

LSC Use Only
Number: LS-125
Action: _____
Date: _____

UWUCC Use Only
Number: _____
Action: _____
Date: _____

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. Title/Author of Change

Course/Program Title: AH 206- Renaissance to Baroque Art
Suggested 20 Character Course Title: _____
Department: Art
Contact Person: A. DeFurio

II. If a course, is it being Proposed for:

_____ Course Revision/Approval Only
_____ Course Revision/Approval and Liberal Studies Approval
✓ Liberal Studies Approval Only (course previously has been approved by the University Senate)

III. Approvals

<u>Andrea Buswell</u> Department Curriculum Committee	<u>Anthony G. DeFurio</u> Department Chairperson
<u>_____</u> College Curriculum Committee	<u>_____</u> College Dean *
<u>_____</u> Director of Liberal Studies (where applicable)	<u>_____</u> Provost (where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. Timetable

Date Submitted to LSC: _____	Semester to be implemented: _____	Date to be published in Catalog: _____
to UWUCC: _____		

COURSE SYLLABUS

I. Catalogue Description:

Course Title: AH 206: RENAISSANCE TO BAROQUE 3 Credits

Prerequisites: None: 3 Lecture Hours

Study of art from the Renaissance to the Baroque in light of the historical events which affect human artistic impulses and development.

LIBERAL STUDIES COURSE APPROVAL FORM

About this form: Use this form only if you wish to have a course included for Liberal Studies credit. The form is intended to assist you in developing your course to meet the university's Criteria for Liberal Studies, and to arrange your proposal in a standard order for consideration by the LSC and the UWUCC. If you have questions, contact the Liberal Studies Office, 353 Sutton Hall; telephone, 357-5715.

Do not use this form for technical, professional, or pre-professional courses or for remedial courses, none of which is eligible for Liberal Studies. **Do not** use this form for sections of the synthesis course or for writing-intensive sections; different forms will be available for those.

PART I. BASIC INFORMATION

A. For which category(ies) are you proposing the course? Check all that apply.

LEARNING SKILLS

- First English Composition Course
- Second English Composition Course
- Mathematics

KNOWLEDGE AREAS

- Humanities: History
- Humanities: Philosophy/Religious Studies
- Humanities: Literature
- Fine Arts
- Natural Sciences: Laboratory Course
- Natural Sciences: Non-laboratory Course
- Social Sciences
- Health and Wellness
- Non-Western Cultures
- Liberal Studies Elective

B. Are you requesting regular or provisional approval for this course?

- Regular Provisional (limitations apply, see instructions)

C. During the transition from General Education to Liberal Studies, should this course be listed as an approved substitute for a current General Education course, thus allowing it to meet any remaining General Education needs? yes no

If so, which General Education course(s)? _____

COURSE SYLLABUS

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AH 206: RENAISSANCE TO BAROQUE
Prerequisite: None

3 Credits
3 Lecture Hours

Study of art from the Renaissance to the Baroque in light of the historical events which affect human artistic impulses and development.

II. COURSE OBJECTIVES:

The following course objectives are stated in a broad and flexible manner. These objectives can be utilized and adapted in whole or part to any of the art history course offerings within the Department of Art. With respect to this syllabus, it is understood that the objectives apply to the chronological period defining the Renaissance to Baroque ages. Specifically, these objectives will be focused on a time period that begins in 1250 and has a terminus at about 1650. A predominant focus will be upon Italy in the South and Germany and Flanders in the North. These objectives may be expanded and refined at the discretion of each professor.

1. Students will be able to compare a variety of themes and functions of art and to draw relationships between one culture and another.

2. The student will understand and recognize the formal, expressive, and technical processes through which materials and concept are transformed into works of art.

3. The student will demonstrate knowledge and an understanding of the relationships that define the primary masterworks of art within this age.

4. The student will demonstrate a knowledge and understanding of aesthetic theory and standards of excellence that are appropriate to this period.

5. The student will be able to apply artistic terminology, concepts, and utilize the language of art that is appropriate to this period.

6. The student will be able to speak or write in a knowledgeable manner, and identify the major works of art, styles, and artists who are recognized as the significant masters during the period under study.

7. The student will demonstrate knowledge and understanding of the thematic, historical, narrative, mythological and literary themes, religious perspectives, the intellectual and expressive ideas that define individual artists, the age in which they lived, and the unique features of the culture or nation under study.

8. The student will be able to define and illustrate pertinent relationships (socio/economic, psychological, historical, technological, political, religious, geographical, etc.) that influence the artist, art object, or the age in which the object was created.

9. The student will demonstrate visual literacy through strategies requiring description, formal analysis, interpretation, and evaluation.

10. The student will be able to utilize and identify primary source material and make informed decisions concerning the relevance of these materials to the study of the art of this period.

