

## COURSE CHANGE FORM

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

**1. General Information.**

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art
- c. Is there a change in "ownership" of the course? YES  NO   
 If YES, what college/department will offer the course instead? \_\_\_\_\_
- d. What type of change is being proposed?  Major  Minor<sup>1</sup> (place cursor here for minor change definition)
- e. Contact Person Name: Jane Peters Email: jane.peters@uky.edu Phone: 257-1716
- f. Requested Effective Date:  Semester Following Approval OR  Specific Term<sup>2</sup>: Fall 2011

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

- a. Current Prefix and Number: A-H 334 Proposed Prefix & Number: A-H 334
- b. Full Title: Studies in Renaissance Art Proposed Title: Reframing Renaissance Art  
 (Subtitle required)
- c. Current Transcript Title (if full title is more than 40 characters): St. in Renaissance Art: subtitle
- c. Proposed Transcript Title (if full title is more than 40 characters): Reframing Renaissance Art (1400-1520)
- d. Current Cross-listing:  N/A OR Currently<sup>3</sup> Cross-listed with (Prefix & Number): \_\_\_\_\_  
 Proposed –  ADD<sup>3</sup> Cross-listing (Prefix & Number): \_\_\_\_\_  
 Proposed –  REMOVE<sup>3,4</sup> Cross-listing (Prefix & Number): \_\_\_\_\_

**Comment [OSC1]:** Excerpt from SR 3.3.0.G.2 Definition. A request may be considered a minor change if it meets one of the following criteria:  
 a. change in number within the same hundred series\*;  
 b. editorial change in the course title or description which does not imply change in content or emphasis;  
 c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;  
 e. correction of typographical errors.

\*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

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

Current: 3 Lecture \_\_\_\_\_ Laboratory<sup>5</sup> \_\_\_\_\_ Recitation \_\_\_\_\_ Discussion \_\_\_\_\_ Indep. Study \_\_\_\_\_  
 \_\_\_\_\_ Clinical \_\_\_\_\_ Colloquium \_\_\_\_\_ Practicum \_\_\_\_\_ Research \_\_\_\_\_ Residency \_\_\_\_\_  
 \_\_\_\_\_ Seminar \_\_\_\_\_ Studio \_\_\_\_\_ Other – Please explain: \_\_\_\_\_

Proposed: 2 Lecture \_\_\_\_\_ Laboratory \_\_\_\_\_ Recitation \_\_\_\_\_ 1 Discussion \_\_\_\_\_ Indep. Study \_\_\_\_\_  
 \_\_\_\_\_ Clinical \_\_\_\_\_ Colloquium \_\_\_\_\_ Practicum \_\_\_\_\_ Research \_\_\_\_\_ Residency \_\_\_\_\_  
 \_\_\_\_\_ Seminar \_\_\_\_\_ Studio \_\_\_\_\_ Other – Please explain: \_\_\_\_\_

- f. Current Grading System:  Letter (A, B, C, etc.)  Pass/Fail  
 Proposed Grading System:  Letter (A, B, C, etc.)  Pass/Fail

g. Current number of credit hours: 3 Proposed number of credit hours: 3

<sup>1</sup> See comment description regarding minor course change. Minor changes are sent directly from dean's office to Senate Council Chair. If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.  
<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.  
<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.  
<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.  
<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

## COURSE CHANGE FORM

- h. Currently, is this course repeatable for additional credit? YES  NO
- Proposed to be repeatable for additional credit? YES  NO
- If YES: Maximum number of credit hours: 3
- If YES: Will this course allow multiple registrations during the same semester? YES  NO

- i. Current Course Description for Bulletin: According to the subtitle, a study of specific developments, problems and issues pertaining to art production between 1300 and 1550. May be repeated under a different subtitle to a maximum of six credits. Prereq.
- An exploration of Renaissance artistic production as a European phenomenon of dynamic interchange between European artistic centers, artists, and trade in works of art. Besides painting, sculpture, and architecture, the study of Renaissance visual culture is expanded to include prints and the decorative arts. While the achievements of individual artists are considered, focus is placed on the values and motives of the patrons as well as the purposes and functions of art works. Prereq: sophomore standing or permission of the instructor.
- Proposed Course Description for Bulletin:

- j. Current Prerequisites, if any: A-H 106 recommended
- Proposed Prerequisites, if any: Sophomore standing or permission of the instructor.

