

# COURSE CHANGE FORM

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

**General Information.**

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art/Art History
- 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   Specific Term<sup>2</sup>: Fall 2011

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

- a. Current Prefix and Number: A-H 335 Proposed Prefix & Number: A-H 335
- b. Full Title: Studies in Early Modern Art 1500-1700 (Subtitle required) Proposed Title: Early Modern Art & Visual Culture, 1400-1700 (Subtitle required).
- c. Current Transcript Title (if full title is more than 40 characters): Studies in Early Modern Art
- c. Proposed Transcript Title (if full title is more than 40 characters): Early Modern Art & Vis. Culture

- e. 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): \_\_\_\_\_

**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/week Lecture \_\_\_\_\_ Laboratory<sup>5</sup> \_\_\_\_\_ Recitation \_\_\_\_\_ Discussion \_\_\_\_\_ Indep. Study \_\_\_\_\_
- \_\_\_\_\_ Clinical \_\_\_\_\_ Colloquium \_\_\_\_\_ Practicum \_\_\_\_\_ Residency \_\_\_\_\_

**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]

<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

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 course will expand the possibility of including more aspects of visual culture (prints, decorative arts, costume, etc.) within a broader period, 1400-1700, which is reflective of the more recent scholarship in the field of art history and visual studies.

5. Course Relationship to Program(s).

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

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

b. Will modifying this course result in a new requirement<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 changed to 400G or 500. If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

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

# COURSE CHANGE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: A-H 335  
 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 4/6/11</i>	<i>Bailey Jane Johnson 1-7-1709</i>	<i>Bailey Jane Johnson</i>
		<i>4-4013 1-7-1709</i>	<i>berthors@uky.edu j.john@email.uky.edu</i>
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council			UC sent proposal to Senate Council on November 10, 2011
Graduate Council			
Health Care Colleges Council			
Senate Council Approval			University Senate Approval

Comments:

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<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.

**A-H 335:001 Early Modern Art & Visual Culture, 1400-1700**

**Subtitle: Baroque Identities**

T/R 9:30-10:45AM, 208 Fine Arts Bldg.

**INSTRUCTOR:** Jane Peters

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

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

E-mail: jane.peters@uky.edu

Office Hours: & by appointment

**COURSE DESCRIPTION: Early Modern Art & Visual Culture, 1400-1700.**

According to the subtitle, this course examines various aspects of the social, political, cultural, and aesthetic contexts of European art & visual culture. Issues of production & reception, style & function, artist & viewer, and European interactions with non-European cultures will be considered. *May be repeated under a different subtitle to a maximum of six credits.* Prereq: A-H 101 or A-H 106 recommended.

**Subtitle: Baroque Identities**

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

**STUDENT LEARNING OUTCOMES:**

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

- identify major art works, concepts, trends, and issues in the visual arts of the 17<sup>th</sup> century
- explain key concepts, trends and issues in the visual arts of the 17<sup>th</sup> century and utilize them effectively in discussions and written work
- analyze and interpret images or objects as expressions of the diverse cultural and historical circumstances of the Baroque period
- read art historical literature effectively and critically
- contribute in an informed manner to class discussions
- demonstrate basic research skills in a guided research project
- write clearly and cogently about art historical problems for the intelligent reader
- give effective oral presentations
- work collaboratively with fellow students
- demonstrate effective time/task management skills

**TEXTBOOKS:**

**Required:**

**Course Guide** – available in hardcopy in the Art Dept. Office, 207 Fine Arts Bldg. [\$5], also on blackboard.

This provides the blueprint for this course. It includes a schedule, course reserve list, instructions for individual research project, portfolio exercises, & study aids. *It is highly recommended you purchase the hardcopy.*

**Electronic problems with computers, prints, blackboard, etc. will not constitute excuses for ignorance about the course agenda assignments.**

**Harris, Ann Sutherland. *Seventeenth-Century Art & Architecture.***

2<sup>nd</sup> ed. Upper Saddle River, NJ, 2008.

Recent text with updated bibliography, many illustrations, & excellent coverage of individual artists; it complements the course, which is organized differently, according to patronage, function, and concepts. [If you find an older copy, that is fine, but page/figure numbers will be different in the older edition than those given in the schedule.]

### **Helpful reference tools for art history majors.**

These sources are on reserve in the art library.

*Chicago Manual of Style.* 15<sup>th</sup> ed. Chicago: U. of Chicago Press, 2003.

