

Michael Hackett, Chair

General Education Governance Committee

Attn: Chelsea Hackett, Program Representative

A265 Murphy Hall

Mail Code: 157101

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

Department & Course Number \_\_\_\_\_

Course Title \_\_\_\_\_

Indicate if Seminar and/or Writing II course \_\_\_\_\_

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

### **Foundations of the Arts and Humanities**

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

### **Foundations of Society and Culture**

- Historical Analysis
- Social Analysis

**Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)**

- Physical Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course?      Yes                      No

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE?    Yes    No

If yes, provide a brief explanation of what has changed:

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: \_\_\_\_\_

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

<input type="checkbox"/> Rhetorical Effectiveness	
<input type="checkbox"/> Problem-solving	
<input type="checkbox"/> Library & Information Literacy	

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- 1. Lecture: \_\_\_\_\_ (hours)
- 2. Discussion Section: \_\_\_\_\_ (hours)
- 3. Labs: \_\_\_\_\_ (hours)
- 4. Experiential (service learning, internships, other): \_\_\_\_\_ (hours)
- 5. Field Trips: \_\_\_\_\_ (hours)

**(A) TOTAL Student Contact Per Week** \_\_\_\_\_ **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- 1. General Review & Preparation: \_\_\_\_\_ (hours)
- 2. Reading \_\_\_\_\_ (hours)
- 3. Group Projects: \_\_\_\_\_ (hours)
- 4. Preparation for Quizzes & Exams: \_\_\_\_\_ (hours)
- 5. Information Literacy Exercises: \_\_\_\_\_ (hours)
- 6. Written Assignments: \_\_\_\_\_ (hours)
- 7. Research Activity: \_\_\_\_\_ (hours)

**(B) TOTAL Out-of-class time per week** \_\_\_\_\_ **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** \_\_\_\_\_ **(HOURS)**

## Renaissance and Baroque Art and Architecture (1300-1700)



History of Art 22 (Spring 2018)  
Tuesdays/Thursdays 9:30-10:45  
147 Dodd Hall

Instructor: Bronwen Wilson  
Office: 206D Dodd Hall  
Office Hours: Tuesdays 11:00 am-1:00pm,  
or by appointment (via email)

Left: Hans Holbein. *The Ambassadors*. 1533.  
Oil on oak, 207 cm × 209.5 cm (81 in × 82.5 in)

This course introduces works of art and architecture that were produced in Europe from 1300-1700, a period that witnessed radical and ongoing social changes. Urbanization precipitated new political and religious institutions with needs for persuasive forms of visual imagery. Evolving commercial activities, intensified with the discovery of worlds previously unknown to Europeans, contributed to the mobility of artists, materials, and works of art. Artistic experimentation was also fostered by technological developments, such as perspective and print. Religious conflict contributed to charged claims about uses and forms of visual imagery. This evolving historical context fueled competition between patrons and between artists, who sought to advance their status by promoting the intellectual character of their work and their virtuosity. To explore this rich archive, the course focuses on themes that run through artistic production over time, ranging from the body politic to sexuality, and from metamorphosis to the mirror.

Students will learn how to describe and to analyze works of art and architecture and to understand how those artifacts participated in social, religious, and political life. Critical thinking about works of visual and material culture will be accompanied by critical approaches to reading and writing.

### **ATTENDANCE POLICY**

Attending weekly lectures and discussion sections is crucial for this course and a requirement. Powerpoints will be posted at the end of each week, but much of the content of the lectures (and discussion generated in class) is unavailable elsewhere. If you miss class, it is your responsibility to obtain notes from a classmate.

### **READINGS**

You are expected to take notes, do the readings, master new concepts, and look up words you don't know. Become familiar with the UCLA Library Art History Research Guide and the UCLA A-Z Databases for resources.

### **COURSE MATERIAL**

ALL readings will be available to download from the class webpage (CCLE) for the corresponding week, or there will be a url to access them directly.

Note: many links are only available when you sign in from campus, or with a proxy/VPN.

There are a number of short video links.

To access the electronic information directly, download a copy of the syllabus.