- k. Current Distance Learning(DL) Status:  N/A  Already approved for DL\*  Please Add<sup>6</sup>  Please Drop

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

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

3. Currently, is this course taught off campus? YES  NO
- Proposed to be taught off campus? YES  NO
4. Are significant changes in content/teaching objectives of the course being proposed? YES  NO

If YES, explain and offer brief rationale:

The content covers the same period but from the perspectives new scholarship has wrought in our understanding of the early modern period. Teaching objectives remain the same.

5. Course Relationship to Program(s).

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

If YES, identify the depts. and/or pgms: No, but this course has been accepted as an option in the Humanities component of the Intellectual Inquiry requirement of the new GenEd curriculum.

- b. Will modifying this course result in a new requirement<sup>7</sup> for ANY program? YES  NO

If YES<sup>7</sup>, list the program(s) here: \_\_\_\_\_

6. Information to be Placed on Syllabus.

- a.  Check box if If changed to 400G- or 500-level course you must send in a syllabus and you must include the

<sup>6</sup> You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.

## COURSE CHANGE FORM

changed to 400G or 500. *differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

# COURSE CHANGE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: A-H 334  
 Proposal Contact Person Name: Jane Peters Phone: 257-1716 Email: jane.peters@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 College of Fine Arts Curriculum Comm</i>	<i>9/4/2010 4/10/11</i>	<i>Burke/Hess 17-4031 burkthess@uky.edu Jane Johnson 17-1709 jhjohn@email.uky.edu</i>	<i>Burke/Hess Jane Johnson</i>
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council	July 13, 2011		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:  
\_\_\_\_\_

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



August 12, 2010

MEMORANDUM

To: Jane Peters  
Art

From:  
Office of Undergraduate Education

Re: Status of General Education Course Submission

Associate Provost for  
Undergraduate Education  
217 Funkhouser Building  
Lexington, KY 40506-0054

859 257-3027  
Fax: 859 323-1932

[www.uky.edu/ugs](http://www.uky.edu/ugs)

I am pleased to inform you that your proposed General Education course,

***Studies in Renaissance Art: Reframing Renaissance Art (1400-1520)***

has been approved as meeting the General Education course template in the area of

***Foundations of Inquiry: Humanities***

The Humanities vetting team found that the course met all five learning outcomes as outlined on the course template.

As a new submission, the Undergraduate Council must still evaluate this course for inclusion in the course catalog. If you have not yet submitted this course for permanent inclusion in the UK course catalog, please do submit it to your departmental committee with the appropriate forms as soon as possible. You will be notified through normal channels as to the final status of the course.

We look forward to the inclusion of this course in the new General Education curriculum. If you have questions, do not hesitate to contact me.

C: Drs. Michael Tick & Geraldine Maschio  
Dr. Bill Rayens, Chair, Interim General Education Oversight Committee

**General Education Course Submission Form**

**Date of Submission:** Feb. 5, 2011

**1. Check which area(s) this course applies to.**

Inquiry – Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input checked="" type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

**2. Provide Course and Department Information.**

Department: Art

Course Prefix and Number: A-H 334 Credit hours: 3

Course Title: Reframing Renaissance Art, 1400-1520

Expected Number of Students per Section: 30 Course Required for Majors in your Program? no

Prerequisite(s) for Course? A-H 106 recommended

This request is for (check one): A New Course  An Existing Course

**Departmental Contact Information**

Name: Jane Peters Email: jane.peters@uky.edu

Office Address: 201 Fine Arts Bldg. 0022 Phone: 257-1716

**3. In addition to this form, the following must be submitted for consideration:**

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

**4. Signatures**

Department Chair: \_\_\_\_\_ Date: \_\_\_\_\_

Dean: \_\_\_\_\_ Date: \_\_\_\_\_

College Deans: Submit all approved proposals electronically to:

**Sharon Gill** [Sharon.Gill@uky.edu](mailto:Sharon.Gill@uky.edu)  
Office of Undergraduate Education

**Course Review Form**  
**Intellectual Inquiry – Humanities**

**Course Name:** A-H 334 Reframing Renaissance Art

**College:** College of Fine Arts

**For Review Committee Use Only**

Accept  Revisions Needed

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

- Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

A written comparison of a selection from Vasari's Lives of the Artists (1568) with Tinagli's "Women, men & society: painted marriage furniture" ch.1 of Women in Italian Renaissance art, 21-46 (1997)

Brief Description:

This is a written assignment which is followed with class discussion about 1) the underlying assumptions of Renaissance art historical canon, 2) recent challenges (in this case feminist) to the canon, 3) fine art vs. decorative/art history vs. visual studies, and 4) gender construction in the Renaissance.

