




Department of History of Art

100 Hayes Hall
108 North Oval Mall
Columbus, OH 43210-1318

Phone (614) 292-7481
Fax (614) 292-4401

Web: <http://www.history-of-art.osu.edu>

July 3, 2008

To: Kate Hallihan and Valarie Mockabee
From: Myroslava M. Mudrak, Chair 
Curriculum Committee, History of Art
Re: History of Art 201/202 (Honors)

Attached please find a request for approval of History of Art 201 and 202 (Honors), which replaces our longstanding three-course survey, History of Art (Honors) 210, 211, and 212. This submission completes the last stage of curricular changes within our undergraduate program. The new courses will serve as required foundation classes for History of Art majors within the Honors program. We would like to offer the new courses in the upcoming 2008-2009 academic year (Winter Qtr. for Honors 201 and Spring Qtr. for Honors 202). It would be greatly appreciated if our request could be dealt with as a priority item within the curricular review process. The original packet has been sent to Honors. I will be available throughout the summer should you have any questions. Please do not hesitate to call me at my office (688-8178) or at home (459-6374). Thank you.

**The Ohio State University
Colleges of the Arts and Sciences Course Withdrawal Request**

HISTORY OF ART

ART OF THE ANCIENT WORLD

Academic Unit
HISTORY OF ART

Title of the course
H210

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter **X** Spring Year **2008**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

1. Is this course required by any academic unit in its curriculum? Yes X No

HONORS HISTORY OF ART

List units (if appropriate)

2. Is this request contingent upon other requests? Yes X No
Approval of History of Art 201 (Honors)

List request(s) (if appropriate)

3. How many students were enrolled the last year of offering? 40

4. What are the reasons for withdrawal? **HONORS 210, HONORS 211, AND HONORS 212**
**WILL BE REPLACED BY A TWO-QUARTER SEQUENCE,
HISTORY OF ART 201 (HONORS) AND HISTORY OF ART 202 (HONORS)**

Approval Process The signatures or actions on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. *Barbara Haeger* BARBARA HAEGGER 6/30/08
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. _____ Printed Name Date

3. *Andrew C Shelton* Andrew C Shelton 6/26/08
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. AFTER THE ACADEMIC UNIT CHAIR/DIRECTOR SIGNS THE REQUEST, FORWARD IT TO THE COLLEGES OF THE ARTS AND SCIENCES CURRICULUM OFFICE, 105 BROWN HALL, 190 WEST 17TH AVENUE. THE ASC CURRICULUM OFFICE WILL FORWARD THE REQUEST TO THE APPROPRIATE COLLEGE CURRICULUM COMMITTEE.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date
Colleges of the Arts and Sciences Curriculum Office. 08/09/05

**The Ohio State University
Colleges of the Arts and Sciences Course Withdrawal Request**

HISTORY OF ART

ART OF THE MEDIEVAL AND RENAISSANCE WORLDS

Academic Unit
HISTORY OF ART

Title of the course
H211

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter **X** Spring Year **2008**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

1. Is this course required by any academic unit in its curriculum? Yes X No

HONORS HISTORY OF ART

List units (if appropriate)

2. Is this request contingent upon other requests? Yes X No
Approval of History of Art 202 (Honors)

List request(s) (if appropriate)

3. How many students were enrolled the last year of offering? 22

4. What are the reasons for withdrawal? HONORS 210, HONORS 211, AND HONORS 212
**WILL BE REPLACED BY A TWO-QUARTER SEQUENCE,
HISTORY OF ART 201 (HONORS) AND HISTORY OF ART 202 (HONORS)**

Approval Process The signatures or actions on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. *Barbara Heger* BARBARA HEGER 6/30/08
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. _____ Printed Name Date

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5. _____ Printed Name Date

6. _____ Printed Name Date

7. _____ Printed Name Date

8. _____ Printed Name Date

9. _____ Printed Name Date

10. **ACADEMIC AFFAIRS** _____ Printed Name Date
Colleges of the Arts and Sciences Curriculum Office. 08/09/05

The Ohio State University
Colleges of the Arts and Sciences Course Withdrawal Request

HISTORY OF ART

ART OF THE MODERN WORLD

Academic Unit
HISTORY OF ART

Title of the course
H212

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter **X** Spring Year **2008**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

1. Is this course required by any academic unit in its curriculum? Yes **X** No _____

HONORS HISTORY OF ART MAJOR

List units (if appropriate)