## Synopsis of Quarter

	Lectures	Discussion Sections	Students to Prepare
<b>Week 1</b>	<b>Introduction</b> <b>The Body Politic Republics and Princes</b>	Meaning and Form	read Zucker essay
<b>Week 2</b>	<b>Buildings and Bodies</b>	The Language of Classical Architecture	one-page notes/questions/diagram list terms in the videos for discussion
<b>Week 3</b>	<b>On the Sacred: Heaven and Hell</b>	What is Ekphrasis?	one-page notes/questions/diagram on Elsner article <b>Visual analysis due April 22</b>
<b>Week 4</b>	<b>Iconoclasm</b> <b>The Reformation and Counter Reformation</b>	Critical Reading- Critical Writing	one-page notes/questions/diagram on Adams essay
<b>Week 5</b>	<b>Perspective and Persuasion</b>	no section	<b>Midterm May 3</b>
<b>Week 6</b>	<b>Sexuality</b>	The Erotics of Looking	one-page notes/questions/diagram on Helgerson essay
<b>Week 7</b>	<b>Metamorphosis and Animation</b>	On Myths and Evidence: The Case of Leonardo da Vinci	Prepare responses to the questions on the handout for class discussion
<b>Week 8</b>	<b>The Mirror</b>	On Portraiture	one-page notes/questions/diagram on Garrard reading
<b>Week 9</b>	<b>The Local and the Global</b>	People and Things	Submit responses to questions on research hand-out. Read Tiffany article for discussion. <b>Final take home exam due June 4</b>
<b>Week 10</b>	<b>On Still Life and the Natural World</b>	no section	<b>Final in class June 7</b>

### Course Evaluation

- 20% **Discussion Section** – See requirements on course synopsis and syllabus. Where noted, you will come prepared with one page of questions, notes, and/or a diagram on the readings for discussion.  
Bring two copies: one to hand in at the beginning of class and one to use during class.
- 20% **Visual Analysis** of one object from the European collections (1300-1700) to be chosen from LACMA or the Getty Center - 400-500 words. See details below.  
**Submission:** Word document with your name and student number uploaded to CCLE.  
Deadline Sunday April 22, at midnight.
- 20% **Midterm** – in class. Thursday May 3.  
Two slide comparisons (2 objects for each slide –35 minutes to write each comparison)
- 20% **Final exam - take home** –(cumulative) two short essays (500-700 words each).  
You will receive a handout with a question for each of the themes discussed in class.  
Respond to two of those questions.  
Word document with your name and student number uploaded to CCLE.  
Due Monday June 4 at midnight.
- 20% **Final exam - in class** – Thursday June 7.  
Two slide comparisons (2 objects for each slide –35 minutes to write each comparison)  
Objects pulled from the second half of the quarter.

On in-class midterm and final exams, the slides will be identified on the screen. Thus the emphasis is less on memorizing the objects, and instead on the insights of your analysis as prompted by the comparison.

MAKE UPS for exams require medical evidence.

## **VISUAL ANALYSIS/MUSEUM VISIT PAPER**

Choose one work on display at the Getty Center or LACMA from the European Collections that is dated between 1300-1700. You will be introduced to the websites and finding objects in the discussion sections, but we recommend you visit one of the museums to take notes from looking at the object in person.

Describe the work fully, considering its medium, materials, dimensions, composition, forms, subject matter, color, and any other significant details. How does the artifact invite interaction with its form and content?

Do **not** tell us why you chose the work. **Research is strongly discouraged** (if you do refer to information from any source, including the museum website, it must be cited in a footnote). Include a link to the object or paste the jpg at the end of your text.

\*\*\*\* Describe the work as fully as possible for the reader. Assume the reader will not look at the illustration. Like texts, pictorial forms do not speak for themselves. We need to lead readers through our objects of analysis.

Length: 400- 500 words

### **REQUIREMENTS TO PASS**

All requirements of the course must be completed in order to pass the class (attendance in lecture and discussion sections, exams, paper, etc.)

## **CLASS SCHEDULE**

### **Week 1: Introduction – Terms and Questions**

April 3-5

#### **The Body Politic – Republics and Princes**

##### **Recommended Videos:**

Hans Holbein the Younger, *The Ambassadors*, 1533 : <https://youtu.be/PQZUIGzinZA>

Anamorphic Ambassadors: [https://youtu.be/ffOVgC\\_Cdxw](https://youtu.be/ffOVgC_Cdxw)

#### **Required Reading for Thursday Lecture**

Starn, Randolph, and Loren Partridge. "The Republican Regime of the Sala dei Nove in Siena, 1338-1340," in *Arts of Power: Three Halls of State in Italy, 1300-1600*, Berkeley: University of California Press, 1992, 9-61.