[Sept. 1 on the sample syllabus]

- Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

Reading: "Renaissance bibliomania." article by Alixe Bovey in the text, Viewing Renaissance Art, ch.3. (Oct. 29th, just after mid-semester).

Brief Description:

After having a number of class sessions distinguishing the styles and characteristics of 15th C. Northern European from Italian Renaissance art (which is more classical in form), the reading on illuminated ms. (text & image), illustrates the North preferred its classical literature translated into contemporary French, while the Italians, translations in Latin. Class discussion on the reading helps to clarify how both images and textual translations reflected and influenced differences in cultural values and preferences in North/South.

- Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

Reading: Wood, Paul. "Art in fifteenth-century Venice: an aesthetic of diversity." Locating Renaissance Art. [Oct. 22nd on the sample syllabus]

Brief Description:

Class discussion on this reading includes: 1) re-evaluation of the "Western" canonical history of Venetian Art, 2. revision of the canon (strong Byzantine influence on Venetian art or the artistic references to the Ottoman presence in Venetian life). We also discuss how Venetian images of Ottoman were adopted by other Western artists to create stereotypes. [an opportunity to compare it to today's stereotyping of Moslems in Western culture.]

- Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:

All students have to write a visual analysis (Sept. 17 on sample syllabus) and a research paper over the course of the semester. Both demonstrate their disciplinary literacy and methodology.

Brief Description:

Clear instructions for each assignment are in the course guide [not included here] & student samples of both from past semesters are provided. Group presentations on topics that derive from the individual research are required. The visual analysis, research paper, and group presentation all demonstrate disciplinary vocabulary, concepts & methodology.

- An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:

Research paper based on a Renaissance image containing a female[s] serves as a chapter of a class book entitled "Women of the Renaissance--the evidence of art (by the scholars of A-H 334)." [ Sept. 10 of syllabus.]

Brief Description:

Semester-long research project. Smaller assignments guide & prepare the research topic: visual analysis, working bibliography, image portfolio, formulation of a thesis, preliminary draft, peer review (i.e. process writing), etc.. The final draft requires Chicago Manual of Style (CMS) documentation in the humanities.

Information literacy component:

Prior to the "working bibliography" assignment for their paper, students have an assignment to identify the three best recent sources on their topic from a number of databases: Bibliography of Art (BHA), Oxford Online, Grove Dictionary of Art, JStor, Academic Search Premier-- presented in bibliographic form according to CMS. This prepares them for the working bibliography (w. annotation), & practice at finding and assessing juried sources for their research. [Sept. 24 on sample syllabus].

Reviewer's Comments:



## A-H 334 Reframing Renaissance Art

Course Syllabus

Time & location of course

**INSTRUCTOR:** Jane S. Peters

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

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

e-mail: jane.peters@uky.edu

Office Hours:

### **COURSE DESCRIPTION: Reframing Renaissance Art (1400-1520)**

An exploration of Renaissance artistic production as a European phenomenon of dynamic interchange between European artistic centers, artists, and trade in works of art. Besides painting, sculpture, and architecture, the study of Renaissance visual culture is expanded to include prints and the decorative arts. While the achievements of individual artists are considered, focus is placed on the values and motives of the patrons as well as the purposes and functions of art works.

*Prerequisites:* Sophomore standing or permission of the instructor.

### **STUDENT LEARNING OUTCOMES:**

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

- identify major art works, trends, and issues in the visual arts of the Renaissance analyze and interpret images as expressions of cultural and historical circumstances
- analyze and evaluate different types of source material in art history
- contribute in an informed manner to class discussions
- compare and assess different methods and approaches to art historical research
- demonstrate basic research skills in art history
- write clearly and cogently for the intelligent reader
- give effective class presentations about art historical problems
- apply appropriate documentation and technological tools for research papers and presentations
- work collaboratively with fellow students
- demonstrate strong time/task management skills

### **TEXTBOOKS:**

#### **Required:**

**A-H 334 course guide** - to be ordered & purchased at the art dept. office, 207 Fine Arts Bldg. (\$5); also obtainable through Bb & e-Reserves contains schedule, reserve reading and other resources for this course, instructions for many portfolio exercises, instructions for major assignments, illustration list, & other study aids.