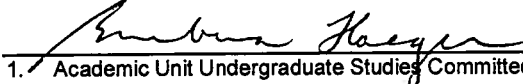
2. Is this request contingent upon other requests? Yes **X** No _____
 Approval of History of Art 202 (Honors)

List request(s) (if appropriate)


3. How many students were enrolled the last year of offering? **23**

4. What are the reasons for withdrawal? **HONORS 210, HONORS 211, AND HONORS 212**
WILL BE REPLACED BY A TWO-QUARTER SEQUENCE,
HISTORY OF ART 201 (HONORS) AND HISTORY OF ART 202 (HONORS)

Approval Process The signatures or actions on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  **BARBARA HAEGER** **6/30/08**
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  **Andrew C Shelton** **6/26/08**
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

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5. **COLLEGE CURRICULUM COMMITTEE** Printed Name Date

6. **ARTS AND SCIENCES EXECUTIVE DEAN** Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. **ACADEMIC AFFAIRS** Printed Name Date
 Colleges of the Arts and Sciences Curriculum Office. 08/09/05

890 Topical Research Seminar I

Research topic to be announced.
Prereq: PhD standing or permission of instructor.

890.01 Topical Research Seminar I G 5

A two-quarter seminar on topical themes.
Repeatable to a maximum of 10 cr hrs. This is a Progress course. Credit will be awarded upon completion of 890.02.

890.02 Topical Research Seminar II G 5

Continuation of 890.01.
Repeatable to a maximum of 10 cr hrs. This is a Progress course.

891 Topical Research Seminar G 5

A one-quarter seminar on topical themes.
Prereq: Permission of instructor. This is a Progress course.

898 Master's Thesis G 1-10

Research for master's thesis.
Su, Au, Wi, Sp Qtrs. Arr. Prereq: Grad standing. Repeatable to a maximum of 10 cr hrs. This course is graded S/U.

899 Interdepartmental Seminar G 1-5

Two or more departments may collaborate in pressing seminars on subjects of mutual interest; topics to be announced. Repeatable by permission.

999 Research in History G 1-18

Research for thesis or dissertation purposes only.
Repeatable. This course is graded S/U.

History of Art

100 Hayes Hall, 108 North Oval Mall, 292-7481

201 History of Western Art I: The Ancient and Medieval Periods U 5

Examination of the history of Western art from the third millennium BC to the fifteenth century AD.
Not open to students with credit for 210. GEC arts and hums VPA course and historical studies.

202 History of Western Art II: Europe and the United States, Renaissance to Modern U 5

Examination of the history of art in Europe and the United States, from about 1500 to the present.
Not open to students with credit for 212. GEC arts and hums VPA course and historical studies.

H210 Art of the Ancient World U 5

An investigation of the art of Western civilizations (Mesopotamia, Egypt, Greece, and the Roman and Byzantine empires) in its historical and cultural context.
Su, Au, Wi, Sp Qtrs. 5 cl. Open to students enrolled in an honors program or by permission of dept or instructor. GEC arts and hums VPA course. VPA Admis Cond course.

H211 Art of the Medieval and Renaissance Worlds U 5

An investigation of Medieval and Renaissance art in its historical and cultural context.
Su, Au, Wi, Sp Qtrs. 5 cl. Open to students enrolled in an honors program or by permission of dept or instructor. GEC arts and hums VPA course. VPA Admis Cond course.

H212 Art of the Modern World U 5

An investigation of the art of Europe and America in its historical and cultural context from the 17th century to the present day.
Su, Au, Wi, Sp Qtrs. 5 cl. Open to students enrolled in an honors program or by permission of dept or instructor. GEC arts and hums VPA course. VPA Admis Cond course.

213 Asian Art U 5

Art of Asian cultures from ancient through contemporary times.
Su, Au, Wi, Sp Qtrs. 5 cl. Prereq: 2nd yr standing or 1st yr standing with credit for 111, 210, 211, 212, 216, or 250. GEC arts and hums VPA course.

216 Introduction to African Art and Archaeology U 5

The art and archaeology of Africa with emphasis on the historic cultures of the Rock Art (8,000 B.C.), Egypt (3000 B.C.), Nok (900 B.C.), Igbo-Ukwu (950 A.D.), Ife (1200 A.D.), and Benin (1400-1900 A.D.).
5 cl. GEC arts and hums VPA course. VPA Admis Cond course.

260 Introduction to World Cinema U 5

Chronological survey of the most influential and recognized film artists and film movements of the world.
5 cl. GEC arts and hums VPA course.

