

New Course Request

Indiana University

IN _____ Campus

Check Appropriate Boxes: Undergraduate credit Graduate credit Professional credit

1. School/Division Herron School of Art and Design 2. Academic Subject Code HER-H

3. Course Number H590 (must be cleared with University Enrollment Services) 4. Instructor Varies

5. Course Title Topics in Art History

Recommended Abbreviation (Optional) _____
(Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall, 2008

7. Credit Hours: Fixed at _____ or Variable from 1 to 3

8. Is this course to be graded S-F (only)? Yes _____ No

9. Is variable title approval being requested? Yes No

10. Course description (not to exceed 50 words) for Bulletin publication: _____
Special topics in the history and study of the visual arts and visual culture.

May be repeated with a different topic for a total of 9 credit hours.

11. Lecture Contact Hours: Fixed at _____ or Variable from 1 to 3

12. Non-Lecture Contact Hours: Fixed at _____ or Variable from _____ to _____

13. Estimated enrollment: 8 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: every semester Will this course be required for majors? no

15. Justification for new course: The course will enable electives in art history and visual culture for Herron's new graduate programs.

16. Are the necessary reading materials currently available in the appropriate library? yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

[Signature] Date 3-24-08
Department Chairman/Division Director

Approved by:

[Signature] Date 3-24-08
Dean

Date _____
Dean of Graduate School (when required)

Date _____
Chancellor/Vice-President

Date _____
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

It is obviously impossible to provide a descriptive syllabus for a variable title course. Thus, we include here a general syllabus that articulates the principles of courses that would be offered under this number. We also include three syllabi for courses already developed, in order to provide examples of the types of art history courses that we believe are appropriate for students pursuing the MFA degree. While specific topics will vary, these courses collectively demonstrate our expectations.

**Indiana University
Herron School of Art and Design | IUPUI**

I. COURSE TITLE: Topics in Art History (1-3 credits)

Course Number: HER H590

Proposed instructor: Varies

Prerequisites: Graduate student enrolled in degree-seeking program or
 permission of instructor

II. COURSE DESCRIPTION AND RATIONALE:

H590 is a variable title course that will offer specialized topics in the history and study of the visual arts or visual culture at the graduate level. Particular topics will match the training and expertise of individual art history faculty who teach the course in a given semester. H590 will enable graduate students to deepen their awareness of specialized art history topics as well as learn skills in research that will enhance their own practice as professional artists, designers, and art educators. H590 may be repeated with a different topic for a total of nine credit hours. By offering elective courses in art history at the graduate level, the H590 topics courses will support the graduate programs offered at Herron School of Art and Design, including the existing Master of Art Education, the Master of Fine Arts in Visual Communication (which began in fall, 2007), and the Master of Fine Arts in Visual Art (which will commence in fall, 2008).

III. EDUCATIONAL OBJECTIVES

Students will understand cultural context as a determining factor for both the creation and interpretation of art.

Students will recognize the interdependence between artists and society in the period covered by the course, and by extension, in all periods and places.

Students will deepen their understanding of the specialized topic of the course.

Students will apply a critical interpretive method to major works of art.

Students will hone their critical reading skills by reading and discussing both primary sources and secondary scholarly texts.

Students will sharpen their visual skills of contextualized analysis and interpretation.

Students will develop and practice research methods.

Students will practice defining a research project and writing a paper that makes a historical argument.

IV. COURSE CONTENT

The course content will vary depending on the individual instructor and particular topic. In general, a course will be a combination of lecture and discussion, augmented by field trips to arts institutions in central Indiana. Students will undertake research on a well-defined topic and write a substantial research paper. They will present research findings in formal oral presentations in class.

V. REQUIRED AND RECOMMENDED TEXTS

These will vary depending on the particular topic. In general, assignments will be a combination of primary sources and secondary scholarly writings.

VI. EVALUATION AND GRADING

Particular assignments may vary depending on the instructor, but a typical special topics graduate art history course will include the following:

Term Tests 1 and 2 (15% each) - not cumulative. Students will be tested on knowledge of artworks discussed in class, and be expected to answer short-answer questions about readings and materials under discussion.

One 15-25 page research paper (30%). Early stages of the paper will be considered in this grade. The papers must be typed, double spaced, 12 point font, and the research paper should be accompanied by footnotes and bibliography prepared according to an established format (i.e., The Chicago Manual of Style or Kate L. Turabian, A Manual for Writers of Term Papers, Theses and Dissertations). Papers must be proofread for grammar and style, which will be considered in grading. Hard copies must be submitted.

Each student will take responsibility for leading discussion on an assigned article. On the assigned day, the student should come prepared with several questions that will stimulate conversation and direct the class toward the most relevant aspects of the article. (10%)

15-20 minute Class Presentation of research project (10%)

Class participation and discussion of readings (20%). Readings will not repeat lecture material, but will focus on primary materials and points for discussion. You must be present to participate.