**Richardson, Carol M. ed. *Locating Renaissance Art. Vol. 2 of The Renaissance Reconsidered.* New Haven: Yale, 2007.**

**Woods, Kim, ed. *Viewing Renaissance Art.* New Haven: Yale, 2007.**

Vol. 3 of *The Renaissance Reconsidered*. New Haven: Yale, 2007.

**Recommended:**

Woods, Kim, ed. *Making Renaissance Art. Vol. 1 of The Renaissance Reconsidered*. New Haven: Yale, 2007.

**Helpful paperback resources for this course:**

Hall, James. *Subjects and Symbols in Art*. NY, 1974.

handy reference for explanations of frequently depicted subjects (mostly Christian and classical) and their sources.

Tinagli, Paola. *Women in Italian Renaissance Art. Gender. Representation. Identity*. NY: Manchester U. Press, 1997.

collection of scholarly articles; up-to-date bibliography related to research projects; good introductory overview.

**OTHER SUPPLIES:**

In addition to your textbooks, you will need:

1. 3-ring loose-leaf notebook.

This should contain dividers for: 1) course guide, 2) your class notes, 3) portfolio of non-graded class exercises and feedback, 4) research materials for your topic, 5) drafts of your topic, & 6) class handouts.

2. 1 blue book (available at student bookstores) – for midterm exam

3. photocopies

Plan in your budget for photocopies for your individual research materials and for copies of required drafts of your written work for your fellow class members.

4. recommended - an agenda book or electronic means to keep track of all academic assignments, exams, appointments, etc.

**ASSESSMENT OF SEMESTER GRADE:**

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

**Individual research paper (see course guide: C.) ..... 30%**

Preliminary, complete draft (3 copies), up to 8 portfolios

Final draft (3 copies, plus other requested preliminary material)

**Collaborative presentation (see course guide: C) ... up to 5 portfolios + 5%**

**Exams (no make-ups; samples in course guide: F).....35%**

Exams are essay in format. Each may contain both take-home and in-class segments.

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

**Midterm exam: Oct. 9th..... 25 %**

**Final exam: 8 am, Dec. 13<sup>th</sup>, in 208 FA ..... 10 %**

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

**COURSE POLICIES:**

**Grading Scale:** For each of your graded assignments and exams, you will be issued a numerical or letter grade: 90-100=A, 80-89=B, 70-79=C, 60-69=D, below 60=E.

**Electronic devices: PLEASE TURN OFF your cell phone and other electronic devices before coming into class. Laptops may be used only for taking class notes—if this is abused, the option to use laptops may be lost. Distractions due to electronic devices while in class will be considered the equivalent of a class absence. Repeated infractions may result in your being asked to drop the course.**

#### **Attendance & Participation:**

Class attendance is considered an *essential* aspect of this course. Since discussion is an integral part of the course, it is important to be prepared and on time for class, and to offer informed, productive comments based on the assigned readings. Preparation involves not only reading but also making notes about the reading so that you are prepared to discuss issues in depth. Quizzes may be added to the class agenda if too many class members appear to be unprepared.

Absences will be assumed if you fail to turn in written material on the due date or claim it when returned during class! Since there are **no make-up opportunities for portfolio exercises**, your credit for them and grade will be proportionately reduced by your absences. Unless specified otherwise, portfolios are due in class in **hardcopy** form; e-mailed **portfolios will NOT be accepted for credit**. Students who are consistently 10 minutes late on a MWF schedule (or 15 minutes late on a TTh schedule) will be marked absent for the day and will forfeit any portfolio opportunity that date.

To receive an excused absence, you must provide official documentation; if for a sponsored University activity (such as a fine arts event or excursion, or intercollegiate athletics), documentation must be provided in advance. The University Senate sets a limit on total absences—*both excused and unexcused*—at 1/5<sup>th</sup> of the total class meetings.

#### **Plagiarism**

Part II of *Student Rights and Responsibilities* states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. See section 6.3.1; online at <http://www.uky.edu/StudentAffairs/Code/Section%20VI.pdf>

In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phrasing intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

You may discuss assignments among yourselves or with me or a tutor, but when the actual work is done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class.

**Class buddy system:**

You will enjoy this class more and benefit by working with your fellow students and by developing a strong networking system. We will construct a networking sheet. To cover for you on those *exceptional* occasions when you have a valid, excused absence, please identify at least one "class buddy" (study buddy, telephone partner) in this class. If you have to be absent, contact your "buddy" to get a copy of notes and information missed such as changes in dates of assignments, out-of-class portfolio exercise, or other announcements etc. Having missed a class does not constitute a legitimate excuse for being unprepared for the next class period!

