all three tasks.
- b. Students will begin to apply comparative analysis to the study of works of art.
- c. Students will be able to name some basic terminology used throughout the course.
- d. Students will demonstrate their willingness to participate in class discussions.

### 4. Instructional Procedures

Once course mechanics have been discussed, the instructor will explore some of the institutions that have developed around the modern concept of art and to describe some of the differences and similarities between "art" and a more general "visual culture." In order to do this four to six images from a broad span of Western culture should be used, which might include such works as Damien Hirst's *The Impossibility of Death in the Mind of Someone Living*, 1992; Robert Campin's *Merode Altarpiece*, c. 1425, Ingres' *Napoleon on his Imperial Throne*, 1806; a Dutch still life; an anatomical study by Leonardo da Vinci; and an anatomical study by Robert Hunter or later examples of scientific illustration or photography. Students might be asked to review the six categories of art's purposes presented in class: to give pleasure; to inspire religious devotion; to give status; to persuade; to remember; and to educate.

Among the concepts that could be introduced into these discussions is the historical nature of our understanding of "art" and the inherent difference between "art" and "aesthetics." Students might be asked to argue what is art and what is not and then to formulate criteria that could be used to make such distinctions. Students might also consider the different social purposes to which "art" has been put over the centuries and explore some of the differences between how we generally view art today and how it might have been perceived by someone in the 15<sup>th</sup> century.

The students ought to be introduced to the following terms and concepts:

commissions

patrons and patronage

signaling (cost differential that implicitly separates the status of the patron who can afford displays of magnificence from lesser contemporaries)

signposting (commissions executed in a such a way as to show the patron to the best advantage while leaving out those elements that might detract from the patron's prestige)

stretching (commissioning works that magnify qualities belonging to the patron, in a manner that remains acceptable to the patron's contemporaries)

artistic autonomy and anonymous markets

connoisseurs and connoisseurship



museums  
art critics  
art history

5. Assessment/Evaluation

- a. Each student will have to have successfully logged on to all three websites (ARTstor, Infokat E-reserves, and Blackboard) to go forward in the course. Two of the three tasks leave a record with the instructor, so session instructors need only query students about their success with E-reserves.
- b. If time permits, at the end of class, the instructor might ask students to define some of the terms used earlier in the discussion. If time does not permit, the beginning of the next session should be used to have students define some terms from this session.

6. Follow-up activities

Throughout the semester, students will be asked to compare images shown in lectures and breakout sessions. Informal drills about terminology and concepts will reinforce learning from session to session.

## Lesson plan #1

### 1. Preliminary information:

The subject of the first week's lectures is mirrors and representation. The breakout session should address these lectures in the light of a series of comparisons, in which specific terminology is used.

### 2. Prerequisites:

Students will have heard two lectures on 15<sup>th</sup> c. Flemish art (and some more modern examples within the same tradition). Every student should also have read the excerpt from Erwin Panofsky's *Early Netherlandish Painting*, entitled "Painting in Italy and the Lowlands during the Fifteenth Century (excerpts)," in which the art historian compares the art and cultural outlook of Flemish art and of Italian art. She will have to demonstrate at least some ability to evaluate Panofsky's essay and to identify what are the major elements of his thesis. She will also have to be able to use with some success some of the appropriate terminology with which to discuss the essay and the art.

### 3. Objectives:

- a. The student will identify and evaluate the arguments about the differences between Flemish and Italian art in the 15<sup>th</sup> century
- b. She will identify and use appropriate terminology for this discussion.
- c. She will begin to distinguish differences in style and the different ways that space may be constructed on a two-dimensional plane.
- d. She will access the difficulties of finding verbal equivalents for visual data.
- e. She will compose a description of a work of art.

### 4. Instructional Procedures:

Almost every section should devote at least some time to the discussion of slide comparisons based on material presented in the prior course lectures. It is especially important early in the course for students to be exposed to a significant amount of class discussions of comparisons, so that they grow used to talking about what they're seeing. These discussions will also assist students in mastering a core group of images and acquire many of the basic terms of art history. Comparisons should encourage understanding of differences in style, differences in intent, as well as the nature of artistic innovation. Students for example might be asked to compare Jan van Eyck *Madonna in a Church*, c. 1425 with Massaccio's *Madonna and Child Enthroned*, 1426 and some earlier examples on the theme such as Giotto's *Madonna and Child Enthroned* and similar works by Cimabue and Duccio. The idea that practicing these comparisons will help students to answer comparative exam questions effectively should be reinforced.

