

# APPLICATION FOR NEW COURSE

## 1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art
- c. Contact person name: Jensen Email: Robert.Jensen@uky.edu Phone: 7-2336
- d. Requested Effective Date:  Semester following approval  Specific Term/Year<sup>1</sup>: \_\_\_\_\_

## 2. Designation and Description of Proposed Course.

- a. Prefix and Number: A-H 300
- b. Full Title: Topics in Art History & Visual Studies (Subtitle required)
- c. Transcript Title (if full title is more than 40 characters): Topics in Art History & Visual Studies
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
- |                  |                               |                                     |                  |                    |
|------------------|-------------------------------|-------------------------------------|------------------|--------------------|
| <u>3</u> Lecture | _____ Laboratory <sup>1</sup> | _____ Recitation                    | _____ Discussion | _____ Indep. Study |
| _____ Clinical   | _____ Colloquium              | _____ Practicum                     | _____ Research   | _____ Residency    |
| _____ Seminar    | _____ Studio                  | _____ Other – Please explain: _____ |                  |                    |
- f. Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES  NO
- If YES: Maximum number of credit hours: May be repeated under a different subtitle for a maximum of six credits.
- If YES: Will this course allow multiple registrations during the same semester? YES  NO
- i. Course Description for According to the subtitle, this course examines topics in art history & visual

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

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**Bulletin:** studies that are explicitly not limited by geographical location and/or period in history. Topics might be defined by subject matter, artistic practices and traditions, genres, and other comparable categories within art history & visual studies. May be repeated under a different subtitle for a maximum of six credits. Prereq: at least one Art History & Visual Studies course at the 100-level recommended.

- j. Prerequisites, if any: at least one Art History & Visual Studies course at the 100-level recommended
- k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO
- l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both
3. Will this course be taught off campus? YES  NO
4. Frequency of Course Offering.
- a. Course will be offered (check all that apply):  Fall  Spring  Summer
- b. Will the course be offered every year? YES  NO   
If NO, explain: This course is driven by faculty interests and is likely to be offered about every third semester.
5. Are facilities and personnel necessary for the proposed new course available? YES  NO   
If NO, explain: \_\_\_\_\_
6. What enrollment (per section per semester) may reasonably be expected? 30-60
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES  NO
- b. Will it be of interest to a significant number of students outside the degree program? YES  NO   
If YES, explain: Intended for art history & visual studies majors, because of the potential interest engendered by these broad topics, students from other humanistic disciplines, as well as studio and art education majors, will find these courses attractive.
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES  NO   
If YES, name the proposed new \_\_\_\_\_

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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program:

- b. Will this course be a new requirement<sup>5</sup> for ANY program? YES  NO

If YES<sup>5</sup>, list affected programs: \_\_\_\_\_

### 10 Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES  NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

- b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

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<sup>5</sup> In order to change a program, a program change form must also be submitted.

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## Signature Routing Log

**General Information:**

Course Prefix and Number:

A-H 300

Proposal Contact Person Name:

Jensen

Phone: 7-2336

Email:

Robert.Jensen@uky.edu

**INSTRUCTIONS:**

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

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
<i>ART</i>	<i>9/4/2010</i>	<i>Bae Watters 1-74013   bwatters@uky.edu</i>	<i>Bae Watters</i>
<i>College of Fine Arts Curriculum Comm.</i>	<i>4/8/11</i>	<i>Jane Johnson 1-7-1709   jhjohnn@email.uky.edu</i>	<i>Jane H Johnson</i>

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council	11/17/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

**Comments:**

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# APPLICATION FOR NEW COURSE

**A-H 300.001 Fall 2011**

**Topical Lecture in Art History & Visual Studies: Landscape and the Geography of the Imagination**

**Lecture time and place: to be announced**

**Rob Jensen**

[Robert.Jensen@uky.edu](mailto:Robert.Jensen@uky.edu)

**office hours: to be announced**

**or by appointment, 203 FA**

## **Syllabus**

### **Course Description:**

According to the subtitle this course examines topics in art history & visual studies that are explicitly not limited by geographical location and/or period in history. Topics might be defined by subject matter, artistic practices and traditions, genres, and other comparable categories within art history & visual studies.

### **Subtitle: Landscape and the Geography of the Imagination.**

This course is designed to be a broad survey of the representation of the natural world from antiquity to the present within the Western tradition. We will examine the way in which western culture has looked at nature via philosophy, religion, trade, exploration, agriculture and so on.

### **Required course materials:**

All the assigned readings for this will be posted as PDF files in the course Blackboard shell. In addition I have provided a list of suggested readings for further reference.