**Academic accommodations due to disability:**

If you have a documented disability that requires academic accommodations, please see me as soon as possible 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, 257-1754, email address (jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

**ACADEMIC SUPPORT SERVICES FOR THIS COURSE:**

Besides the instruction and course materials listed above, the following University services can aid in your success in this course:

**Lucille Little Fine Arts Library [www.uky.edu/Libraries/litfal.html] 257-2800**

Hours: M-R. 7:30am -11pm; F. 7:30-6; Sat. Noon-6 pm; Sun. Noon-11pm.

Fine Arts Library staff art specialists

Daniel Naas : 257-8362 Daniel.Naaas@uky.edu

Meg Shaw : 257-4908, megshaw@uky.edu

Resources: centrally located library with a large selection of art books and periodicals, excellent study areas, computers, a photocopy machine. **Books on reserve for this course are located in this library!**

**WYoung Library [www.uky.edu/Libraries/]**

Resources:

**Hub @ WT's.** WYoung basement. Provides library research and IT assistances.

**Reference services.** 2<sup>nd</sup> floor, WYoung. well trained professionals can help you identify and locate helpful resources for your studies.

**Writing Center/Multimodal Communication Lab.**

The Writing Center is located in W. T. Young Library, Thomas D. Clark Study, 5th Floor, West Wing (phone: 257-1368). You can walk in or make an appointment online (<http://web.as.uky.edu/oxford/>). The staff can help you identify and correct problems with all aspects of your writing as well as work with you on visual design. If you have additional problems with your speaking, you may also go to the Multimodal Communication Lab in 106 Grehan (phone: 859-257-8370). I recommend that you consider going to either location if you feel stuck at any stage of the communication process.

**Illiad** (interlibrary loan)

An important service to obtain those materials for your research that are not available in UK libraries. You order this material electronically and need a special password to login to the service. See the UK Libraries homepage.

### **Academic Enhancement “The Study” 306B Complex Commons**

[www.uky.edu/UGS/Study](http://www.uky.edu/UGS/Study)

**Individual Academic consultations** that are free and intended to help a student with one-on-one discussion regarding effective study strategies. Make an appointment on-line. **Study**

**Smarter Seminar:** intensive, 4 hour non-credit seminar to sharpen study skills with segments on critical reading, note-taking, time/task management, exams taking skills, etc. \$40. To register: 257-1356, or [www.uky.edu/UGS/Study](http://www.uky.edu/UGS/Study).

### **INSTRUCTOR’S EDUCATIONAL BELIEFS & METHODS**

Mortimer Adler once commented: “All genuine learning is active, not passive. It involves the use of the mind, not just the memory. It is a process of discovery in which the student is the main agent, not the teacher.” In order to develop a more active learning environment, I perceive my role as that of a facilitator who organizes course content and activities so students can maximize their own learning experiences. We will be experimenting and learning together, so I will seek your feedback about what works.

My goal is to provide a classroom experience that helps you to develop your skills at visual analysis, critical thinking, and verbal/written communication about art, to acquire factual knowledge and ideas about the art we study, to enjoy art and appreciate the academic discipline of art history, to be personally enriched by this course, and to be motivated to become a life-long learner.

I aim to help students succeed, not fail, and I believe any U.K. student can do well in this course. Mastering the skills of a discipline is, of course, a two-way street. The old adage that “you get out of something in direct proportion to what you put into it,” holds true here. Mastering art historical skills requires more looking and thinking about what you see than most other subjects. Writing about what you see will help you develop those skills. If you discover at any juncture that your academic success does not match your input into this course, please see me for academic assistance.

#### **Methods of Instruction:**

A variety of learning experiences will be used in this course in order to accommodate the different learning styles you each bring to this course. You will be asked to identify various aspects about your own learning style and to apply this knowledge to the study of art history. Variety is itself a method that enhanced everyone’s learning. This course will include some or all of the following: lecture with slides, large and small group discussions, collaborative work in small groups, brainstorming, readings pertinent to the subject, writing-to-learn activities, audio-visual segments, exams.