11. The student will be demonstrate sensitivity to the multi-cultural components of art that were prominent during this period.

12. The student will be able to draw relevant relationships between painting, sculpture, and architecture during this period; and, if appropriate, with other art forms such as literature, music, poetry, dance, etc.

13. The student will be able to identify galleries and major museums that house outstanding collections of the art of this age, and when possible through a field trip, will visit and study in one of these major settings during the term of this course.

14. The student will be able to employ a contextualistic approach to the study of the history of art of this particular period.

III. COURSE OUTLINE:

The following outline provides a basic framework from which individual professors may structure the sequence of their course. Since this course will be taught by a variety of professors there may be some deviation from the outline that follows. In the main, however, the following outline should be considered a minimum core to which all instructors should adhere.

14 Week Semester:

- Week I: The Dark Ages and The Renaissance
- Week II: The Proto-Renaissance in Italy
- Week III: The Proto-Renaissance (continued)
- Week IV: Italian Art: 15th Century: 1st Half Of Century
- Week V: Italian Art: 15th Century: 1st Half Of Century (cont)
- Week VI: Italian Art: 15th Century: 2nd Half Of Century
- Week VII: Italian Art: 16th Century: The High Renaissance & Mannerism
- Week VIII: The High Renaissance In Italy (continued)
- Week IX: The Renaissance Outside Of Italy
- Week X: The Renaissance Outside Of Italy (continued)
- Week XI: Baroque Art: Italy: Architecture

Week XII: Baroque Art: Italy: Painting
Week XIII: Baroque Art: Holland/France
Week XIV: Baroque Art: Germany/England

IV. EVALUATION METHODS:

Since this course is taught by a variety of professors, the evaluative methods will vary. However, the general evaluative methods employed by the Department of Art include written critical analyses of art objects, scholarly papers on specific topics related to art and artists, quizzes and take home exams, objective test formats such as multiple-choice, true-false, compare/contrast, essay examinations, and individual or group oral reports. Typically, the student can expect from three to five major unit exams through the semester with quizzes being scheduled between unit exams. During the past few years there has been movement away from objective examinations toward those types of unit examinations that generate critical thought. Accordingly, more emphasis has been placed upon examinations of an essay format and a requirement that the student engage in thoughtful written response. And, most professors within the art history division utilize some method of slide/identification or slide/analysis as a component of their evaluative methods. The Department Of Art is in general agreement that students should be given a reasonable array and number of examination opportunities to enable a positive and successful academic experience.

V. REQUIRED TEXTBOOKS, SUPPLEMENTAL BOOKS AND READINGS

Text: Volume II: Art Through The Ages, Helen Gardner, Revised by De La Croix and Tansey, 8th Edition, Harcourt, Brace, Javonovich. 1986.

Supplemental:

Hall, James, Dictionary of Subjects and Symbols In Art, Harper & Row, Publishers, 1974.

Holt, Elizabeth B. A Documentary History Of Art, Volume I, Doubleday, 1957.

NOTE: Professors have complete academic freedom in the selection of textbook material for classes to which they are assigned. This includes supplementary material. The Division of Art History and the Department Of Art does expect responsible textbook selection that is in accord with course content.

Liberal Studies Form

Part II: Which Liberal Studies goals will your course meet?

AH 206: Renaissance To Baroque will meet the Liberal Studies goals in the following manner.

PRIMARY

A. Intellectual Skills and Modes Of Thinking:

1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.

AH 206: Renaissance To Baroque is an art history survey course in which students will be required to read and listen in a critical manner, analyze and respond to an array of two-dimensional and three-dimensional art objects created between the years 1200 and 1600. Primary study will focus upon the major historic events, styles, and individuals who gave shape and scope to the Renaissance. Students approach the study of art history, in this course as well as other art history courses within the Art Department from a contextualistic perspective through which inquiry focuses upon conditions of cause and effect, significance of historic events, motivating factors, the manner in which synthesis of varying viewpoints occurs, and other relevant factors that result in the creation of art objects. Students will be encouraged to generate "questions" as well as "answers," and to formulate a personal, though supportable scholarly viewpoints. For example, within AH 206: Renaissance To Baroque: Students will develop and understanding of the rivalry, jealousy, and collusion that occurred in the sculptural competition for the Baptistery Doors of the Cathedral Of Florence between Lorenzo Ghiberti and Filippo Brunelleschi (and a number of others). We know that Ghiberti won this competition and that Brunelleschi's submission was considered inferior. This event, however, probes to be a prime motivating factor in Brunelleschi's meteoric rise as one of the premier theorists of linear perspective and architecture during the Renaissance. By way of another example, critical questioning and analytical inquiry begins whenever one attempts to attribute the frescoes in the upper and lower church at Assisi to Giotto di Bondone. Through a method of comparison and contrast of those fresoes in the Arena Chapel at Padua (acknowledged by virtually all experts as the work of Giotto) with those in the upper and lower church at Assisi, students gain relatively rapid insight into the prerequisite analytical and questioning skills necessary for attribution and this particular liberal studies goal. Students will gain a knowledcge of patronage systems, religious beliefs, socio/economic conditions of the period, geography, political context, technological developments, and the salient interrelationships among these categories. As with all of the art history courses offered by the Department of Art, this

course places primary emphasis upon disciplined art historical methods and scholarly inquiry in the form of written and oral presentation.