During class discussions students should learn the meanings of and be encouraged to use the following art history terminology:

triptych  
diptych  
polyptych  
retable altarpiece  
wings  
illusionism and "realism"  
oil painting  
gold leaf  
foreshortening  
volume  
overlapping planes

picture plane  
foreground  
middleground  
background  
iconography  
devotional image  
glazing  
atmospheric perspective  
line  
spatial recession  
tonal modeling

#### 5. Assessment/Evaluation

Homework exercise: Students will be asked to write a one/two-page description of a work of art shown in class due in section the following week. I would use van Eyck's *Adoration of the Lamb*, 1432 from the Ghent Altarpiece, but other visually complex Netherlandish paintings would do as well. A student should be able to identify the various things and individuals represented in the scene as part of her description. She can use for this purpose the very brief description of the painting on Wikipedia under the topic heading "Ghent Altarpiece." (It is important that students understand that they should only discuss this one panel from the altarpiece and that they are not to comment on the meaning of the symbols and individuals represented in the painting, that the essay is be a description, not an interpretation of the picture.)

Essays will be evaluated on the basis of their clarity (they describe the work of art clearly, and communicate facts and ideas about the artwork in an unambiguous manner), their effective use of many of the terms cited above, and the overall presentation of the essay (correct spelling, grammar, punctuation, page layout using 12-point font, double-spaced, and one inch margins).

#### 6. Follow-up activities

At the beginning of the next session, with the permission of the student, one of the best descriptions should be read to the class, in order for a student to gain a better understanding of what a good description is like.

**Lesson Plan #2**

1. Preliminary information:

The lecture material for the week is on linear perspective and monumental wall painting, and how the device and medium are used to create spatially convincing scenes and clear narratives on a flat surface. The session should reinforce the ideas presented in lecture and connect this week’s material to that of the prior week (devoted to Flemish painting).

2. Prerequisites:

The student should have heard both class lectures and have read Sewell’s chapters on Masaccio and Brunelleschi, as well as Jill Burke’s essay, “Florentine art and the public good.” The student by this time should be familiar with the comparative method, should be able to use at least some of the course terminology appropriately, and demonstrate some basic skills in describing a work of art.

3. Objectives:

- a. A student will describe qualities of a work through its differences with another work of art.
- b. He will describe how visual illusions on a two-dimensional plane may be created.
- c. He will demonstrate familiarity with basic concepts in Renaissance culture
- d. He will name some of the differences between our modern experience of art (isolated on a wall or pedestal) with the typical way art was display in the Renaissance

4. Instructional procedures:

Return first exercise. If the student agrees, read anonymously one of the best papers in the class, to demonstrate what an effective description is like.

Following discussion of the essay, the instructor should give students several comparisons drawn from this week’s lectures (one at least should compare a Netherlandish panel painting with an Italian 15<sup>th</sup> c. fresco). It is important that through the comparisons students come to understand and use the various terms related to linear perspective as well as some of the concepts central to Italian Renaissance culture, namely humanism, the revival of antiquity, the Renaissance conception of ‘magnificence’, of decorum and civic virtue, and of the importance attached to social status. During class discussions students should learn the meanings of and be encouraged to use the following art history terminology:

vanishing point	one-point (linear) perspective
recession	orthogonal lines of atmospheric perspective
bilateral symmetrical composition	tempera
fresco	oculus
Humanism	revival of antiquity
scale	monumentality
Renaissance conception of ‘magnificence’	decorum

and to understand the significance of Leon Battista Alberti’s *On Painting* as well as Leonardo da Vinci’s conception of “one wall, one space, one scene” as exemplified by his *Last Supper*, 1497, both of which will have been discussed in class lectures.

Also to be given out in class: 1<sup>st</sup> paper assignment (see attached), due February 8<sup>th</sup>.

5. Assessment/Evaluation:

By this time in the course, if an image has already been shown in class lectures or in session, students should be asked to identify it by title, artist/architect, and approximate date. Similarly, instructors should encourage students to define various terms used in class lectures and in the prior weeks’ sessions.

6. Follow-up activities:

Students should be reminded to read for the next section meeting Ernst Gombrich's "The Mask and the Face," and be asked to come prepared to discuss what Gombrich means by masks and faces and why they are different.

### Lesson plan #3

#### 1. Preliminary information:

Class lectures this week are devoted to portraiture, so the session will similarly be devoted to portraits, with an emphasis, however, on how we interpret psychological states through visual cues.

#### 2. Prerequisites:

Besides attending class lectures, the student should have read Gombrich's essay "The Mask and the Face," and come prepared to identify and assess Gombrich's thesis. Students will use the comparative skills they have practiced in prior sessions, as well as using terminology appropriate to the analysis.