[https://books.google.ca/books?id=mTHGD-](https://books.google.ca/books?id=mTHGD-WlklcC&pg=PR7&lpg=PR7&dq=starn+partridge+The+Republican+Regime+of+the+Sala+dei+Nove+in+Siena,+1338-1340&source=bl&ots=o9GhRr12Af&sig=z02DINb4fM_6m82GJSbX4GyF5Uo&hl=en&sa=X&ved=0ahUKEwiB4Krelo7aAhVG12MKHQdZDDIQ6AEINTAF#v=onepage&q=starn%20partridge%20The%20Republican%20Regime%20of%20the%20Sala%20dei%20Nove%20in%20Siena%2C%201338-1340&f=false)

[WlklcC&pg=PR7&lpg=PR7&dq=starn+partridge+The+Republican+Regime+of+the+Sala+dei+Nove+in+Siena,+1338-](https://books.google.ca/books?id=mTHGD-WlklcC&pg=PR7&lpg=PR7&dq=starn+partridge+The+Republican+Regime+of+the+Sala+dei+Nove+in+Siena,+1338-1340&source=bl&ots=o9GhRr12Af&sig=z02DINb4fM_6m82GJSbX4GyF5Uo&hl=en&sa=X&ved=0ahUKEwiB4Krelo7aAhVG12MKHQdZDDIQ6AEINTAF#v=onepage&q=starn%20partridge%20The%20Republican%20Regime%20of%20the%20Sala%20dei%20Nove%20in%20Siena%2C%201338-1340&f=false)

[1340&source=bl&ots=o9GhRr12Af&sig=z02DINb4fM\\_6m82GJSbX4GyF5Uo&hl=en&sa=X&ved=0ahUKEwiB4Krelo7aAhVG12MKHQdZDDIQ6AEINTAF#v=onepage&q=starn%20partridge%20The%20Republican%20Regime%20of%20the%20Sala%20dei%20Nove%20in%20Siena%2C%201338-1340&f=false](https://books.google.ca/books?id=mTHGD-WlklcC&pg=PR7&lpg=PR7&dq=starn+partridge+The+Republican+Regime+of+the+Sala+dei+Nove+in+Siena,+1338-1340&source=bl&ots=o9GhRr12Af&sig=z02DINb4fM_6m82GJSbX4GyF5Uo&hl=en&sa=X&ved=0ahUKEwiB4Krelo7aAhVG12MKHQdZDDIQ6AEINTAF#v=onepage&q=starn%20partridge%20The%20Republican%20Regime%20of%20the%20Sala%20dei%20Nove%20in%20Siena%2C%201338-1340&f=false)

#### **Discussion section: Meaning and Form**

##### **Required Reading:**

Mark Zucker, "Iconography in Renaissance and Baroque Art," *A Companion to Renaissance and Baroque Art*, 361-77.

<http://onlinelibrary.wiley.com/book/10.1002/9781118391488>

### **Week 2: Buildings and Bodies**

April 10-12

#### **Required Reading for Thursday Lecture**

Burke, Peter. "Introducing Louis XIV" and "Persuasion," In *The Fabrication of Louis XIV* New Haven: Yale University Press, 1992, 1-37. CCLE

### Videos:

History of the Palace of Versailles <https://www.youtube.com/watch?v=XxlzMr2Ekpo>

"Le Roi danse" - Idylle Sur La Paix (Air pour Madame la Dauphine)

<https://www.youtube.com/watch?v=ZqMIUoebLI>

Le roi danse - Ballet de la nuit (1653)

<https://www.youtube.com/watch?v=SYHPNgSUIoE>

### Discussion Section: The Language of Classical Architecture

#### Required Videos:

The Classical Orders : <https://youtu.be/nrJkzXl4a4>

The Classical Influence on Renaissance Architecture

<https://www.youtube.com/watch?v=1ek1SI1oAwU>

Palladio, Burns and 360 (interactive panorama video)

[https://www.youtube.com/watch?v=ZTVQq\\_idzYo](https://www.youtube.com/watch?v=ZTVQq_idzYo)

Desktop Heritage Viewer: Villa Foscari (v2)

[https://www.youtube.com/watch?v=P5RH\\_jzPS60&feature=youtu.be](https://www.youtube.com/watch?v=P5RH_jzPS60&feature=youtu.be)

### Week 3: On the Sacred: Heaven and Hell

April 17-19

#### Recommended reading:

Barnes, Bernardine. "The Spectator's Place in Last Judgments." In *Michelangelo's Last Judgment: The Renaissance Response*, 7-38. Berkeley: University of California Press, 1998. CCLE

#### Video:

Bill Viola - The Greeting (1995)