Grade Scale	<u>Grade</u>	<u>Minimum %</u>
	A+	98.0
	A	93.0
	A-	90.0
	B+	87.0
	B	83.0
	B-	80.0
	C+	77.0
	C	73.0
	C-	70.0
	D+	67.0
	D	63.0
	D-	60.0
	F	Less than 60.0

Note: Graduate courses completed with grades below C (2.0) are not counted towards degree requirements, but such grades will be counted in calculating a graduate student's grade point average.

Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

Late Work: Assignments are due as specified unless an extension is requested and received at least two days before the due date. Late assignments submitted without an extension will be docked half a letter grade for each day late, including weekends.

Attendance: Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence).

Participation: Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. *Preparation:* Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Have you prepared work for presentation in a timely manner? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.
2. *Engagement:* Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.
3. *Courtesy:* Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

Learning Disabilities

Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

VII. BIBLIOGRAPHY

See section V above.

VIII. CHEATING AND PLAGIARISM

Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation.

Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student's individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person's actual words, either oral or written; paraphrases another person's words, either oral or written; uses another person's idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: <http://life.iupui.edu/help/code.asp>



GRADUATE SYLLABUS

H523 / HISTORY OF PRINTMAKING HERRON SCHOOL OF ART AND DESIGN IUPUI

Instructor: Varies

3 credits. One weekly meeting, 2 1/2 hours

Pre-requisites: No formal pre-requisites. Some previous art history coursework preferred. Suggested preparation: H102 History of Art II (undergraduate) and/or one or more courses in Renaissance, Baroque or 19th Century art history

COURSE DESCRIPTION AND CONTENT

This is a graduate level art history course exploring the history, development and significance of printmaking in Western Europe, with a focus on the period from about 1400 to 1900. This historical period encompassed two revolutionary inventions, the printing press and the photograph, as well as the development of four major printmaking processes (woodcut, engraving, etching, and lithography) and the careers of significant graphic artists such as Dürer, Goltzius, Rembrandt, Callot, Goya, Blake and Whistler. We will examine the development, mechanics and aesthetic properties of these media, the accomplishments of key artists in each historical period, and the ways in which printmaking (succinctly defined by William Ivins as "the exactly repeatable visual statement") functioned to express and disseminate meaning in a variety of cultural contexts.

Students will complete assigned readings and participate in weekly discussions for each class meeting. Additional course requirements include three short papers (response to a discussion topic, visual analysis of a work of art, critique of a reading assignment), a 15-page research paper, and an oral presentation. We will also visit the Indianapolis Museum of Art to study original prints first-hand. As part of the research project, students have the option to complete and present to the class a work of art produced in emulation of historical printmaking techniques.

This course is recommended for M.F.A., M.A.E. and M.A. in Museum Studies students and for any graduate student interested in the history of visual culture. Participants are expected to have some familiarity with the history of art from the Renaissance through the 19th century. If you have not taken at least an introductory undergraduate art history course (equivalent to Herron H102 History of Art II), it is strongly recommended that you read the relevant sections in *Gardner's Art through the Ages* or a similar survey text within the first two weeks of class.

EDUCATIONAL OBJECTIVES

Students who complete this course successfully will be able to

- demonstrate understanding of the significance of printmaking as an aesthetic and social practice

- demonstrate familiarity with major artists and trends in the history of printmaking from its introduction in the 1500s to the present day
- analyze works of art in a variety of graphic media, with attention to medium, style, content and historical significance
- communicate ideas related to course content effectively in oral and written form
- formulate a specific research question, conduct research using both library materials and visual analysis of works of art, and produce a well-organized and well-defended thesis to be presented as both an oral report and a research paper

SCHEDULE OF TOPICS

Week 1	<p>Introduction: plans, goals and expectations</p> <p>The history of art and the invention of the exactly repeatable visual statement: context, goals and consequences (Read: Ivins)</p> <p><u>First paper assigned</u></p>
Week 2	<p>Basic techniques of printmaking: relief, intaglio, planographic</p> <p>Discussion and analysis of methods</p> <p>Demonstration in Herron printmaking lab</p>
Week 3	<p>Printmaking in 15th century Europe</p> <p><u>First paper due. Second paper assigned (reading response).</u></p>
Weeks 4-5	<p>The Sixteenth Century: Albrecht Dürer and contemporaries</p> <p>Role of prints in the Reformation and Counter-Reformation</p>
Week 6	<p>The Mannerist Print: Goltzius and and graphic virtuosity</p>
Week 7	<p>The Baroque era: Holland, Italy, Spain, France</p> <p>Rembrandt and innovative techniques in etching</p> <p>Genre prints and the politics of everyday life</p> <p><u>Second paper due. Third paper assigned (visual analysis).</u></p>
Week 8	<p>VISIT TO INDIANAPOLIS MUSEUM OF ART Print Study Room.</p> <p>First-hand study of prints from 15th-17th centuries</p>
Week 9-10	<p>Rococo to Revolution: The 18th Century</p> <p>Mezzotints and the quest for printed tone</p> <p>Nature and imagination: Tiepolo, Piranesi, Canaletto</p> <p>Prints as social satire (Hogarth, Goya et al.)</p> <p>William Blake et al.; new techniques of commercial illustration</p>
Week 11-12	<p>Printmaking and the birth of modernity: The 19th Century</p> <p>Advent and impact of lithography and photographic processes</p> <p>Role of printmaking in Impressionism and other movements</p> <p>Whistler and the Etching Revival</p> <p><u>Third paper due.</u></p>
Week 13	<p>VISIT TO INDIANAPOLIS MUSEUM OF ART Print Room</p>

First-hand study of works from the 18th-19th centuries
Weeks 14-15 Oral reports on research projects
Research papers due one week from last class meeting.