The art history faculty requires the *Chicago Manual of Style's humanities system* for documentation. All art history research papers should utilize its endnote (N) and bibliographical (B) forms, found in chaps. 16 & 17 of the *Chicago Manual of Style (CMS)*. This is the "bible" of all editors working with texts in the humanities. You may access the *CMS* through UK libraries online. Go to the Little Fine Arts Library homepage, click on "Art" under Research Guides, where there is a tab, "citing sources" which will get you to the *CMS*. There is also a hardcopy on permanent reserve in the Fine Arts Library [Z253/U69/2003]. This style manual also contains rules for grammar and punctuation for research papers. You should refer to it often as you write and revise your research papers.

Hall, James. *Dictionary of Subjects & Symbols in Art.* NY, 2008.

Standard reference tool for iconographical information, no illustrations. The 2008 edition is virtually unchanged from the 1974 & 1979 editions; used copies can be purchased inexpensively through the internet.

### **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 4) research materials c, 5) drafts of your paper, 6) handouts from class.

2. 2 blue books (available at student bookstores) - for quizzes

3. photocopies

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

4. recommended - an agenda book/electronic calendar for all academic assignments, exams, appointments, etc.

### **ASSESSMENT OF SEMESTER GRADE:**

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

- Individual Research project** (see course guide: C for instructions)..... **25%**  
    **Complete preliminary draft** (2 hardcopies, 1 electronic): due Nov. 2<sup>nd</sup>. (up to 6 portfolios)  
    **Final draft** (2 hard copies in writing folder with other requested preliminary material, 1 electronic copy): Dec 2<sup>nd</sup> –Dec. 3<sup>rd</sup> at 4:00pm at the latest.  
**Collaborative presentation** based on individual research up to 5 portfolios + **5%**

**Exams** (no make-ups; samples in Course Guide: F):

Exams are essay in format. Each may contain a take-home and in-class components.....**40%**  
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. 7 ..... 30%  
    **Final exam:** Dec. 14, 10:30 am, 208 FA .....10%

**Portfolio exercises & class participation** (see 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, contract 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](mailto: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](http://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](mailto:Daniel.Naaas@uky.edu)

Meg Shaw : 257-4908, [megshaw@uky.edu](mailto: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!**

### **WYYoung Library [www.uky.edu/Libraries/]**

Resources:

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

**Reference services.** 2<sup>nd</sup> floor, WYYoung. 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 Velazquez 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 Velazquez's painting, *Las Meninas*.
3. Click on *ArtStor* and search for images of Velazquez's *Las Meninas*.

**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.

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TENTATIVE SCHEDULE [extracted from the Course Guide A: Schedule]

**Course construct: Baroque identities, the evidence of portraiture.**

- Aug. 31 Course guide: course structure and assignments  
Reading images. The case of Velazquez.  
What is a portrait? (in-class exercise)  
**due:**
- 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? how is the material organized?
    2. what is the nature of your research project?
    3. what role do the portfolio exercises play?
    4. What role to the selected readings play?
    4. how does your individual research relate to a group presentation?
    5. what is the take-home essay on your final exam?
  
  - write portfolio “a” for the article by: Brown, J. “On the Meaning of Las Meninas.” *Images & Ideas in 17th C. Spanish Art.* 87-110. [ND806/B76; e-reserves, blackboard].
    - a. **selected readings exercise: synopsis & response**

The portfolio will often be used in conjunction with selected readings for class. 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.
  
  - read and be prepared to discuss the following: “Portraiture,” in the *Grove Dictionary of Art* (available at the Lucille Little Fine Arts Library [http://www.uky.edu/Libraries/lib.php?lib\\_id=7](http://www.uky.edu/Libraries/lib.php?lib_id=7).) On the left under **Research Guides**, click on **Art**, then (on the left) click on **Oxford Art Online**. Type in “portraiture” and read the Grove Art Online article on it by Lorne Campbell.

Academic calendar: Aug. 31 – last day to add a class for Fall semester

**How do we recognize Baroque art? Issues of style & context**

- Sept. 2 Wölfflin’s categories and their limitations: style and context.  
Reading an image (Velazquez again):

**due** : Broadfoot, K. "Las Meninas & the King's two bodies."  
*Word & Image* 17.3 (2001): 219-232.

- with accompanying portfolio (written answers):

- what is Broadfoot's main argument?
- how does Broadfoot's argument differ from Brown's in "On the Meaning of Las Meninas" discussed last period?
- which interpretation do you find more convincing **and why**?

### A-H 335: Early Modern Art. Baroque Identities Tentative Schedule

Readings & assignments are to be prepared for the day they appear in the schedule, so look ahead at your schedule.

"Text" = **Ann Sutherland Harris. *Seventeenth-Century Art & Architecture*.**

Harris's text serves as your background text for this course. It will amplify class material, but is organized along different principles than our class sessions. While page numbers are given in the schedule, you may find that you will return to segments to consider different aspects of an artist's oeuvre or review images from different vantage points. Use this text creatively to enlarge your understanding of 17<sup>th</sup> C. art production.