294 Group Studies U 2-5

The investigation of particular problems in various fields of the history of art.
Su, Au, Wi, Sp Qtrs. Prereq: Permission of instructor. Repeatable to a maximum of 15 cr hrs.

300 Great Monuments of Western Civilization U 5

Major buildings of Western civilization from antiquity to the present in their historical and cultural contexts.
Not open to students with credit for 250, Arch 201, or any course from Arch 600-602 sequence, or more than one course from Hist Art 210-212 sequence. GEC arts and hums VPA course.

301 Christian Art U 5

An introduction to the wide range of forms and functions of Christian images and spaces from their origin until 1700.
4 cl. Prereq: 2nd yr standing. GEC arts and hums VPA course.

305 Art and Civilization in the Near East U 5

An examination of the development of the visual arts and architecture of the Near East from the Neolithic Revolution to the Islamic period.
5 cl. Prereq: 2nd yr standing. GEC arts and hums VPA course.

306 Classical Archaeology U 5

Introduction to the principles, methods, and history of archaeological investigation in the ancient Greek and Roman world, illustrated through a selection of major classical sites.
5 cl. Not open to students with credit for 240, Classics 240 or History 240 or 306. Cross-listed in Classics as 240 and in History as 306. GEC arts and hums cultures and ideas course.

315 Renaissance Art in Italy U 5

Art and society in Renaissance Italy.
2 2-hr cl. Prereq: 2nd yr standing. Not open to students with credit for 515, 529, or 530. GEC arts and hums VPA course.

316 Dante's Divine Comedy and Its Visualizations U 5

An interdisciplinary look at Dante's Divine Comedy and visual responses to it from the 14th century to the present.
2 2-cl hr. Prereq: English 110 and 2nd year standing. GEC arts and hums VPA course.

340 Aspects of Modernity U 5

Explores questions of the distinctively "modern" in relation both to particular works of art and to various explicit reflections on broader cultural notions of modernity.
Prereq: English 110 and 2nd yr standing. GEC arts and hums VPA course.

345 History of Photography U 5

A thematic overview and critical introduction to the main debates and achievements in the history of photography.
Prereq: 2nd yr standing. GEC arts and hums VPA course.

350 World Cinema Today U 5

An introduction to the art of international cinema today, including its forms and varied content.
Prereq: 2nd yr standing. GEC arts and hums VPA course.

360 Philosophy of African Art U 5

A thematic examination of theoretical bases of African art and culture.
Prereq: 2nd yr standing. GEC arts and hums VPA course.

415 Writing Seminar in the History of Art U 5

Training in writing a variety of assignments commonly undertaken by art historians.
5 cl. Prereq: Jr or sr standing in hist art. GEC third writing course.

430 Museum Studies Seminar U 5

This seminar will provide a hands-on exploration of museum exhibitions and how they shape knowledge in the field.
Prereq: Permission of instructor.

450 An Introduction to Artistic Media and Techniques U 5

A survey of the major historical and contemporary artistic media and techniques.
2 2-hr cl. Prereq: Hist art major or permission of instructor.

489 Internship in Art History U 1-5

A cooperative education or internship assignment conducted under the supervision of a faculty member.
Prereq: Permission of instructor. Repeatable to a maximum of 10 cr hrs. This course is graded S/U.

493 Individual Studies U 2-5

Individual study in some field of historical development; designed to allow the student to work on a problem of particular interest.
Su, Au, Wi, Sp Qtrs. Prereq: Permission of instructor. Repeatable to a maximum of 15 cr hrs. This course is graded S/U.

May 8, 2008

To: Honors Curriculum Committees
From (Contact Person): Myroslava M. Mudrak, Chair
Curriculum Committee, History of Art
Re: Withdrawal of HA 210 (H), HA211 (H), and HA212 (H)
New Course Request: HA 210 (H) and HA 202 (H)

1. Rationale for Honors Designation:

The Department of History of Art is seeking approval for HA 201 (Honors) and HA 202 (Honors) to align these two new courses with a major curriculum change that was implemented in our program during the 2007-2008 academic year. The department has now eliminated our foundational three-course survey of Western art (HA 210: *Art of the Ancient World*, HA 211: *Art of the Medieval and Renaissance Worlds*, and HA 212: *Art of the Modern World*) and replaced these with a two-course sequence (HA201 and HA202). The Honors counterpart of these courses—H210, H211, and H212—still remains on the books.