TEXTBOOKS

Required:

- William Ivins, *Prints and Visual Communication*, Cambridge 1969
- Linda C. Hults, *The Print in the Western World*, Madison 1996

Recommended:

- Antony Griffiths, *Prints and Printmaking. An Introduction to the History and Techniques*, Berkeley/Los Angeles 1996

For additional reading and reference sources, see below.

BIBLIOGRAPHY

The following sources will be available on reserve in Herron Art Library or through the IUCAT system (e.g., via JSTOR). Weekly readings for discussion will be assigned from this list. Additional sources may be added as needed. For research, consult Herron Art Library for the Grove Dictionary of Art (also available on-line), monographs on specific artists, and other sources. Consult Herron Art Library staff if you need assistance with interlibrary loan, JSTOR, etc.

Books

- Ackley, Clifford S., *Printmaking in the Age of Rembrandt*, exh cat, Boston 1981.
Eichberger, Dagmar and Charles Zika, eds., *Dürer and his Culture*, Cambridge 1998.
Griffiths, Antony. *Prints and Printmaking. An Introduction to the History and Techniques*, Berkeley/Los Angeles 1996.
Hults, Linda C. *The Print in the Western World*, Madison 1996.
Ivins, William. *Prints and Visual Communication*. New York 1969.
Ivins, William. *How Prints Look*. London 1987.
Landau, David, and Peter Parshall. *The Renaissance Print 1470-1550*. New Haven 1994.
Lincoln, Evelyn. *The Invention of the Italian Renaissance Printmaker*. New Haven 2000.
Meggs, Philip. *A History of Graphic Design*. Hoboken 2006 (on-line ed.).
Melot, Michel. *Prints: History an Art*. Geneva 1988.
Rhodes, Neil. *The Renaissance Computer. Knowledge Technology in the First Age of Print*. London/New York 2000.
Shikes, Ralph. *The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the Fifteenth Century to Picasso*. Boston 1969.

Journal Articles

- Bass, Jacquelynn. "Edouard Manet and 'Civil War'", *Art Journal* 45:1 (Spring 1985), pp. 36-42

- Beall, Karen F. "The Interdependence of Painter and Printmaker in Early Nineteenth Century Lithography," *Art Journal* 39:3 (1980), pp. 195-201.
- Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction," written 1938, reprinted in *Illuminations*, New York 1955, pp. 219-254
- Bury, Michael. "The Taste for Prints in Italy to c. 1600," *Print Quarterly* 2:1 (March 1985), pp. 12-26
- Carroll, Margaret. "Rembrandt as Meditational Printmaker," *Art Bulletin* 63:4 (Dec. 1981), p. 585-610
- Cuno, James B. "Charles Philipon, La Maison Aubert, and the Business of Caricature in Paris, 1829-41," *Art Journal* 43 (Winter 1983), pp. 347-354
- D'Oench, Ellen. "Prodigal Sons and Fair Penitents: Transformations in Eighteenth-Century Popular Prints," *Art History* 13:3 (Sept. 1990), pp. 318-343
- Dwyer, Eugene. "The Subject of Dürer's Four Witches," *Art Quarterly* 34:4 (Winter 1971), pp. 456-473
- Dyson, Anthony. "Images Interpreted: Landseer and the Engraving Trade," *Print Quarterly* 1:1 (March 1984), pp. 29-43
- Emison, Patricia. "The World Made Naked in Pollaiuolo's *Battle of the Nudes*," *Art History* 13:3 (Sept. 1990), pp. 261-275
- Fawcett, Trevor. "Graphic vs. Photographic in the Nineteenth-Century Reproduction," *Art History* 9:2 (June 1986), pp. 185-212
- Godby, Michael. "The First Steps of Hogarth's *Harlot's Progress*," *Art History* 10:1 (March 1987), pp. 23-37
- Griffiths, Antony. "Notes on early Aquatint in England and France," *Print Quarterly* 4:3 (Sept. 1987), pp. 255-270
- Hale, John R. "The Soldier in Germanic Graphic Art of the Renaissance," *Journal of Interdisciplinary History* 17:1 (Summer 1986), pp. 85-114
- Held, Julius. "Rubens and Vorsterman," *Art Quarterly* 32:2 (Summer 1969), pp. 111-129.
- Honig, Elizabeth Alice. "Country Folk and City Business: A Print Series by Jan van de Velde," *Art Bulletin* 78:3 (Sept. 1996), pp. 511-526
- Hults, Linda C. "Baldung and the Witches of Freiburg: The Evidence of Images," *Journal of Interdisciplinary History* 18:2 (Autumn 1987), pp. 249-276
- Koerner, Joseph Leo. "The Mortification of the Image: Death as a Hermeneutic in Hans Baldung Grien," *Representations* 10 (Spring 1985), pp. 52-101
- Landau, David. "Vasari, Prints and Prejudice," *Oxford Art Journal* 6 (1983), pp. 3-10
- MacDonald, Margaret. "Whistler's Lithographs," *Print Quarterly* 5:1 (March 1988), pp. 20-55
- Messing, Jean-Michel, "Schongauer's *Tribulations of Saint Anthony*": Its Iconography and Influence on German Art," *Print Quarterly* 1 (Dec. 1984), pp. 221-236
- Melion, Walter. "Hendrick Goltzius' Project of Reproductive Engraving," *Art History* 13:4 (December 1990), pp. 458-487.
- Parshall, Peter. "Imago Contrafacta: Images and Facts in the Northern Renaissance," *Art History* 16:4 (Dec. 1993), pp. 554-579