Selected reading = specified journal article or chapter from a scholarly book. These are available as **e-reserves** (course password: ). The selected readings, which present scholarly arguments on specific issues, will be used as the basis for more focused class discussions. Most deal with the issues of identity and portraiture. You will often be asked to write portfolio exercise a (synopsis and response) in conjunction with the selected reading so you are prepared for class discussion. (For more specifics, see the course guide B: reserve reading & other resources and D: portfolio exercise a.)

#### **Introduction. "Reading Images"**

Aug. 26 Introduction.  
Class Exercises "What do we already know about 17<sup>th</sup> C. art?"  
& "Reading" images

#### **Course construct: Baroque identities, the evidence of portraiture.**

Aug. 31 Course guide: course structure and assignments  
Reading images. The case of Velazquez.  
What is a portrait? (in-class exercise)  
**due:**

- 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? how is the material organized?
  2. what is the nature of your research project?
  3. what role do the portfolio exercises play?

4. What role to the selected readings play?
4. how does your individual research relate to a group presentation?
5. what is the take-home essay on your final exam?

- write portfolio “a” for the article by: Brown, J. “On the Meaning of *Las Meninas*.” *Images & Ideas in 17th C. Spanish Art* [ND806/B76; e-reserves, blackboard].
- read and be prepared to discuss the following: “Portraiture,” in the *Grove Dictionary of Art* (available at the Lucille Little Fine Arts Library [http://www.uky.edu/Libraries/lib.php?lib\\_id=7](http://www.uky.edu/Libraries/lib.php?lib_id=7).) On the left under **Research Guides**, click on **Art**, then (on the left) click on **Oxford Art Online**. Type in “portraiture” and read the Grove Art Online article on it by Lorne Campbell.

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- with accompanying portfolio (written answers):

- what is Broadfoot’s main argument?
- how does Broadfoot’s argument differ from Brown’s in “On the Meaning of *Las Meninas*” discussed last period?
- which interpretation do you find more convincing **and why**?

Academic Calendar: Sept. 6 – Academic Holiday – Labor Day

### **SITES OF PRODUCTION & ISSUES OF PATRONAGE**

#### **17<sup>th</sup> C. Rome & the Papacy**

Sept. 7 The role of papacy in shaping Baroque Rome.

**due:**

- **portfolio b – identify your research topic: a 17<sup>th</sup> c. portrait**
- read sample A-H 335 research papers #1, #2. (e-reserves).  
-for class discussion: which essay is stronger and why?

Sept. 9 Ecclesiastical projects in Rome: religious orders and universities

- *Text*: Preface and Introduction (viii-xxii), 78-85, 98-113.

#### **Absolutism: 17<sup>th</sup> C. Spain, France, England**

- Sept. 14 The Spanish Habsburgs: Spain (Philip IV), Spanish Netherlands/Flanders (Archduchess Isabella, Archduke Albert), Naples.  
**due: portfolio c – formal (visual/stylistic) analysis of your portrait with questions (2 copies)**  
**due:** Moffitt, John F. “The Theoretical Basis of Velázquez’ Court Portraiture.” *Zeitschrift für Kunstgeschichte* 53 (1990): 216-225. [N3/Z53; e-reserves] and write portfolio a.  
*Text (recommended):* Flanders: 152-64; Spain:199-207.  
*looking ahead:* portfolio d – library resources: bibliographic exercise, due Sept. 16 (form available in blackboard, or in the hardcopy of the course packet.)  
Academic Calendar: Sept. 15 – last day to drop a course w/o it appearing on transcripts
- Sept. 16 France (the Bourbon line: Henri IV , Louis XIII; Louis XIV. Richelieu, Mazarin).  
*Text:* France, 251-263.  
**due: portfolio d - library resources: a bibliographic exercise (form included in course guide, D or available under Forms on Blackboard)**  
*looking ahead:* portfolio e – working bibliography, due Sept. 23rd
- Sept. 21 France (con’t). England (the Stuart line: James I, Charles I)  
**due:** portfolio a for Walsch, Linda. “Charles LeBrun, ‘art dictator of France’.” In *Academies, Museums and Canons of Art* edited by Gill Perry and Colin Cunningham. New Haven: Yale U. Press, 1999. 86-123. [N7480/A27/1999; e-reserves]  
*Text:* France 315-21; England 403-415.
- Dutch Republic**
- Sept. 23 Holland: the United Provinces of the Dutch Republic  
**due: portfolio e –working bibliography (2 copies, up to 3 portfolio credits)**  
*text:* 323-30; 339-44.
- Sept. 28 Dutch Republic (con’t)  
**due:** Woodall, Joanna. “Sovereign bodies: the reality of status in seventeenth-century Dutch Portraiture.” Ch.3 of J. Woodall, *Portraiture. Facing the subject*. NY: Manchester U. Press, 1997. 75-100. [N7575/W66/1996]

### THE STATUS OF THE 17<sup>TH</sup> CENTURY ARTIST

[Suggested reading: there is no one section on artists in your text. You may want to read up in your text on the artists we discuss, so you can compare/contrast their training, roles, status, etc.]