Our newly-instituted courses HA201: *History of Western Art I: The Ancient and Medieval Periods* and HA202: *History of Western Art II: Europe and the United States, Renaissance to Modern* now serve as the foundation for the History of Western Art and the core of the Major in the History of Art. In 2007 HA 201 and 202 were approved for the Visual and Performing Arts *and* the Historical Studies categories of the revised undergraduate curriculum; both of them have also been approved for the “Analysis of Texts and Works of Art” category of the Arts and Humanities section of the General Education Curriculum. The guidelines for this GEC category stipulate that students are to develop abilities to become knowledgeable observers in the visual arts; that they develop the ability to describe and interpret works of art and critically assess the literature about specific artworks; and, in doing so, that they be able to contextualize individual works of art against a background of socio-political and cultural considerations. Guided by these criteria, the new HA201/202 survey and the proposed Honors version are now oriented thematically as opposed to a strict chronology of periods, styles, and a “great monuments” approach. This approach fulfills the criteria of the Historical Studies requirement of the GEC curriculum, especially with its emphasis on how humans view themselves through art and how past events, manifest through art, influence today’s understanding of society.

The proposed courses (Honors 201/202) are intended to align our Honors offerings at the 200-level with the regular track of introductory courses to art history (now newly-listed as HA201 and 202). We have successfully completed our first year of offering these courses in each of the quarters of 2007-2008. Attached please find the syllabi for the Honors track (H201/202). We request that you approve them as expeditiously as possible to complete this final stage in our revised undergraduate program.

The content of the new Honors version parallels that of the new regular course sequence. The Honors version differs from the regular format in the estimable distinction of the expected quality, quantity, and the nature of the work to be produced, as well as in the structure of the course. Whereas the non-Honors version is delivered along the format of two lectures per week, plus a weekly recitation section led by a Graduate Teaching Associate, the Honors version meets only twice a week for an hour and 48 minutes per meeting. The *qualitative* difference of the Honors sequence is motivated by the objective of fostering collegiality and intellectual community gained through the process of consultation between the students and the instructor and collaboration among students both inside and outside of the classroom. The small class size of the Honors version of History of Art 201 and 202 allows for students to work collaboratively on group projects. The primary differences between the Honors and non-Honors versions of HA201/202 are in the following areas:

Group Presentations:

The requirement of group presentations is intended to generate student-led discussions, thus fostering the idea of a community of peers. Students will work together in groups of three or four to prepare and lead their fellow classmates in a discussion on key ideas to be gleaned from the assigned readings. This exercise is designed to facilitate an interactive exchange with the content of the course and will more rigorously engage the Honors student with art historical methods of study. The two-hour format also allows for scheduling on-site field trips to local collections, providing an enhanced opportunity for Honors students to articulate in a peer-level encounter with original works of art.

Readings:

The Honors course is supplemented by more challenging and rigorous reading selections that mark both the qualitative, as well as the quantitative, difference between the two variants. The selection of readings is purposely expanded in the Honors version to include a wider range of historical documents, excerpts from critical writings and contemporary responses, and passages from artists' statements with the aim of giving Honors students fuller exposure to the many voices that shape our understanding of works of art. These additional readings (indicated by an asterisk in the syllabus) will provide a deeper understanding of the nature of art historical research and disciplinary concerns, specifically as relates to the function of criticism in the shaping of art history, the role of the spectator in the arts, and the nature of representation.

Exams:

In the Honors version of History of Art 201 and 202, greater emphasis is placed on conceptual sophistication and contextualization through comparison essays and attribution of unknown works, designed to test for the students' ability to analyze for themselves images they haven't seen and to relate them (however—through style, structure, function, or other similarities) to specific works of art for which, through their

coursework, they have learned to identify the socio-political, religious, historical, and aesthetic implications and cultural associations.

Research and Papers:

One of the main objectives of the HA 201/202 sequence is to expose students to the language of formal visual analysis; the Honors version is intended to give students more opportunity to practice formal analysis in written and spoken forms. Hence, the assignments in Honors 201/202 are meant to hone skills that will expand the ways that students learn to formulate their responses to works of art. In addition to acquiring and practicing a requisite vocabulary for describing works of art and articulating their iconographic meaning, Honors students will also be required to familiarize themselves with resources of humanistic research and incorporate them in their intellectual inquiry of art historical questions as they relate to their object(s) of study. This exercise is meant to strengthen the students' ability to think broadly and critically in the process of contextualizing works of art.