2. Literacy: Writing, Reading, Speaking, Listening:

Skill and facility in writing, reading, speaking, looking, and listening are considered to be fundamental to an appropriate study of art history. Students are expected to read both text and supplemental materials in a disciplined manner. Careful listening and notetaking is a must in any art history course. Furthermore, an emphasis is placed upon "visual literacy" as well as verbal literacy. In this respect the student will be required to carefully scrutinize and apprehend the visual objects which they encounter through text, slides, films, video, or when possible through the study of original art objects. Written material is submitted in accordance with recognized academic standards and formats. Students should expect to submit much of their written material in accord with essay formats in virtually all art history courses.

4. Historical Consciousness:

This goal will be met in AH 206: Renaissance To Baroque initially through a chronological survey. However, this is only a first phase that is prerequisite to a more refined and specific understanding of the transitions and syntheses between or among distinct stylistic tendencies. For example, a common misconception often occurs when one naively concludes that the Middle Ages came to an abrupt end and was quickly followed by the full flowering of the Renaissance. Through careful scholarly inquiry one finds many characteristics of the art of the Middle Ages within Renaissance art. Inquiry into these subtle transitions of visual forms has enabled art historians to designate a transitional period between these two periods as the Proto-Renaissance. Similarly, in a simple-minded manner one can move through periods labeled Early Renaissance, Late Renaissance, High Renaissance, to the Baroque, and totally miss the somewhat aberrant stage known as Mannerism. Students will be encouraged to "discover" these transitional periods, as much as they will be "told" about them, in an effort to expand their historical consciousness. Additionally, primary documents (those that are in translation for our purposes) allow students to trace progressions and sources within the period of the Renaissance. Giorgio Vasari speaks of Fra Filippo Lippi in a manner and style not equaled by a twentieth century text book writer. In this respect, the literature and visual objects from the Greco/Roman period, also provides valuable insight for those who have a genuine scholarly interest in the subject of Renaissance art.

7. Aesthetic Modes Of Thinking:

The visual arts, as well as other forms of art, have most often developed out of specific theories or concepts. One can trace

these standards from treatises such as the Canon of Proportion by Polycleitus, to theories of the Neo-Platonists, and into the synthesis of art and number in DaVinci's "Golden Section," to geometrical equations, and on through to the development of linear perspective. The aesthetic theories of one age are rarely accepted in whole or even at times in part by artists of successive periods. Student assignments relative to this goal will be focused upon the application and analysis of a particular theory to a specific art form. The student will endeavor to make critical judgements relative to the prevailing aesthetic theories and standards that were in place during a given period of time.

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person:

Those teaching art history courses may adhere rigidly to a single fixed methodology, but most often art historians employ multiple methodologies in the delivery of course content. The primary methods utilized by the Department Of Art will vary with respect to professor, class size, and course. Generally, however, students will be instructed through methods which include the lecture, small and large group discussion, seminars, and individual or small group oral reports. Attached to these methods will be requirements that emphasize required and supplemental reading and a variety of written assignments. Primary emphasis is upon the "historic event", and often on those major individuals who were instrumental in either causing or enhancing the creation of unique art objects. Some professors within the department track the acquisition of a body of art historical knowledge through comprehensive methods of pre-and-post testing. Naturally, one assumes that acceptable student performance on examinations reflects this acquisition of course content.

SECONDARY:

A. Intellectual Skills and Modes of Thinking:

2. Values:

A conscientious study of the History of Art of practically any period usually results in an exposure to value systems quite unlike those which students experience today. During the Renaissance the primary value systems emanated from the Catholic church, Neo-Platonic theory, and the Protestant Reformation. One can compare and contrast past value systems with those that are operable in our more pluralistic society today; however, art history study focuses upon those means by which art objects derive from value systems in place within a specific time frame.

D. Certain Collateral Skills:

1. Use of the Library:

The division of Art History requires reading beyond a study of the classroom text. Those in the art history division will provide references and bibliographies that enable students to do substantive reading beyond that which is necessary for classroom comprehension alone. In addition to the written resource material that is available in the University Library, students will utilize visual materials available there in the form of slides, filmstrips, videos, motion pictures, and other suitable visual objects. Critical writing generally improves with exposure to "models" of excellence in writing, and it is through ongoing library contact that students can move toward higher levels of literacy and understanding. Written work will be both analytical and responsive and will follow formats of description, formal analysis, interpretation, evaluation, comparison/contrast, biographical sketch, and classification. Extended written assignments will include either research or term paper formats.