\* \* \* \* \*

### **Getting a head start in this course!**

One of the skills that you develop in our 300-level courses is the ability to use the library and its research sources. Students come with various levels of experience to this course. If you have already written an art history research paper at the 300-level, you probably have already acquired these skills. If not, it will take some practice. For those who haven’t used the library databases and located journal articles and books, familiarizing yourself now will be a major advantage.

#### **Here is a suggestion:**

**Scout out UK’s library services:…)**

**a. The (Lucille Caudill) Little Fine Arts Library.** Familiarize yourself with the Little Fine Arts library (reserve section, stacks, reference section, study areas). It's one of the best places to study on campus.

**b. EZProxy.** The EZProxy system allows off-campus access to information resources that are *restricted to UK students, staff, and faculty, including community-based faculty (preceptors)*. If you use these resources from an on-campus computer, your computer is identified as being on the UK network and you can access the resources seamlessly. EZProxy allows your off-campus computer to be identified as part of the UK network. If you want to have off-campus access, and haven't already done so, follow the instructions so you can use the EZProxy system to use library resources from an off-campus computer. Go to the UK libraries' homepage: [www.uky.edu/Libraries](http://www.uky.edu/Libraries), click on Off-Campus Access Instructions in the lower left column under HELP, and follow the instructions.

**please note:** Whenever you get a new student ID, you need to stop at any library location on campus to have your new barcode entered into the system (if you want to use the barcode access method). The proxy server lists your old barcode until you make this change. You will be able to access the proxy server via your new barcode on the day following the circulation system switch.

**c. Research tools.** If you haven't had much experience identifying journal articles on a topic and need a quick start guide, go to the library home page: [www.uky.edu/Libraries](http://www.uky.edu/Libraries). In the left column, click on Services for "students," and work through **Your Research Tool Box**, a tutorial. Then go to the research guide for art history: <http://libguides.uky.edu/art>, and practice with the art databases listed in the left column.

1. Click on *Oxford Art Online*—and look up the article on Pope Julius II in the *Grove Art Online*.
2. Click on the *Bibliography of the History of Art (BHS)* and see if you can find any journal articles on Cosimo de Medici as patron.
3. Click on *ArtStor* and search for images by Donatello.

**d. Interlibrary loan.** If you haven't already signed up for the interlibrary loan service, learn about ILLIAD by clicking on **interlibrary loan** on the left hand column of either the (Little) Fine Arts or main library homepages (as above), then sign up for it. You will likely use it this semester.

### TENTATIVE SCHEDULE

Assigned required readings and portfolio exercises are to be completed **before** the given class session. Some readings are only suggested, not required, because they provide backup information to class discussion. Portfolio exercises will often be assigned that are related to class readings (see Course Guide: D – Portfolio: a). Some portfolio exercises are listed in the schedule; others will be announced in class or done as an in-class exercise:

.....

Aug. 27	Reading Renaissance images
Sept 1	The traditional canon of Renaissance art history and Giorgio Vasari/contemporary issues in Renaissance art history. <i>Selected readings</i> (available through e-reserves, see above): a) Fernie, Eric. "1. Giorgio Vasari. <i>The Lives of the Artists</i> . 1568." <i>Art History and Its Methods: a Critical History</i> . London, 1995. 22-28 (editor's discussion of Vasari and this book), Preface to Part Two: 34 -39. This is a <i>very</i> dry text—please bear with it. Briefly <b>write answers</b> to each of these questions (you will be getting credit for this). 1. List 2-3 of Vasari's reasons for writing his book.

2. Who was Vasari writing this for? What ideas did he want to convey to his audience about artists?
  3. What methods does Vasari use in his art historical study?
  4. What qualities does Vasari appreciate in art?
- b) Paola Tinagli. "Women, men and society: painted marriage furniture." in *Women in Italian Renaissance Art*. 21-46. [e-Reserves; course reserve hardcopy: ND1460/W65/T56/1997]  
You may find this article quite interesting.
5. a synopsis: this is not a blow by blow summary, but a concise statement in your own words that identifies the main point or argument of the article.
  6. contrast Tinagli's concerns about Renaissance art with Vasari's.

Sept 3 Course guide/structure. Research project: status and role of women in the Renaissance.

Assignments:

- 1) Please familiarize yourself with the course guide and texts before coming to class and be prepared to answer the following.
  1. how is this course structured?
  2. what role do the portfolio exercises play?
  3. what is the nature of your research project?
  4. how does your individual research relate to a group presentation?
  5. what is the take-home essay on your final exam?