- Posner, Donald. "Jacques Callot and the Dances called *Sfessania*," *Art Bulletin* 59:2 (June 1977), pp. 203-216
- Schulz, Jurgen, "Jacopo de' Barbari's *View of Venice*: Map Making, City Views, and Moralized Geography before the Year 1500," *Art Bulletin* 60:3 (Sept. 1978), pp. 425-474
- Silver, Larry. "Forest Primeval: Albrecht Altdorfer and the German Wilderness Landscape," *Simiolus* 13:1 (1983), pp. 4-43
- Smith, David R. "Towards a Protestant Aesthetics: Rembrandt's 1655 *Sacrifice of Isaac*," *Art History* 8:3 (Sept. 1985), pp. 290-302
- Stewart, Alison. "Early Woodcut Workshops," *Art Journal* 39:3 (1980), pp. 189-194 (photocopy in notebook)
- Stone-Ferrier, Linda. "Rembrandt's Landscape Etchings: Defying Modernity's Encroachment," *Art History* 15:4 (December 1992), pp. 403-433
- Van de Waals, Jan. "The Print Collection of Samuel Pepys," *Print Quarterly* 1 (1984), pp. 236-257
- Wolfthal, Diane. "Jacques Callot's *Miseries of War*," *Art Bulletin* 59:2 (June 1977), pp. 222-233

EVALUATION AND GRADING

	<u>% of Final Grade</u>
Paper I (discussion response)	10%
Paper II (visual analysis)	10
Paper II (reading critique)	10
Paper IV (research)	25
Oral Report on research project	20
Class Participation	<u>25</u>
	100%

<u>Grade Scale</u>	<u>Grade</u>	<u>Minimum %</u>
	A+	98.0
	A	93.0
	A-	90.0
	B+	87.0
	B	83.0
	B-	80.0
	C+	77.0
	C	73.0
	C-	70.0
	D+	67.0
	D	63.0
	D-	60.0
	F	Less than 60.0

Graduate courses completed with grades below C are not counted toward degree requirements, but such grades may be counted in calculating a graduate student's degree progress.

Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

CLASS PARTICIPATION

Consistent **attendance** is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence). If a student must be absent, check the reserve shelf and/or Oncourse for any missed hand-outs or announcements.

Class **participation** is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. *Preparation:* Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.
2. *Engagement:* Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.
3. *Courtesy:* Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

CHEATING AND PLAGIARISM

All tests and papers must be written in your own words. All ideas and quotations taken from research sources must be acknowledged with appropriate footnotes or references to the source of information. Cheating or plagiarism on tests, papers, and other assignments is a violation of the IUPUI Student Code of Conduct and must be reported to the Dean of Students. For information about policies and procedures, including due process requirements, see the *Code of Student Rights, Responsibilities, and Conduct*, especially part III: Student Misconduct and Part IV: Student Disciplinary Procedures. The code is accessible on the internet at <http://www.life.iupui.edu/Who/Dean/Code>

Learning Disabilities

Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

Herron School of Art and Design / IUPUI Graduate Syllabus

I. Course Title: The Artist in the Renaissance

Course number: **HER H531**

Prerequisites: Graduate student enrolled in degree-seeking program or permission of instructor

Instructor: Varies

II. Course Description and Rationale

During the period termed the “Renaissance,” the status of painters, sculptors, and architects changed from that of anonymous craftsmen to artistic personalities. This change in status determined the type and content of the art that was produced. We will examine the changing definition of “Art” and “artist” over this period and seek to understand the cultural conditions that contributed to this change. We will consider the careers of individual artists to understand how they responded to and contributed to their changing roles. We will discuss important writings in Renaissance art history to understand how the question of the artist has influenced interpretations of key works of Renaissance art. By focusing on the changing role of the artist in society, we will have a perspective from which to debate some of the central questions in Renaissance art history.