The proposed two new courses will replace the current Honors components of our longstanding survey—H210, H211, and H212. By withdrawing and replacing these three courses, History of Art 201(H) and 202 (H) will constitute the entry-level toward an Honors major in the History of Art. Since we are also seeking the same GEC status for these courses as have been approved for the regular HA 201/202, i.e., the Arts and Humanities Breadth area *and* the Historical Studies category, these courses will also fulfill an important requirement as a GEC elective for non-majors in the Honors program.

2. Rationale for GEC Arts and Humanities (VPA) *and* Historical Studies Designation:

Currently, HA 201 and 202 fulfill the Visual and Performing Arts requirement *and/or* the Historical Studies Category within the GEC. History of Art 201 (Honors) and History of Art 202 (Honors) are being proposed to fulfill the same GEC categories. As part of our request—and consistent with the university's goal of greater flexibility within the GEC—we are asking that students be allowed to count the courses in *either* the Historical Studies or VPA categories (though, obviously, not *both*).

**PROPOSAL FORM FOR AN HONORS COURSE
COLLEGES OF THE ARTS AND SCIENCES
HONORS OFFICE**

1. Type of Honors Course

Honors version of existing course

New honors course

2. Course Bulletin Listing for Honors Course

Department: History of Art

Course number: 201

Course title: History of Western Art I: The Ancient and Medieval Periods.

3. Faculty Proposer

Name: Myroslava M. Mudrak

Address: 100 Hayes Hall 108 North Oval Mall

108 North Oval Mall

Telephone: 688-8178

4. Quarter and Year for Initial Offering

Winter 2009

5. Name of Faculty Member Who Will Initially Instruct Course

Prof. Barbara Haeger

6. Expected Annual and Quarterly Frequency of Subsequent Offerings

Annual 1-2 Quarterly 1

Autumn _____ Winter 1 Spring _____ Summer _____

7. Enrollment Limit per Honors Section

Number 25

8. Prerequisites

Honors Program

PROPOSAL FORM FOR AN HONORS COURSE

Page 2

9. **Intended Audience for Honors Course** (Freshman, sophomore, specific area of study, open to students in any field of study, etc.)

_____ Open to students in any field of study _____

10. **Required Documentation** (Please attach)

a. Course Form

_____ X _____ Version of existing course (Course Change form)

_____ _____ New course (New Course form)

b. Syllabus for the Proposed Honors Course

In addition to covering the substance of the course, the syllabus should contain a statement that addresses the specific goals and expectations of the course. It also should include information about assignments, tests, references, and a grading scale which indicates how assignments will be weighted. With respect to reading assignments, the syllabus should indicate the number of pages included in the reading(s) required for each class meeting and, in cases where there is a non-honors version of the course, also indicate which readings are different from or additional to those required in the non-honors version.

c. Syllabus of Existing Non-Honors Course

For comparative purposes, the Honors Committee requires a copy of a syllabus for the already existing non-honors course which will parallel the proposed honors version. If the proposal is for a new honors course, there obviously will be no syllabus for an already existing non-honors course available. In such cases, the proposer should include the syllabus from a non-honors course at a level comparable to the proposed course, so that the Committee has some standard within the department for comparative purposes.

d. Statement of Qualitative Difference

The Honors Committee expects that honors courses will differ from non-honors courses in a variety of ways and so requires that the proposer include a statement that addresses the following items (with particular attention to the differences between the two versions of the course, if a non-honors version exists):

1. How the specific goals of the course will be achieved.
2. The exposure to the basic material in the course, and ways in which added breadth and depth of material will be included.
3. The exposure to, and use of, methodology and research techniques, and especially the ways in which the course will provide exposure to the nature of scholarship in the field.

PROPOSAL FORM FOR AN HONORS COURSE

Page 3

4. Amount and quality of work expected from students on papers, examination(s), and projects; and the method of grading that work.
5. The amount and kind of student/faculty contact, including how the course will offer a significant level of interaction and engagement between faculty and students, and how such engagement will be achieved.
6. How an environment will be fostered that facilitates intellectual exchange among students (if applicable).
7. Ways that creative thinking will be an essential aspect of the course requirements.
8. How the course will embrace, as appropriate, interdisciplinary work and study
9. Evidence of a pedagogical process that will demand a high level of intellectual output.

11. Disposition

An original of the proposal and documentation should be sent to the Curriculum Office in 109 Brown Hall. Under normal circumstances, the Honors Committee and the college curriculum committee will respond to proposals within one month.