#### 3. Objectives:

- a. A student should assess how we know (or don't know) the emotional state of a sitter represented in a portrait.
- b. She should define how portraits are used as a means to acquire or reinforce social status.
- c. She should employ the economic concept of "stretching" to the art of portraiture, to distinguish how much in a portrait is "true" and how much either shows the best aspects of the sitter (while leaving out the faults) or aspects the sitter does not possess at all
- d. She should assess for herself through the class discussion just how well she understands an important art historical argument (Gombrich's) about how we perceive a person through visual representations.

#### 4. Instructional procedures:

With the first writing assignment due the following week, some class time might be spent on insuring that students are getting access to the resources they need to complete the assignment. The instructor might have students discuss some of the sources they've found so far and where they got them, to give other students in the class ideas about where to look (and to provide a standard for the weaker students to strive for—especially those who, for time management reasons, have not even begun the assignment).

Most of the class, however, should be devoted to what should be a rich discussion of portraiture, their social purposes, the kinds of meanings conveyed through them, and the communicative limitations inherent in the static representation of a personality. Among the comparisons that might be used effectively for this discussion are:

Leonardo da Vinci, *Mona Lisa* and Robert Campin, *Portrait of a Lady, c. 1430*

Jan van Eyck, *Arnolfini Double Portrait* and Rembrandt, *The Jewish Bride*

Anthony van Dyck, *Charles I, Hunting* and Jacques-Louis David, *Napoleon Crossing the Alps*

#### 5. Assessment/Evaluation

As in the week before, students should be asked to identify it by title, artist/architect, and approximate date. Similarly, instructors should encourage students to define various terms used in class lectures and in the prior weeks' sessions. Students might be asked to offer examples of "stretching" they use on their Facebook accounts, and how much one can tell about a person by the way they represent themselves on Facebook.

#### 6. Follow-up activities

For next week's section remind students to read Rona Goffen's "Sex, Space, and Social History in Titian's *Venus of Urbino*. They should be prepared to identify and discuss Goffen's principal theses in this text.

#### Lesson Plan #4

1. Preliminary information:

The lectures this week are on two seemingly dissimilar genres in High Renaissance Art, the religious humanism that gives rise to such works as Raphael's frescos in the Stanza della Segnatura and the secular humanism that encouraged the production of mythological subject matter for art, often with erotic content. The purpose of this session should be to help students make sense out of this apparent antithesis and to see how these two genres actually belong together inside the Renaissance imagination.

2. Prerequisites:

Besides attending the lectures students should have read the two assigned essays for the week: Rona Goffen's "Sex, Space, and Social History in Titian's *Venus of Urbino*" and Marcia Hall's "Introduction (excerpts)," to her anthology of essays on *Raphael's School of Athens*. Students will practice their comparative skills, show further command of art historical terminology and demonstrate abilities to assess and evaluate the thesis arguments of the respective essays.

3. Objectives:

- a. Help prepare the student to take the first mid-term exam (to be held the following week).
- b. The student should identify 10 works of art.
- c. He should define five art history terms.
- d. He should compose a comparative essay.
- e. He should also describe how a fundamentally religious culture, like Renaissance Europe, was able to admit into its visual culture subject matter of a distinctly secular nature.

4. Instructional procedures:

Since this is the week before the first exam, it would be good to start this section with a classroom quiz, to show students how well they know the works discussed so far and to prepare them for taking the written parts of the exam. To this end, students should be given 10 works to identify. Similarly, students should be given five terms to define. Students should be asked to write their answers on a sheet of paper (which they will submit after the quiz) and then the class should collectively review the answers. Finally, students should be given a single comparison, like one that would be used on the mid-term and asked collectively to compare and contrast the works shown (just as they will be asked to do on the first mid-term).

In the second half of the class through one or two comparisons (Titian's *Venus of Urbino*/Raphael's *School of Athens*) students should be invited to think about the nature of the audience for art in pre-modern society; the relationship between decorative (non-devotional and otherwise non-utilitarian) art, pleasure, and the representation of women (as idealized goddesses or otherwise); and the desire to fuse the classical with the Christian tradition.

5. Assessment/Evaluation:

Students will grade their own exam exercises.

6. Follow-up activities:

Both *The School of Athens* and *The Venus of Urbino* are useful works of art to show later on in the course as comparisons.

## Lesson Plan #5

### 1. Preliminary information:

Students have taken the first midterm exam and for most of them have had their first experience in writing a comparative essay when it counted. This is a good time to reinforce some important concepts as well as giving them a few tools that will help students perform more successfully on subsequent comparative exams. It will also help prepare students to write the 2<sup>nd</sup> essay assignment, which is a comparison of two paintings.