III. Educational Objectives

Students will understand cultural context as a determining factor for both the creation and interpretation of art.

Students will recognize the interdependence between artists and society in the past, and by extension, in the present.

Students will deepen their understanding of the Renaissance, a dynamic and formative period in the history of western art.

Students will apply a critical interpretive method to major works of Renaissance art.

Students will hone their critical reading skills by reading and discussing both primary sources and secondary scholarly arguments.

Students will sharpen their visual skills of contextualized analysis and interpretation.

Students will develop and practice research methods.

Students will practice defining a research project and writing a paper that makes a historical argument.

IV. Course Content

Week 1: Course Introduction.

Overview of main problems to be studied - change of status from artisan to artist, and scope of class. Overview of syllabus, course expectations, grading policies.

The Mechanical Arts, Training, Guilds, the Art Market

Week 2: Medieval craftsmen. The state of the arts and the role of the "artist."

Reading: Theophilus, *De Diversis Artibus (The Various Arts)*, ed. and trans. C.R. Dodwell. Oxford: Clarendon Press, 1986.

Week 3: Giotto: Early evidence of claims for artists' status

The Problem of Giotto and the Writing of Art History

Readings: Bernard Berenson. book II, section II of "The Florentine Painters." Italian Painters of the Renaissance. Phaidon Press, 1952.

essay originally published 1896. 39-46.

Richard Offner. "Giotto, non-Giotto?" A Discerning Eye: Essays on Early Italian Painting. ed. Andrew Ladis. University Park: Pennsylvania State University Press, 1998. 61-88.

Hayden Maginnis. "The Problem with Giotto." Painting in the Age of Giotto. University Park: Pennsylvania State University Press, 1997. 78-102.

Week 4: Materials and Techniques

Discussion: Changing Definitions of the Artist, part 1: Cennino Cennini.

Readings: Cennino Cennini. The Craftsman's Handbook. Trans. Daniel V. Thompson.

Dover Publications, 1978.

Week 5: Neri di Bicci's workshop: the Art Market in Florence

The Bronze Doors of the Florentine Baptistery

Orsanmichele

Republican Ideals, Competition and Artistic Innovation.

Reading: Helene Wieruszowski. "Art and the Commune in the Time of Dante." Speculum 19 (1944): 14-33. reprinted in Politics and Culture in Medieval Spain and Italy. Rome: Edizioni di storia e letteratura, 1971. 475-502.

Frederick Hartt. "Art and Freedom in Quattrocento Florence." Writings About Art. ed. C. Gold Calo. Englewood Cliffs, N.J.: Prentice Hall, 1994.

Week 6: Changing Definitions of the Artist, part 2: Leon Battista Alberti

Leon Battista Alberti– Perspective, Art and Humanism

Readings: Leon Battista Alberti. On Painting. trans. John R. Spencer. New Haven and London: Yale University Press, 1956.

Alberti's Definition of the Artist

Week 7: The Artist in the Monastery: Specific Circumstances and Interests: Fra Angelico and Fra Filippo Lippi

Reading: Vasari, "Life of Fra Angelico" and "Life of Fra Filippo Lippi"

The Artist at Court: Patronage and Social Advancement

The Gonzaga Court of Mantua, Cosmé Tura in Ferrara

Reading: Martin Warnke. The Court Artist: On the Ancestry of the Modern Artist. Trans. David McClintock. Cambridge: Cambridge University Press, 1993.

"Introduction" pp.xiii-xvii and "Artists at Court" pp. 109-155.

Term Test 1

Term Paper Discussion: introduction to resources

Week 8: Self-Representation: Artists' Self-portraits from the Quattrocento: Context and Meaning

Frances Ames –Lewis, Chapter 10, "Self-portraiture," The Intellectual Life of the Early Renaissance Artist. New Haven and London: Yale University Press, 209-243

Contracts: Patron versus Artist's control

Readings: Gilbert, Creighton. "What did the Renaissance Patron Buy?" Renaissance Quarterly 51 (1998): 392-447.

Anabel Thomas. "Doing Business." The Painter's Practice in Renaissance Tuscany. Cambridge: Cambridge University Press, 1995. 101-48.

Week 9: The viewer's part.

Reading: Michael Baxandall, Painting and Experience in Fifteenth Century Italy. Oxford: Oxford University Press, 1972.

John Shearman, "Introduction," Only Connect: Art and the Spectator in the Italian Renaissance. Princeton: Princeton University Press.

Week 10: Artists and the Revival of Antiquity

Reading: Frances Ames-Lewis, "The Artist and Archeology," The Intellectual Life of the Early Renaissance Artist. New Haven and London: Yale University Press, 2000. 109-140.

The Revival of Rome: the Papal Court, Revival and Rivalry

Initial Bibliographies due.