The Ohio State University
Colleges of the Arts and Sciences Course Change Request

HISTORY OF ART

Academic Unit
HISTORY OF ART

H201

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter **X** Spring Year **2009**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: History of Art
2. Number: H210
3. Full Title: Art of the Ancient World;
4. 18-Char. Transcript Title: ART of ANCNT WORLD
5. Level and Credit Hours U5
6. Description: An investigation of the art of western civilizations, Medieval and Renaissance art in its historical and cultural context. (25 words or less)
7. Qtrs. Offered : Su, Au, Wi, Sp.
8. Distribution of Contact Time: 2 -2hr cl.
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): Open to students enrolled in an honors program, or by permission of dept or instructor.
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of 0 credits.
12. Off-Campus Field Experience:
13. Cross-listed with: n/a
14. Is this a GEC course? GEC Arts and Hum VPA. VPA Admis
Cond course.
15. Grade option (circle): Ltr S/U P
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y N
- b) Is an Embedded Honors version of this course available?
Y N
- c) Is this a Service Learning Course: Y N
17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE

Changes Requested

1. _____
2. H201
3. HISTORY OF WESTERN ART I: THE ANCIENT AND MEDIEVAL PERIODS
4. _____
5. _____
6. Examination of the history of Western art from the third millennium BC to the fifteenth century AD
7. _____
8. _____
9. _____
10. Not open to students with credit for H210
11. _____
12. _____
13. _____
14. GEC arts and hums VPA course and historical studies
15. _____
16. a) _____
- b) _____
- c) _____
17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
YES

2. Does this course currently satisfy any GEC requirement? if so indicate which category.
YES: Arts and Humanities (Analysis of Texts and Works of Art". Requesting Historical Studies.

3. What other units require this course? Have these changes been discussed with those units?
Art, Art Education. No.

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
N/A

5. Is the request contingent upon other requests? if so list the requests.
N/A


6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to asccurrofc@osu.edu.)

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

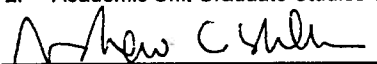
8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:
Myroslava M. Mudrak mudrak.1@osu.edu 688-8178

CONTACT PERSON: EMAIL: PHONE:

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  BARBARA HAEGER 6/30/09
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

 Andrew C Shelton 6/26/09
3. ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

HA 201 (Honors)

History of Western Art I: The Ancient and Medieval Periods

Professor: Barbara Haeger
110 Hayes Hall
688-8195
haeger.1@osu.edu

Course Description:

This course examines the history of Western Art (architecture, painting and sculpture) from the third millennium BCE through the fifteenth century AD. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative monuments. We will examine not only the monuments themselves, but also the historical context in which they were produced. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools, which you should be able to apply to even material not specifically covered in this course.

GEC Objectives:

History of Art 201 (Honors) fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 5 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

Visual and Performing Arts:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

- 1. Students develop abilities to be informed observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
- 2. Students describe and interpret achievement in the arts and literature.*
- 3. Students explain how works of art and literature express social and cultural issues.*

Historical Study:

History courses develop students’ knowledge of how past events influence today’s society and help them understand how humans view themselves.

Learning Objectives:

1. *Students acquire a perspective on history and an understanding of the factors that shape human activity*
2. *Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding*
3. *Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 201(Honors) is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether Greek sculptures or medieval altarpieces—*are* the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course concerns several quite distinct civilizations—from ancient Mesopotamia to Renaissance Europe—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work and the changing history of that work’s reception.

HA 201 (Honors) also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

COURSE REQUIREMENTS

Reading Assignments:

Required text: *Gardner's Art through the Ages: The Western Perspective* (12th edition, hardcover or BOTH VOLUMES of the paperback edition or *Gardner's Art through the Ages: The Western Perspective* for HA201(Honors) and HA202 (Honors).

Required articles: these are posted on Carmen (<http://www.telr.osu.edu/carmen>) under the number of the week for which they are assigned. It is expected that you will do the readings as assigned (see COURSE SCHEDULE). Please prepare for all the class discussions. One of the advantages of the honors courses is that they are small enough

to allow for discussion; clearly, this format is preferable to lectures, but it does require that you do the reading with sufficient care to enable you to participate in a meaningful way. In addition to the articles, slide comparisons and questions will be employed to generate discussion and you are strongly encouraged to raise questions and offer comments at any time. Class participation is an important component of the course and will be figured into the final grade.