### **Course Objectives:**

Students will acquire a broad familiarity with one of the principle genres of Western art. They will learn about landscape conventions and be able to read landscape compositions. They will be aware of some of the many social and political dimensions of landscape within the Western imagination and, more generally, of evolving attitudes in the West towards the natural world. Students will also become familiar with key texts that have discussed landscape art and they will begun to learn to look at art in larger, contextual ways, rather than in isolation, as autonomous objects made by individual artists.

### **Learning Outcomes:**

With due diligence, upon completion of this course a student should be able to

1. Discuss in a general way the major artistic expressions within this important genre.
2. Develop the ability to make informed comparisons between works of art.
3. Begin to develop the skill to formulate research questions and to carry out basic research on an art historical problem.
4. Organize a body of research into effectively written essays.
5. Begin to develop the skill to understand and critically interpret art historical literature and to distinguish between primary and secondary source material.

### **Course readings:**

I expect students to come to class each week prepared to discuss the assigned readings for the week. All course readings will be provided as PDF files as found in the Blackboard shell.

### **Course requirements:**

There are four elements to this course. There will be two examinations during the semester and a final exam in which students will be expected to identify works discussed in class and to write compare and contrast essays. There will also be a modest research project required. Each of these components will represent 25% of the final course grade. Each exam and assignment will be worth 100 total points. The four scores will be averaged together to produce the final point total.

The Grading Scale is as follows: 100-90=A; 89-80=B; 79-70=C; 69-60=D; 59 and below= E. However, I may employ a modest curve depending upon students overall performance in the course, so it is possible that a student with a combined average in the high 80s might earn an 'A'.

### **Course policies:**

#### **Classroom behavior**

Laptops are permitted for the purpose of note taking. 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. 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.

#### **Academic integrity**

This course follows University rules in regard to academic integrity, including cheating on exams and plagiarism on paper assignments. Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed. . Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

#### **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 and submission of late work**

I expect students to come to class. Overall student performance in this class is directly linked to attendance. I will not take roll, unless we experience a high absentee rate over the course of the semester. If I do resort to taking roll, unexcused student absences will be factored into the student's final course grade. Please arrange any 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.

#### **Mid-term grades**

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

### **Course outline:**

#### **Week one: What is a landscape?**

Required reading: Rainer Maria Rilke, "Concerning Landscape"  
H. and H.A. Frankfort, "Myth and Reality"  
Mircea Eliade, "Sacred Space and Making the World Sacred"  
Excerpts from Gaston Bachelard, *The Poetics of Space*

Suggested reading: Jay Appleton, *The Experience of Landscape*  
Paul Shepard, *Man in the Landscape*  
H. and H.A. Frankfort, "The nature of the universe," chapter one of *Before Philosophy*

### **Week two: Landscape in the Ancient World**

Required reading: Vincent Scully, "Landscape and Sanctuary" and "The Great Goddess and the Palace Architecture of Crete" from *The Earth, the Temple and the Greeks*  
H. and H.A. Frankfort, "The Emancipation of Thought from Myth" from *Before Philosophy*  
Selections from: Hesiod, *The Works and Days* and *Theogony*; Plato, *Timeus*; Aristotle, *Physics*; and Hippocrates, *Airs, Waters, Places*

Recommended reading: Lucretius, *On the Nature of Things*

### **Week three: Late Antiquity and the Middle Ages**

Required reading: Excerpts from Ovid, *Metamorphoses*  
Virgil, Excerpts from the *Eclogues* and *Georgics*  
Book of Genesis, chapters 1-9  
Rabbi Louis Jacobs, "Jewish Cosmology"  
Philip Grierson, "The European Heritage"

Suggested reading: Stephen Toulmin and Jane Goodfield, *The Discovery of Time*  
Peter Brown, *The World of Late Antiquity*  
St. Augustine, Chapter XI of *The City of God*

### **Week four: Nature in the Late Middle Ages**

Required reading: Excerpts from *The Little Flowers of St. Francis*  
Excerpts from Johan Huizinga, *The Waning of the Middle Ages*  
J.B. Jackson, "The vernacular landscape"

Suggested reading: Robert Grosseteste, "On light"  
Excerpts from Roger Bacon's *Opus Majus*

### **Week five: The Age of Discovery**

### **First exam**

Required reading: Norman Throver, chapter 4 from *Maps and Man*  
Erwin Panofsky, "The Polarization of European 15th century Painting in Italy and the Lowlands" from *Early Netherlandish Painting*  
Pietro d'Anghiera, "The Golden World"  
Galileo and Kepler on astronomy and cosmology  
Kenneth Clark, "Landscape of Fantasy"