Discussion of State of the Question Portion of Papers

Readings: Leonard Barkan. *In Bed with Polyclitus*, "Reconstructions." Unearthing the Past: Archeology and Aesthetics in the Making of Renaissance Culture. New Haven: Yale University Press, 1999. 247-269.

Pliny the Elder, Books XXXV, XXXVI, "On Painting, Sculpture, and Architecture," and "Stones, Minerals, and Monuments," in *Natural History: A Selection*. ed. and trans. John F. Healy. London: Penguin Books, 1991, 2004. 323-264.

Week 11: Artists as Intellectuals

Reading: Chapter 11, "Artists' Display," The Intellectual Life of the Early Renaissance Artist. New Haven and London: Yale University Press, 2000. 245-270.

Drawing, printmaking, and collecting.

Giorgio Vasari's Master Plan

Reading: Vasari. "Preface to Part 3" and "Life of Michelangelo." Lives of the Artists

Week 12: The Founding of the Academy

Changing Definitions of the Artist, part 3: Giorgio Vasari and Raphael

Reading: Vasari. "Life of Raphael." Lives of the Artists. 284-324.

Ernst Kris and Otto Kurz, Legend, Myth and Magic in the Image of the Artist, New Haven and London: Yale University Press, 1979. 13-60.

State of the Question Papers Due (introduction to term papers)

Week 13: Discussion: Benvenuto Cellini's Autobiography

Reading: Benvenuto Cellini's Autobiography

Gender and Sexuality

Readings: "Michelangelo: Myth as Personal Imagery." in James Saslow.

Ganymede in the Renaissance: Homosexuality in Art and Society. New Haven and London: Yale University Press, 1986. 17-62.

Week 14: Women Artists and Self-Representation

Readings: Mary Garrard. "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist." Renaissance Quarterly 47 (1994): 556-622.

Term Test 2

Week 15: Paragone: Competition among the Arts

Readings: Frances Ames-Lewis, Chapter 6 "Image and Text: The Paragone" and Chapter 7 "Painting and Poetry," The Intellectual Life of the Early Renaissance Artist. New Haven and London: Yale University Press, 2000. 141-176.

"The Works of the Eye and Ear Compared." Leonardo on Painting, ed. Martin Kemp. Yale Nota Bene. New Haven and London: Yale University Press, 1989. 20-46.

Painting versus Sculpture, Painting and Poetry

Reading: Elizabeth Cropper. "On Beautiful Women, Parmigianino, Petrarchismo and the Vernacular Style." Art Bulletin 8 (1976): 374-394.

Student Presentations

Week 16: Student Presentations

Final Papers due

V. Required and Recommended Texts

(Individual chapters and additional articles available on ERROL).

Alberti, Leon Battista. On Painting. trans. John R. Spencer. New Haven and London: Yale University Press, 1956.

Ames-Lewis, Frances. The Intellectual Life of the Early Renaissance Artist. New Haven: Yale University Press, 2000.

Baxandall, Michael. Painting and Experience in Fifteenth-Century Italy. Oxford: Oxford University Press, 1972.

Cennini, Cennino. The Craftsman's Handbook. Trans. Daniel V. Thompson. Dover Publications, 1978.

Cellini, Benvenuto. Autobiography. Rev. ed. Trans. George Bull. London: Penguin Books, 1998.

Theophilus, *De Diversis Artibus (The Various Arts)*, ed. and trans. C.R. Dodwell. Oxford: Clarendon Press, 1986.

Frederick Hartt's History of the Italian Renaissance and Anabel Thomas' The Painters' Practice in Renaissance Tuscany will also be on reserve as reference texts.

VI. Evaluation and Grading:

Term Tests 1 and 2 (15% each) - not cumulative. Students will be tested on knowledge of artworks discussed in class, and be expected to answer short-answer questions about readings and materials under discussion.

One 15-25 page research paper (30 %). Early stages of the paper will be considered in this grade. The papers must be typed, double spaced, 12 point font, and the research paper should be accompanied by footnotes and bibliography prepared according to an established format (i.e. The Chicago Manual of Style or Kate L. Turabian, A Manual for Writers of Term Papers, Theses and Dissertations). Papers must be proofread for grammar and style, which will be considered in grading. Hard copies must be submitted.

Each student will take responsibility for leading discussion on an assigned article. On your assigned day, you should come prepared with several questions that will stimulate conversation and direct the class toward the most relevant aspects of the article. (10%)

15-20 minute Class Presentation of research project (10%)

Class participation and discussion of readings (20 %). Readings will not repeat lecture material, but will focus on primary materials and points for discussion. You must be present to participate.

Grade Scale	<u>Grade</u>	<u>Minimum %</u>
	A+	98.0
	A	93.0
	A-	90.0
	B+	87.0
	B	83.0
	B-	80.0
	C+	77.0
	C	73.0
	C-	70.0
	D+	67.0
	D	63.0
	D-	60.0
	F	Less than 60.0

A = Excellent performance at the graduate level in all aspects of the course.