### 2. Prerequisites:

- a. By this time, the student should recognize how art history is a comparative discipline, and how objects are identified, analyzed, and admired (or not) within the context of many similar objects.
- b. She should demonstrate comprehension of the ways in which an art scholar, when presented with a work by an unidentified artist (or culture), will look for traits similar to a body of objects by a known artist (or style or culture).
- c. She should be able to self-evaluate the differences between vague/imprecise analyses and those which clearly describe what is being compared.

### 3. Objectives:

- a. The student will internalize and make self-evident some of the techniques of art historical analysis.
- b. She will be prepared to study for and taking comparative essays.
- c. She will practice research skills and work collaboratively.
- d. She will distinguish to differences and commonalities between images and to learn what may be logically and reasonably placed together as to what might be unreasonable or arbitrarily juxtaposed

### 4. Instructional procedures:

Students should be told at least the following: Such comparative practices represent an essential feature of art connoisseurship, out of which the discipline of art history first developed during the 18<sup>th</sup> century. In the classroom, however, comparisons are by necessity reduced to just a few works; often comparisons (as in exams) are just two works, shown side by side. It is the nature of reproductions that any image ostensibly may be compared to any other image. Works from across cultures and time might exhibit coincidental similarities while in actuality having entirely different meanings and purposes. Art historians are wary of such false comparisons and therefore always consciously attempt to compare works that belong together in meaningful ways. Whether in a research paper or a class lecture, such comparisons usually represent an argument or arguments. Recognizing the logic of these comparisons is an essential tool in mastering art history comparative exams, like the ones used in this class.

This is a team exercise. Organize the class into four teams. Each team is charged with selecting two images to compare. The team should identify at least five aspects of the comparison they want the class to recognize (these aspects should represent the logic of their choice). The team will then present their comparison to the entire class. The team that has the class able to identify the most aspects of their comparison wins (a frivolous reward). The teams should be encouraged to look broadly for the works to be compared (besides MDID and ARTstor, students might use Google for contemporary images). However, I would strongly recommend avoiding the use of photographs, because with photographs it is often much harder to discipline the kind of comparative interpretation being encouraged in this exercise. Students could use class time to discover their images or at least organize their teams and at the beginning of class the following week to present their comparisons.



5. Assessment/Evaluation:

This project will be assessed by the students, who will evaluate the quality of the comparison and the clarity of rationales behind the comparison.

6. Follow-up activities:

Remind the class that they should read Richard Leppert, "Body Examination: Scalpel and Brush," and come prepared to talk about the essay in class. They should be asked to write a one-page essay describing the author's thesis. Students should be asked to think about the differences in the way scientific knowledge is conveyed visually today compared with how such knowledge was transmitted in the days before photography.

## Lesson Plan #6

### 1. Preliminary information:

The lectures this week are on the interrelated subjects of art and science and on the genre of still life painting (which until the 18<sup>th</sup> century possessed both scientific and moral significance). This week's session therefore will concern knowledge and its communication through visual means.

### 2. Prerequisites:

Besides attending class lectures, the student should be prepared to discuss Leppert's "Body Examination: Scalpel and Brush." She will demonstrate her abilities to identify and evaluate the arguments presented in the essay. She will translate these ideas into the context of different works of art, both shown in class lectures and in this session. She will use art historical terminology effectively.

### 3. Objectives:

- a) The student will evaluate the growth in knowledge regarding the human body (as a metaphor for scientific knowledge in general).
- b) She will distinguish the differences between the artistic and the informational aspects of pre-modern scientific imagery.
- c) She will assess the developing distinction between scientific knowledge (and the disciplines that grow up around it) and artistic culture in recent centuries.

### 4. Instructional procedures:

Leppert's essay may be the most difficult reading so far in the course. Therefore it is important that students are led carefully through aspects of the essay so that they can fully appreciate its implications. Among the questions that the instructor ought to ask the student is why, in a chapter largely devoted to a discussion of anatomical illustrations why does Leppert begin with 1) images of torture and 2) images of Christ dead? Also, according to Leppert, what changes with the emergence of anatomical illustration compared to earlier mostly sacred representations of tortured bodies? What sacred elements are retained in anatomical illustration until later in the 17<sup>th</sup> century?

Using a variety of anatomical illustrations, recent and from the Renaissance and Baroque periods, discuss with the class the kinds of differences in the information yielded by the illustrations. One might compare, for example, Leonardo da Vinci's image of the human embryo in the womb with one of the illustrations to Robert Hunter's 18<sup>th</sup> century treatise on fetal development. Show at least one example of a contemporary photograph of body dissection (image of a dissected hand, for example) and discuss differences between the information provided by the photograph and that of an anatomical print.

### 5. Assessment/Evaluation

### 6. Follow-up activities