2) Read the following articles (available as photocopy or book form on course reserve and as e-reserves):

*Selected readings:*

- 1) Two Sample A-H 334 research papers: Sample #1: "Interpreting Giovanna", Sample #2: "Italian Renaissance Female Fashion of the Late Fifteenth Century: Brocade Chains, but Chains Nonetheless." Be ready to discuss: Which of the two papers is better researched? Which is better written? And on both counts, why do you think so. One of these won a UK's Oswald Creativity award in critical research in the humanities. Which do you think it was and **why**?
- 2) Rocke, Michael. "Gender and Sexual Culture in Renaissance Italy." Ch. 7: 139-58. *Gender and Society in Renaissance Italy* edited by J. Brown and R. Davis. NY, 1998.

**due: course guide D: portfolio a (for the Rocke article):**

For this exercise, identify the article under discussion and provide the following three items (in complete sentences):

- 1) a synopsis: this is not a blow by blow summary, but a concise statement in your own words that identifies the main point or argument of the article.
- 2) a brief analysis of the author's methodology
- 3) one aspect of the article that you found particularly interesting and/or question you still have after reading the article.

Sept. 8 Patronage issues: Art, Class, & Wealth in the Renaissance

*Text-Viewing RA:* ch. 1. Art, class and wealth (Rembrandt Duits). 21-58.

**Netherlandish Networks in the Renaissance (15<sup>th</sup> C).**

Sept. 10 15<sup>th</sup> C. Netherlandish art according to the canon

*Text-Locating RA:* ch. 2 "Netherlandish Networks." (Kim Woods) 65-73

**due: portfolio b** (course guide: D): selection of a topic about women in the Renaissance (3 topics, 3 images)

- Sept. 15      Interpreting Netherlandish works of art: the case of the *Merode Altarpiece*  
*Selected readings:*  
Panofsky, Erwin. Ch. 7: "Reality and Symbol" *Merode: 140-44 Early Netherlandish painting: its origins and character.*  
[ND635/P350/1958/vol. 1]  
Hahn, Cynthia. "'Joseph will perfect, Mary enlighten and Jesus save thee': The Holy Family as Marriage Model in the Merode Triptych." *Art Bulletin.* LXVII, no. 1 (1986): 54-65.  
**due: portfolio a (Hahn article)**
- Sept. 17      Netherlandish networks  
**due: portfolio c** (course guide: D) - **visual analysis** (2 copies!) (formal/stylistic analysis) of the image/object you have selected or an image/object related to your topic, plus 3 questions you have about the image/object.  
**[assigned for Sept. 24: portfolio exercise d – library exercise (form provided in course guide: D).]**
- Sept. 22      Netherlandish networks  
*Text-Locating RA:* ch. 2 "Netherlandish Networks." (Kim Woods) 73-103.
- Sept. 24      Overlooked in Renaissance art history - Netherlandish tapestries,  
*Text-Locating RA:* Ch. 3 Tapestries as a transnational artistic commodity (Elizabeth Cleland). 103-132  
**due: portfolio exercise d – library exercise** (form provided in course guide: D).  
**[assigned for Oct 1st: portfolio e (course guide: D) – selected working bibliography with one annotation, 2 copies (up to 2 portfolio credits)]**
- Renaissance artistic practice and art theory:**
- Sept. 29      Renaissance workshop practices. (Italian Renaissance) art theory/Alberti.  
*Making RA:* ch. 3 – "The illusion of life in fifteenth C. sculpture."  
(Kim Woods) 103-121. (available on e-reserves; hardcopy on reserve; textbook on reserve)
- Oct. 1      Renaissance workshop practices. (Italian Renaissance) art theory/Alberti.  
*Making RA:* ch. 3 – "The illusion of life in fifteenth C. sculpture." (Kim Woods) 121-137. (available on e-reserves; hardcopy on reserve; textbook on reserve)  
**due: portfolio e** – (course guide: D) **selected working bibliography** with one annotation, 2 copies (up to 2 portfolio credits)
- Central Italian Renaissance Networks - Florence, Rome,**
- Oct. 6      Renaissance Florence: patrons and their motives – civic commissions  
*Text-Viewing RA:* ch. 2 – "Florentine art and the public good." (Jill Burke) 59-75.
- Oct. 8      Renaissance Florence: patrons and their motives –private commissions  
"magnificence" & "conspicuous consumption"  
*Text-Viewing RA:* ch. 2 – "Florentine art and the public good." (Jill Burke) 75-90.