Presentations and Papers:

Readings assigned in addition to the text will serve as the basis for student-led discussions. Each selection will be studied in context by 3 to 4 students who will first work together and with the instructor to devise a way to structure class discussion, including preparing a series of questions to involve the rest of the class. A sign-up sheet is on the instructor's door and each student needs to choose a reading and sign up by Tuesday, January 8th. Students will exchange schedules, phone numbers and e-mail addresses with others in their group in class on Thursday the 10th. To avoid potential conflicts, be sure to schedule meetings with the members of your group and with the instructor well in advance of the discussion date.

A paper of 5 pages will be due one week after the day of the discussion. It should present an analysis of the main points of the article, discuss the approach of the author, and provide a critical response.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner's Art Through the Ages*, vol. I (2008).
Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002)

The Honors version of History of Art 201 will be supplemented by additional readings that are intended to give students exposure to a wider range of voices that address specific art historical issues and disciplinary themes, specifically those concerning the influence of criticism in the shaping of art history, the role of the spectator and or patron in the arts, and the nature of representation. These additional readings are asterisked below. Supplementary readings will be available through Carmen:

<http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will also be made available for online study through Carmen.

Course Requirements and Grading:

Exams: There will be a midterm exam, held during class on Oct. 24, and a final exam on the university appointed day and time—Dec. 5, 7:30-9:18 a.m. The midterm will cover the Ancient Near East, Egypt, Greece and Rome; the Final Exam will cover everything

after that. The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Participation: Perfect attendance will guarantee a participation grade of B (85), and active involvement in classroom discussion will raise the grade even higher.

Grading: Your grade will be calculated on the following bases:

Midterm: 25%
 Final exam: 30%
 Paper: 30%
 Presentation: 15%

Grading Scale:	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19

Introduction

The First Civilizations: Art of the Ancient Near East

Monday, September 24

Gods and Rulers in Ancient Mesopotamia: Sumer, Akkad, and Babylon

Readings: Passages from the Epic of Gilgamesh, the Code of Hammurabi, and the Deeds of Sargon II

*Nicholas Penny, “White Marbles and Alabasters.”

*Thorkild Jacobsen, “The Graven Image.”

Wednesday, September 26

Art of the great empires: Assyria and Persia

Readings: Gardner, chapter 2 (esp. pp.16-22; 24-29; 31-34; 36 and 39);
*Irene Winter, "Sex, Rhetoric, and the Public Monument: The Alluring Body of Naram-Sîn of Agade"

Art of Dynastic Egypt

Monday, October 1

Divine Kingship and Immortality in the Old Kingdom

Readings: Passages from Hymn to the Nile, Pyramid Texts, Hymn to Aton; Selection from Howard Carter's account of the Tomb of Tutankhamen.
*Whitney Davis, "Narrativity and the Narmer Palette."

Wednesday, October 3

New Kingdom Pharaohs: Hatshepsut and Akhenaton

Readings: Gardner, chapter 3 (esp. pp. 40-52; 56-58; 60-62, 63-69);
*Erik Hornung, "The Temple as Cosmos."

Gods, Heroes and Athletes: Ancient Greek Art

Monday, October 8

Archaic Greek Art: Kouroi and Korai

Readings: Reserve: Passages from the *Iliad* of Homer (The Death of Patroclus); and Thucydides' *History of the Peloponnesian War* (Perikles' Funeral Oration.
*Jeffrey Hurwit, "Homeric Questions" & "Formula and Foreground: Homer and the Dipylon Style."

Wednesday, October 10

Classical Greek Art: The Parthenon

Readings: Gardner, chapter 5 (esp. pp. 91-95, 98-104; 106-108; 114-125);
Selected readings on the Elgin Marble controversy.
*J.J. Pollitt, "The Sculpture of Pergamon."

The Age of Alexander and its Aftermath; the Roman Empire

Monday, October 15

The Hellenistic World

Readings: *Andrew Stewart, "Three Attic Ideologies."

Wednesday, October 17

Images of the Empire/Images of the Emperor

- Readings: Gardner, pp. 135-136, 139-151, 166-170, 185-200
Passages from Livy, *The History of Rome* (The Establishment of Religion in Rome): Augustus' *Res Gestae*; Virgil's *Georgics*; and Horace's *Epodes*.
*Sheldon Nodelman, "How to Read a Roman Portrait."
*Richard Brilliant. "The Column of Trajan and Its Heirs."

Late Empire

Monday, October 22

Constantine and Christianity

- Readings: Gardner, pp. 215-219
Passage from Eusebius, *The Life of the Blessed Emperor Constantine*
*Emile Mâle, "Medieval Iconography."