A- = Superior performance at the graduate level in all aspects of the course.

B+= Very good performance at the graduate level in all aspects of the course.

B = Satisfactory performance at the graduate level in all aspects of the course.

B-= Less than satisfactory performance at the graduate level in some aspects of the course.

C = Poor performance at the graduate level in many aspects of the course.

F = Failure

Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

Late Work: Research papers are due as specified unless an extension is requested and received at least two days before the due date. Late papers without an extension will be docked half a letter grade for each day late, including weekends.

CLASS PARTICIPATION

Consistent **attendance** is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence).

Class **participation** is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. *Preparation:* Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.
2. *Engagement:* Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.
3. *Courtesy:* Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

Learning Disabilities

Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

VII. Bibliography

See section V above for required and recommended texts, and individual weeks for additional articles and book chapters.

VIII. Cheating and Plagiarism

Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation,

Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student's individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person's actual words, either oral or written; paraphrases another person's words, either oral or written; uses another person's idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: <http://life.iupui.edu/help/code.asp>

**Herron School of Art and Design
Department of Fine Arts**

I. COURSE TITLE:

Visual Culture: A Visual Studies Approach (3 credits)

Course number: HER H 560

Prerequisites: Graduate student enrolled in degree-seeking program

Instructor: Varies

II. COURSE DESCRIPTION AND RATIONALE:

This course is an introduction to visual studies, an interdisciplinary approach to the study of visual culture that emphasizes the social ramifications of the visual. It's an approach to the analysis of visual culture that is driven by urgent issues—such as terrorism, AIDS, immigration, globalization, sovereignty, natural disasters, etc.—and that requires an interdisciplinary approach (art theory and criticism, gender studies, postcolonial studies, etc.) to visual representation. All of these issues have much to do with those aspects of our identity (class, gender, race, sexuality, religion, nationalism, etc.) that locate us as individuals and also as members of different and at times conflictual communities.

Rationale: Visual Culture is a course that will allow for a critical approach to visual production and consumption at the graduate level. It stresses an engagement with the immediate, urgent, and local negotiations within the visual realm. As such, it can prepare students pursuing a commercial design or fine arts in making their work relevant and responsive to their audience.

III. EDUCATIONAL OBJECTIVES:

During the course:

Students are introduced to the history of visual studies as a critical interdisciplinary approach to visual culture, an approach that goes beyond the confines of art discourses and is inclusive of popular, medical, and non-art imagery.

Students will learn to identify current political, economic, and social issues that demand the application of the critical methodologies offered by visual studies.

Students will be able to evaluate the most proper disciplinary approach that effectively enacts the desired change.

Students will engage in the strategic production of critical responses in the form of written, oral and visual projects. This will require the development of 1) research skills that lead to an analytical engagement with the issue under study; 2) writing skills that allow for an organized

and persuasive thesis and 3) the development of projects (oral, written, visual, performative) that present their research and analysis.

IV. COURSE CONTENT:

The readings after each week's content descriptions are from the texts listed in section V.

Week 1: Why "Visual Culture"?

Provides a general overview of visual studies and the visual cultural production it examines.

Week 2: Institutional Critique: Museums and the Representation of Culture

Using examples of art projects that enact institutional critiques, students are introduced to the scope of possible strategies available to artists and viewers.

Readings:

- Coco Fusco, "The Other History of Intercultural Performance," 556-564. [VCR]
- Andrew Ross, "The Un-American Numbers Game," 339-356. [VCR]
- Ann Reynolds, "Visual Stories," 324-338. [VCR]

Week 3: Visual Signs – Semiotics and Other Theoretical Approaches

A close examination of semiotics and deconstruction as theoretical approaches to analyzing visual phenomena as signs.

Readings:

- "Viewers Make Meaning," chapter 2, 45-71. [PL]
- Jacques Lacan, "What is a Picture?" 126-128. [VCR]

Week 4: Technologies of the Visual: Vision and the Scientific Apparatus

An analysis of visual representation within medical discourses allows for a consideration of the objectivity of science.

- "Scientific Looking, Looking at Science," chapter 8, 279-314. [PL]
- Geoffrey Batchen, "Spectres of Cyberspace," 237-242. [VCR]
- John Fisk, "Videotech," 383-391. [VCR]

Week 5: Appropriation, Postmodernism, and Popular Culture

Notions of originality, authenticity, and authorship are reconsidered, particularly in terms of the power dynamics that exist between appropriator and appropriated.

Readings:

- “Postmodernism and Popular Culture,” Chapter 7, 237-278. [PL]
- Ella Shohat and Robert Stam, “Narrativizing Visual Culture: Toward a Polycentric Aesthetics,” 37-59. [VCR]

Week 6: Manufacturing Desire: Advertising and Consumerism

This is an investigation of current production and consumption of advertising imagery.