Suggested reading: *The Notebooks of Leonardo da Vinci*  
Eric Newby, *The World Atlas of Exploration*  
Richard Turner, *The Vision of Landscape in Renaissance Italy*  
Galileo, *Discoveries and Opinions of Galileo*  
Alberti, *Ten Books on Architecture*

### **Week six: The invention of the landscape picture**

Required reading: Stephen Campbell, "Giorgione's 'Tempest,' 'Studiolo' Culture, and the Renaissance Lucretius"



Arianne Kolb, "Varieties of Repetition: 'Trend' versus 'Brand' in Landscape Paintings by Joachim Patinir and His Workshop"  
E. H. Gombrich, "The Renaissance Theory of Art and the Rise of Landscape"  
E. H. Gombrich, "Pictures for the Home," from *The Uses of Images*

### **Week seven: The idea of the pastoral**

Required reading: Rudolf Wittkower, "Giorgione and Arcady"  
Kenneth Clark, "Ideal Landscape" in *Landscape into Art*

Suggested reading: Anthony Blunt, "The Heroic and the Ideal Landscape in the Work of Nicolas Poussin"  
Jean Seznec, *The Survival of the Pagan Gods*

### **Week eight: Mapping the world**

Required reading: Karl van Mander, "On Landscape Painting"  
E. H. Gombrich, "Mirror and Map: Theories of Pictorial Representation"  
Svetlana Alpers, "The Mapping Impulse in Dutch Art," in *The Art of Describing*

Recommended reading: Michel Foucault, *The Order of Things*  
David Hume, *Dialogues Concerning Natural Religion*

### **Week nine: The Grand Tour and the Rise of Landscape Theory**

Required reading: Alexander Pope, "Windsor-Forest"  
James Thomson, "Spring" (an excerpt from *The Seasons*)

Suggested reading: Maxine Feifer, *Tourism in History*  
E. W. Manwaring, *Italian Landscape in Eighteenth Century England*  
William Adams, *The French Garden 1500-1800*  
David Watkin, *The English Vision*  
Peter Galassi, *Before Photography*  
Christopher Hussey, *The Picturesque*  
Edmund Burke, *A Philosophical Inquiry into the Origin of Our Idea of the Sublime and the Beautiful*  
Immanuel Kant, *Observations on the feeling of the beautiful and the sublime*

### **Week ten: The Romantic Landscape**

### **Second exam**

Required reading: Emmanuel Kant, Selected passages on the sublime  
Johann Wolfgang Goethe, "On Art and Nature"  
F. W. J. von Schelling, from "On the Relationship of the Creative Arts to Nature"  
Karl Gustav Carus, Selection from *Letters on Landscape Painting*  
C. D. Friedrich, Selections from *Observations*  
Philip Otto Runge, Selected passages on art and nature

Suggested reading: Lawrence Eitner, *Neoclassicism and Romanticism*  
Morton Paley, *The Apocalyptic Sublime*  
Christopher Thacker, *The Wildness Pleases*  
Anne Bermingham, *Landscape and Ideology*  
Jean Jacques Rousseau, *On the Social Contract* and *Emile*

### **Week eleven: Between nature and science: mid-19th c. landscape**

Required reading: William Wordsworth, Book I of *The Prelude*  
John Constable, *Letters on Landscape Painting*  
John Ruskin, Selected passages on art and nature  
Stephen Toulmin and Jane Goodfield, "History and the Human Sciences"

Suggested reading: Francis Klingender, *Art and the Industrial Revolution*  
Raymond Williams, *The Country and the City*  
Stephen Toulmin and Jane Goodfield, *The Discovery of Time*

**Week twelve: The Experience of Wilderness**

Required reading: Excerpts from Leo Marx, *The Machine in the Garden*

Suggested reading: Barbara Novak, *Nature and Culture*  
Charles Darwin, *The Voyage of the Beagle*  
Thomas Jefferson, *Notes on Virginia*

**Week thirteen: The Rise and Fall of the Impressionist Vision**

**Term research essay due.**

Required reading: Roger Shattuck, "Claude Monet: Approaching the Abyss"

Suggested reading: *A Day in the Country*  
Linda Nochlin, *Impressionism and Post-Impressionism*

**Week fourteen: Landscape Between Abstraction and the Apocalypse in 20th century Art**

Required reading: T. S. Eliot from *The Four Quartets*  
Thomas Crow, "The Simple Life: Pastoralism and the Persistence of Genre in Recent Art"

Suggested reading: Meyer Schapiro, *Modern Art. Selected Essays*  
T.S. Eliot, *The Waste Land*

**Final during Final Examination Week: time to be announced**