- Oct. 13            **Midterm exam. Essay format, please bring a blue book and pen.**
- Oct. 15            Renaissance Rome – patrons and their motives  
                         *Text-Locating RA* – ch. 1. “The allure of Rome” (Carol M. Richardson). 25-61.
- North Italian Renaissance art – Venice, crossroads between West and East**
- Oct. 20            Myths of Venice and the traditional canon  
                         **due: portfolio f** (course guide: D): **image portfolio**
- Oct. 22    Venice and the West  
                         *Text-Locating RA*: ch. 6 “Art in fifteenth-century Venice: an aesthetic of diversity.” (Paul Wood), 213-229  
                         **due: portfolio h** (course guide: D): **thesis/central argument of your research paper**
- Oct. 27            Venice and the East  
                         *Text-Locating RA*: ch. 6 “Art in fifteenth-century Venice: an aesthetic of diversity.” (Paul Wood), 229-247
- Material culture in the Renaissance – media overlooked in the canon**
- Oct. 29    The illuminated manuscript in the Renaissance.  
                         *Text-Viewing RA*: ch. 3 – “Renaissance bibliomania” (Alixé Bovey) 93-132
- Nov. 3            **NO CLASS. PRELIMINARY DRAFT DUE IN MY OFFICE BY**    between 2-4 pm.  
                         **due: portfolio i** (course guide: D) : **preliminary draft of research paper (3 copies!). In order to receive up to 5 portfolio exercises, this must be complete (text, documentation, bibliography, and illustrations).**
- Nov. 5            Printed images in the Renaissance.  
                         **tentative groups assigned**  
                         **due: portfolio j (course guide: D) – peer review (up to 4 portfolios)**  
                         *Optional reading: Text-Making RA*. “The printed picture in the Renaissance.” ch. 6: 211-250. (Charles Harrison)
- Nov. 10    *Brainstorming session* – women in the Renaissance  
                         due: read the preliminary drafts of the persons in your group (on reserve in the 3-ring binder.  
                         - Be prepared with ideas for a shared topic for your presentation.  
                         To prepare your **collaborative presentation** see the Course guide C (Research project) for tips and assessment criteria. For the requirements, see Course Guide D: portfolio k.
- French Renaissance**
- Nov. 12            French Renaissance art – what do we know about it?  
                         (*Optional reading*): *Text-Viewing RA*. “Monarchy and prestige in France.” ch.4: 133-170. (Thomas Tolley)
- Nov. 17            Collaborative and solo presentations: Women in the Renaissance – the evidence of art  
                         **due portfolio l: memo on collaborative project.** Due the class period following your presentation; Nov. 13-20)

**due portfolio m: feedback on class presentation** – 2 forms are included for two classes when you are not presenting.

- Nov. 19 Collaborative presentations: Women in the Renaissance – the evidence of art
- Nov. 24 Collaborative presentations: Women in the Renaissance – the evidence of art
- Dec. 1 Collaborative presentations (if needed).
- Dec. 3 The Renaissance canon - the changing status of art & the artist  
**due: final draft of paper - 3 copies. You may turn this in anytime from class on Dec. 1<sup>st</sup> to Friday, Dec. 4<sup>th</sup> before 3pm.**  
**See instructions in course guide C for your final draft. Be sure to attach summary of draft improvements (at the end of course guide:C), peer review you received, instructor's comments on previous drafts with the instructor's copy .**
- The class book, *Women of the Renaissance – the evidence of art* by the scholars of AH 334, will be on reserve in the class 3-ring binder in the fine arts library no later than noon on December 2nd.  
 The take-home portion of the final exam is to write an introduction to the book, so you will want to consult the class 3-ring binder carefully which you can turn any time between Dec. 2nd and the final exam on Dec. 15<sup>th</sup>.
- Dec. 8 Leonardo, Dürer, Michelangelo, Titian: products of the Renaissance  
**due: portfolio o – memorandum assessing the portfolios assigned.**
- Dec. 10 *Class review – don't miss class.* Please bring your notes, selected readings and textbooks to class. Suggested reading: reread the introductions to your textbooks. [For the take-home portion of the final quiz, you might want to read the introduction to Tinagli's *Women in the Italian Renaissance*, on reserve.
- Dec. 15 8 AM! Final Exam (take-home portion: introduction to the class book. In class portion – bring a blue book and pen.) The in-class portion will last approximately one hour.