Sept. 30 The Academic tradition: Rome, France

Oct. 5 Artists in the Dutch Republic  
*looking ahead: portfolio f-image portfolio due Oct. 12th*

Oct. 7 Midterm exam - **essay format, you will need a blue book and pen.**

### **PATRONAGE & PUBLIC ART**

17<sup>th</sup> century public art most often took the form of public monuments, & decoration of public spaces with historical subjects.

Oct. 12 Rome – papal commissions  
*Text: 98-123*  
**due: portfolio f: image portfolio**

Academic calendar: Oct. 18-midterm of the semester  
Oct. 14 Rome – papal commissions  
Read the article, “Allegory,” in the *Grove Art Online*  
(available in Oxford Art Online database)  
*Text: 23-50.*

Oct. 19 Rubens: painter, diplomat, aristocrat in the service of absolutism  
[Spanish Netherlands, France, Spain, England]  
*Text: 145-169; 285-301. Rubenism/Poussinism. Poussin in Rome.*  
**due: portfolio a: for Johnson, Geraldine. “Pictures fit for a Queen: Peter Paul Rubens and the Marie de Medici Cycle.” *Art History* 16 (1993): 447-69. [N1 A7840]**

Oct. 21 France & Spain: the decorative arts  
*Text: 227-240.*  
**due: portfolio h – thesis/argument of your research paper**

Oct. 26 Spain- art & politics: the case of the Immaculate Conception

Oct. 28 Art collecting in the 17<sup>th</sup> century – aristocrats, status, & the growing primacy of painting.  
*Text: 193-7.*

Academic Calendar: Nov. 1-23: Priority registration for Spring 2011

Nov. 2 Preliminary draft due – no class  
**due: portfolio i - preliminary draft of paper (2 hard copies; 1 electronic).** In order to receive up to 6 portfolio credits, this must be complete text, documentation,

bibliography and illustrations, appropriately identified), and turned in on time!

**THE HIERARCHY OF GENRE – public/private art – from history painting to portraiture, genre subjects, landscape, and still life.**

- Nov. 4 Genre subjects  
**due: portfolio j - peer review** (form in course guide, D; up to 2 portfolio credits)  
*Text:* 368-90
- Nov. 9 *Brainstorming session* – Baroque construction of identity, group collaborative topic (be sure to have read the papers of those peers in your group.
- Nov. 11 Genre subjects. Landscape traditions.  
*Text:* 301-315, 391-399. xix-xxxiii.
- Nov. 16 ***Baroque identities: the evidence of portraiture***  
**group presentations** – Baroque identities: the evidence of portraiture  
**see portfolio k: collaborative presentation w. handout (=10 portfolios)**  
**see portfolio l: memorandum evaluation collaborative project (due the class period *after* your group presentation)**  
**see portfolio m: feedback forms for group presentations (two required, to be done on days when you do *not* give your own group presentation.)**
- Nov. 18 ***Baroque identities: the evidence of portraiture***  
**Group presentations**
- Nov. 23 ***Baroque identities: the evidence of portraiture***  
**Group presentations**  
Academic holiday: Thanksgiving, Nov. 24-26
- Nov. 30 Any remaining group presentations. Baroque landscape traditions.
- Dec. 2 Still Life (what was its place in the hierarchy of genre?)  
*Text:* 368-90.  
**due: final draft of your paper** (2 hardcopies, 1 electronic copy; hardcopies to be in a writing folder with the instructor's copy, attach preliminary draft w. instructor's comments, the peer review you received from a fellow student, and summary of draft improvements (form in course guide, C). **Final drafts will be accepted through Friday, Dec. 3<sup>rd</sup> @ 4pm.**  
Art Dept. calendar: Reynolds Building Open Studio



- Dec. 7 In-class review session: required (you do not want to miss this session!)  
**due: portfolio n - memorandum evaluating portfolio exercises**
- Dec. 9 A global view: the influence of the East on European Baroque.
- Dec. 14 **final exam - 10:30AM 208 Fine Arts Bldg.**(1/2 -1 hour)  
The final exam has two components, in-class and take-home. The in-class will be a very short quiz covering broader ideas covered in the course. The take-home is an essay to introduce the class "book" containing the individual essays written for this class, *Baroque identities - the evidence of portraiture*.