Readings:

- “Consumer Culture and the Manufacturing of Desire,” Chapter 6, 189-236. [PL]
- Karl Marx, “The Fetishism of the Commodity,” 122-123. [VCR]
- Roland Barthes, “Rhetoric of the Image,” 135-138. [VCR]

Week 7: Midterm Examination

Week 8: The Representation of Race

This week explores the ways in which race is inscribed within visual representations of the body.

Readings:

- Adrian Piper, “Passing for White, Passing for Black,” 546-555. [VCR]
- Kobena Mercer, “Ethnicity and Internationality: New British Art and Diaspora-based Blackness,” 191-203. [VCR]
- W.E.B. Dubois, “Double Consciousness,” 124-125. [VCR]
- Frantz Fanon, “The Fact of Blackness,” 129-131. [VCR]

Week 9: Indigeneity and Globalization

This week focuses on the paradigmatic differences that exist between the contextualization of visual culture in Western and non-Western cultures.

Readings:

- “The Global Flow of Visual Culture,” chapter 9, 315-348. [PL]
- Néstor Garcia Canclini, “Remaking Passports: Visual Thought in the Debate on Multiculturalism,” 180-189. [VCR]

Week 10: The State, Terrorism, and Surveillance

The state’s management of visual technologies of surveillance is studied in order to consider the ideological dimensions of visibility.

Readings:

- “The Mass Media and the Public Sphere,” chapter 5, 151-188. [PL]
- Louis Althusser, “Ideology and Ideological State Apparatuses,” 139-141. [VCR]
- Guy Debord, “The Society of the Spectacle,” 142-146. [VCR]

- Jean Baudrillard, "Simulacra and Simulations," 345-146. [VCR]

Week 11: Visualizing Sexuality

The production of desire through images is investigated in order to analyze the ways in which sexuality is normalized.

Readings:

- Reina Lewis, "Looking Good: The Lesbian Gaze in Fashion and Imagery," 654-668. [VCR]
- Judith Halberstam, "The Transgender Gaze in *Boys Don't Cry*," 669-673. [VCR]
- Thomas Waugh, "The Third Body: Patterns in the Construction of the Subject in Gay Male Narrative Film," 636-653. [VCR]

Week 12: Imperialism and Culture

The production of images in the interests of the expansion and maintenance of colonialism is considered.

Readings:

- Anne McClintock, "Soft-Soaping Empire: Commodity Racism and Imperial Advertising," 506-518. [VCR]
- Oriana Baddeley, "Engendering New Worlds: Allegories of Rape and Reconciliation," 584-590. [VCR]
- Malek Alloula, "From *The Colonial Harem*," 519-530. [VCR]
- Terry Smith, "Visual Regimes of Colonization: Aboriginal Seeing and European Vision in Australia," 483-494. [VCR]

Week 13: Experiencing the Visual

This week will involve students in a sensory exploration of issues discussed thus far. It may involve a field trip or similar experience.

Week 14: The Virtual Subject

This will involve a discussion of the visual in the production of a virtual realm of experience.

Readings:

- Tara McPherson, "Reload: Liveness, Mobility, and the Web," 458-470. [VCR]
- Lisa Nakamura, "'Where do you want to go today?': Cybernetic Tourism, the Internet, and Transnationality," 255-278. [VCR]
- Wendy Hui Kyong Chun, "Othering Space," 243-254. [VCR]
- N. Katherine Hayles, "Virtual Bodies and Flickering Signifiers," 152-157. [VCR]

Week 15: Project Presentations

This week will provide an opportunity for students to do team presentations based on their research projects.

V. REQUIRED AND RECOMMENDED TEXTS:

Cartwright, Lisa and Marita Sturken. *Practices of Looking: An Introduction to Visual Culture*. Oxford University Press, 2001. [PL]

Mirzoeff, Nicholas, ed. *The Visual Culture Reader*. Second edition. New York: Routledge, 2002. [VCR]

Additional materials will be made available as electronic reserve items.

VI. EVALUATION AND GRADING:

COURSE REQUIREMENTS / EVALUATION

Field Visit	5%
Participation	25%
Mid-term Examination	15%
Annotated Bibliography & Thesis	15%
Research Paper	20%
Final Exam	20%

Grade Scale

- A = Excellent performance at the graduate level in all aspects of course.
- A - = Superior performance at the graduate level in all aspects of course.
- B+ = Very good performance at the graduate level in all aspects of course.
- B = Satisfactory performance at the graduate level in all aspects of course.
- B- = Less than satisfactory performance at the graduate level in some aspects of course.
- C = Poor performance at the graduate level in many aspects of course.
- F = Failure.

VII. BIBLIOGRAPHY:

See titles referred to in the course content areas outlined above.

VIII. CHEATING AND PLAGIARISM:

ACADEMIC MISCONDUCT

It is expected that students will maintain standards of intellectual honesty in keeping with the academic policies of IUPUI. Any act of cheating or plagiarism is forbidden and will result in a failing grade for the course, plus a letter to the Dean requesting further investigation.

Cheating

A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report which is represented explicitly or implicitly as the student's individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication

A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citations to the sources of information.

Plagiarism

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