<https://www.youtube.com/watch?v=Dg0lyGUVXaQ>

### Discussion Section: What is ekphrasis?

#### Required Reading:

Elsner, Jás. "Art History as Ekphrasis." *Art History* 33, no. 1 (2010): 10-27. CCLE

### Week 4: Iconoclasm: The Reformation and Counter Reformation



Franz Hogenberg, Calvinist Iconoclasm, c. 1566. Hand-colored print (etching), 42 x 56

April 24-26

#### Recommended Readings:

Careri, Giovanni. "The Albertoni Chapel." In *Bernini: Flights of Love, the Art of Devotion*, 51-86. Chicago: University of Chicago Press, 1995. CCLE

Marcus Burke, "Intensity and Orthodoxy in Iberian and Hispanic Art of the Tridentine Era, 1550-1700," *A Companion to Renaissance and Baroque Art*, 484-499.



<http://onlinelibrary.wiley.com/book/10.1002/9781118391488>

**Videos:**

Bernini, Ecstasy of St. Teresa, 1645-52: <https://youtu.be/RKcJvjP9zgY>

**Discussion section: Critical Reading/Critical Writing**

Read the essay below quickly in order to identify the different components of an effective essay.

**Required Reading:**

Adams, Ann Jansen. "Competing Communities in the 'Great Bog of Europe'; Identity and Seventeenth-Century Dutch Landscape," In *Landscape and Power*, edited by W.J.T. Mitchell, 35-76. Chicago: The University of Chicago Press 1994.

**Week 5**

May 1 **Perspective and Persuasion**

**Required reading:** short sections from Antonio Manetti's Biography of Brunelleschi and Leon Battista Alberti's *On Painting* CCLE

**Videos:**

How One-Point Linear Perspective Works

<https://youtu.be/eOksHhQ8TLM>

Linear Perspective: Brunelleschi's Experiment

<https://youtu.be/bkNMM8uiMww>



May 3 **Midterm**

The midterm consists of two slide comparisons – 25 minutes for each pair of slides

**No discussion sections in Week 5**

**Week 6 - Sexuality**

May 8-10

**Recommended Reading:**

Saslow, James "The Desiring Eye," *A Companion to Renaissance and Baroque Art*, 127-143.

<http://onlinelibrary.wiley.com/book/10.1002/9781118391488>

**Discussion section: The Erotics of Looking**

**Required Reading:**

Helgerson, Richard. "Soldiers and Enigmatic Girls: The Politics of Dutch Domestic Realism, 1650-1672." *Representations*, no. 58 (Spring, 1997): 49-87. CCLE

**Week 7 – Metamorphosis and Animation**

May 15-17

**Recommended Readings:**

Barolsky, Paul. "As in Ovid, So in Renaissance Art." *Renaissance Quarterly* 51, no. 2 (1998): 451-74.

Genevieve Warwick, "Speaking Statues: Bernini's *Apollo and Daphne* at the Villa Borghese," *Art History* vol. 27, no. 3 (June 2004), 353–81. CCLE

**Video:**

Bernini, *Apollo and Daphne*, 1622-25: <https://youtu.be/e3RSRrUL1Os>

**Discussion section: On Myths and Evidence: Leonardo da Vinci**

Read short excerpt from Vasari's *Lives of the Artists* and watch the documentary, assessing both in response to questions on the handout you received in week 6.

**Required Reading:**

Giorgio Vasari, Section from his "Life of Leonardo" [1568], CCLE

**Required Video:**

Mona Lisa Documentary | Leonardo Da Vinci Paintings | The Mona Lisa Mystery English subtitles

[Link available from CCLE](#)

**Podcast (for your interest):**

Giorgio Vasari's Lives of the Artists Melvyn Bragg, In Our Time, BBC podcast,  
<http://www.bbc.co.uk/programmes/b00sg2y4>

**Week 8 – The Mirror**

May 22-24

**Required Reading:**

Warwick, Genevieve. "Looking in the Mirror of Renaissance Art." *Art History* 39, no. 2 (2016): 254–81. CCLE

**Video:**

Diego Velazquez - National Gallery Documentary [https://youtu.be/USlq6Yqw\\_nE](https://youtu.be/USlq6Yqw_nE)

**Discussion section: Portraiture**

**Required Reading:**

Garrard, Mary D. "Artemisia Gentileschi's Self-Portrait as the Allegory of Painting." *The Art Bulletin* 62, no. 1 (1980): 97-112.