Part III.

A. The strategies the department will use to assure that basic equivalency exists:

The Curriculum Committee of the Department of Art, and the specific Divisions of Art History, Art Education, and Studio, require adherence to the course syllabus as passed by the University Senate and any related constituency (Liberal Studies). The Department of Art encourages and supports creative, imaginative, and committed teaching, but will not tolerate unwarranted and capricious deviation from stated objectives, goals, and descriptions for a particular course that one is given responsibility to teach. Objectives and goals are framed in a flexible manner, and in most instances, the course content, in virtually all courses is unambiguous. Students will have equivalent, though not uniform, instruction for courses that are taught by multiple-instructors.

B. Inclusion of perspectives and contributions of ethnic and racial minorities and women wherever appropriate.

The Faculty of the Department of Art are committed to the most equitable and qualitative presentation of the contributions of ethnic and racial minorities and women in all courses across all divisions. The Art History Division of the Department of Art has a long and distinguished history of providing courses that foster sensitivity and appreciation for all ethnic and racial minorities, as well as focusing on the creative contributions of both men and women. The very ESSENCE of most art history courses resides in the multi-cultural component that each course delivers. The Department Of Art has bibliographies on women artists on file that can be utilized in specific courses ranging from Antiquity to the 20th Century. Similarly, the Department is very much aware and sensitive to the need to inform and heighten awareness of the contributions of racial and ethnic minorities. Along these lines, the Department of Art initiated, and supported, a teleconference entitled, "Perspectives On Black Artists", as a part of Black History Month, on February 9th in the University Library. The Department Of Art continually and proactively searches for resources that can aid in fostering the broadest spectrum of awareness for racial, ethnic, and gender contributions in the visual arts.

C. Liberal Studies courses must require the reading and use by students of at least one, but preferably more, substantial works of fiction or nonfiction.

The Division of Art History will minimally require the reading of at least (1) additional book length work, distinguished from textbooks, anthologies, workbooks, or manuals, pertaining to the specific content of a given course. Faculty may, at their discretion, go beyond this minimal requirement. Primary source documents, particularly those in translation, are very appropriate supplemental materials for art history instruction.

D. How this introductory course is different from what is provided for beginning majors:

No reasonable distinction can be made between art history courses provided for majors as opposed to non-majors. In essence, the undergraduate art history courses are surveys and aimed toward promoting a general education within the visual arts. Art majors do not perform any better than non-majors in our undergraduate offerings. Indeed, art history is at base an academic discipline and not a creative endeavor. The discipline is introduced to the student, and it is not until upper levels of art history instruction that students would be introduced into the discipline. At this moment, the Department of Art, does not have a significant number of students pursuing an undergraduate art history degree. Thus, no distinctions are made in regard to majors and non-majors.

E. Contributions to the students's abilities:

Art History courses are a main avenue toward opening and expanding student horizons relative to the very nature of art. Additionally, art history instruction is perhaps one of the most appropriate means of fostering sensitivity and respect for the contributions of men, women, ethnic, and racial minorities. Visual images from as far back as the Paleolithic Ages have immense powers in reflecting the age in which an object was made. While a student may never become an artist, or even have the desire to take up brush or pen, encounters with art history open a wide world of gallery and museum visitation that will last a lifetime. Students quickly come to realize that the world of art offers a tremendous proliferation of ideas, thoughts, and philosophies that humans have lived by. Furthermore, art history enhances a student's ability to understand "divergent" problem solving methods from those that are "convergent." And, finally, through a study of art history, one comes to an understanding of the nature of creativity.

CHECK LIST -- LIBERAL STUDIES ELECTIVES

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not be merely cursory coverages of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Liberal Studies Elective Criteria which the course must meet:

- Meet the "General Criteria Which Apply to All Liberal Studies Courses."
- Not be a technical, professional, or pre-professional course.

Explanation: Appropriate courses are to be characterized by learning in its broad, liberal sense rather than in the sense of technique or professional proficiency. For instance, assuming it met all the other criteria for Liberal Studies, a course in "Theater History" might be appropriate, while one in "The Craft of Set Construction" probably would not; or, a course in "Modern American Poetry" might be appropriate, while one in "New Techniques for Teaching Writing in the Secondary Schools" probably would not; or, a course on "Mass Media and American Society" might be appropriate, while one in "Television Production Skills" probably would not; or, a course in "Human Anatomy" might be appropriate, while one in "Strategies for Biological Field Work" probably would not; or, a course in "Beginning French" might be appropriate, while one in "Practical Methods for Professional Translators" probably would not.