**Recommended Reading:**

H. Perry Chapman, Self-Portraiture, 1400-1700, *A Companion to Renaissance and Baroque Art*, 189-206. <http://onlinelibrary.wiley.com/book/10.1002/9781118391488>

**Week 9 - The Local and the Global**

May 29-31

**Recommended Readings:**

Silver, Larry, "Europe's Global Vision," *A Companion to Renaissance and Baroque Art*, 85-98. <http://onlinelibrary.wiley.com/book/10.1002/9781118391488>

Westermann, Mariët. "Making and Marketing Pictures in the Dutch Republic." In *A Worldly Art: The Dutch Republic 1585-1718*, 17-45. New Haven: Yale, 1996. CCLE

**Videos:**

St. Peter's Baldachin St. Peter's Basilica Gian Lorenzo Bernini 1598-1680 Vatican City

<https://www.youtube.com/watch?v=AmMRAKUHXMU>

Christmas dusting in St. Peter's

<https://www.youtube.com/watch?v=iSH2H0xZPOw>

Gian Lorenzo Bernini, Baldacchino, 1624-33

<https://youtu.be/EFsaaK1w2Ao>

**Discussion section: People and Things**

**Required reading**

Tiffany, Tanya J. "Light, Darkness, and African Salvation: Velàzquez's *Supper at Emmaus*." *Art History* 31, no. 1 (February 2008): 33-56. CCLE

**Submit Research assignment** – a handout will prompt you to find and record definitions and sources from the UCLA art history research guide: <http://guides.library.ucla.edu/art>

Submit hard copy of document during discussion session.

**Week 10: On Still Life and the Natural World**

June 5

**Recommended Readings:**

Swan, Claudia. "Ad vivum, naer het leven, from the life: defining a mode of representation," *Word & Image*, Jun 2012, 353-72. CCLE

Eileen Reeves, "The New Sciences and the Visual Arts," *Renaissance and Baroque*, 316-30. <http://onlinelibrary.wiley.com/book/10.1002/9781118391488>



**June 7 Final exam**

## Links for videos and technical information:

Renaissance Architecture

<http://www.sgira.org/>

Tempera paint

<https://www.youtube.com/watch?v=YqTbgKCiYJw>

Oil Painting

<https://youtu.be/9dbb6olTDa0>

Making Green: Tempera versus Oil |

National Gallery, London

<https://youtu.be/BtJfQVb7QXY>

Fresco

<https://www.youtube.com/watch?v=7dZA4aFffLY>

## COMPUTERS AND ELECTRONIC

Electronic devices are only permitted for taking notes on class information. There is evidence to suggest you will recall information more effectively if you write your notes manually.

Part of the learning process, is learning how to process material you hear and read. Thus, note taking is an important part of the learning process. For this reason, NO recording devices are allowed in the classroom.

## Support for students

<http://www.internationalcenter.ucla.edu/home/F1Visa/71/151/campus>

## **Health and Wellness Services**

- **ASHE STUDENT HEALTH & WELLNESS CENTER**
- **The Ashe Center** is an accredited, on-campus health facility resigned specifically to meet the needs of all current registered UCLA students with SHIP insurance and provide convenient, accessible and high-quality health care.
- 
- **COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS)**
- **Counseling and Psychological Services (CAPS)** provides a safe and confidential place to discuss concerns or problems interfering with personal growth and academic achievement. CAPS also offers a wide range of programs to promote mental health, emotional resilience and wellness.
- 
- **UCLA CONSULTATION & RESPONSE TEAM**
- **The UCLA Consultation & Response Team** is composed of representatives from key campus departments and works to identify students in crisis, direct them to campus and community resources and address their needs.
- 
- **UCLA RECREATION**
- **UCLA Recreation** provides high-quality recreational activities and services to the UCLA community and manages the 14 of the University's recreational and athletic facilities.
- 
- **JOHN WOODEN RECREATION CENTER**
- **The John Wooden Recreation Center** is the main campus gym. The Wooden Center has offers recreational classes, fitness classes, and services for students, staff and faculty to engage in fitness and wellness activities.
- 
- **SUNSET CANYON RECREATION CENTER**
- **The Sunset Canyon Center** is a park-like recreational facility on-campus with swimming pools, tennis courts, various meeting rooms, and an outdoors fitness and challenge course.
- **UNIVERSITY OF CALIFORNIA POLICE DEPARTMENT (UCLA PD)**
- **UCLA PD** provides quality public safety services and law enforcement to the University community.
- 
- **EVENING VAN SERVICE**
- **Evening Van Service** provides a safe means of transportation around the campus during the evening hours.