Wednesday, October 24

Midterm exam

Dissolution and Formation of Empires

Monday, October 29th

Charlemagne and the Holy Roman Empire

- Readings: Gardner, chapter 11-- (esp. pp. 310-316).
"Einhard: The Building Activity of Charlemagne" and
"Description of Constantine's Three Great Churches in Rome."
*Emile Mâle, "Medieval Iconography."

The Medieval Church: God's House and Gateway to His Kingdom

Wednesday, October 31st

The Church Militant: Romanesque Art and Architecture

- Readings: Gardner, chapter 12-- (esp. pp. 327-29, 331-33, 336-37, 340-47).
"Durandus on the Symbolism and Meaning of Churches: Of a Church and its Parts" and Gilbert Crispin, "Scripture and Images."
*Erwin Panofsky, "The Classical Tradition in the Middle Ages."
*Adolf Katzenellenbogen, "The Iconography of a Romanesque Tympanum at Vézelay."

Monday, November 5th

The Church Triumphant: Gothic Art and Architecture

- Readings: Gardner, chapter 13-- (esp. pp. 359-75).
 *Teresa Frisch, "Abbot Suger of St. Denis: The Patron of the Arts."
 (excerpts from three texts discussing the building and decoration of St. Denis and Suger's motivations and experiences, particularly pertinent are sections 27 and 33); Hugh d'Amiens, Archbishop of Rouen on the Cult of the Carls.
 *Otto von Simson, "Gothic Form."

Art for the Court and the CityWednesday, November 7th

St. Louis, Paris and the Courtly Style

- Reading: Gardner, chapter 13-- (esp. pp. 377-79, 383-86).
 Jean de Joinville, "Servant of God" from *The Life of St. Louis*.

Monday, November 12th -- Veterans' Day: no classWednesday, November 14th

Florence and Siena: Giotto and Duccio

- Reading: Gardner, chapter 14-- (esp. pp. 401-402, 407-414).
 Excerpt from Filippo Villani's *On the Origin of the Florentine State and its Famous Citizens*; "Procession of the Maestà."
 *John White, "Duccio and Giotto."

The Northern Renaissance: Mirroring the Natural WorldWednesday, November 19th

Public Faces, Private Devotions: Jan van Eyck and Roger van der Weyden

- Readings: Gardner, chapter 15 -- (esp. 425-28, 430-44);
 Francisco de Hollanda's *Four Dialogues on Painting*: "Michelangelo on Flemish Art"; Excerpt from Carel van Mander's "The Lives of Jan and Huybrecht van Eyck."
 *Erwin Panofsky, "Painting in Italy and the Lowlands during the Fifteenth Century."
 *Erwin Panofsky, "Jan van Eyck and Roger van der Weyden."
 *Millard Meiss, "Light as Form and Symbol."

The Italian Renaissance: Humanism and the Rebirth of Antiquity

Monday, November 21st

Renaissance Men: Brunelleschi and Alberti

Reading: Gardner, chapter 16 -- (esp. 453-54, 467-72, 478-80, 484-85);
 Excerpt from Alberti's *On Painting* (1435): Book Two.
 *John R. Spencer, "Introduction" in *Leon Battista Alberti On Painting*

Wednesday, November 26th

Art for Public Spaces: Donatello and Ghiberti

Reading: Gardner, chapter 16 -- (esp. 454-62, 476-77).
 Excerpt from Vasari's "The Life of Donatello."
 *Richard Krautheimer and Trude Krautheimer-Hess, "Ghiberti, Antiquity, and the Humanities."

Monday, November 28th

New Styles and New Subjects: Masaccio and Botticelli

Reading: Gardner, chapter 16 -- (esp. 463-67, 475-76);
 Fra Girolamo Savonarola warns Florentines against the dangers of the new type of painting: excerpts from sermons;
 Excerpt from Vasari's "The Life of Masaccio."
 *Michael Baxandall, "Painters and Clients in Fifteenth-Century Italy" (from *Painting and Experience in Fifteenth-Century Italy*)

Final Exam: Wed., Dec. 5, 7:30-9:18 a.m.

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor(s) to discuss your specific needs **by the end of the second full week of the quarter. Students in the process of discussing their situation with Disability Services should also alert the professor (s).** We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common

form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Assessment Goals and Objectives

Both the GEC and course-specific learning objectives for History of Art 201 and 202 and HA 201 (Honors) and HA202 (Honors) might be summarized as follows:

- 1. Students will learn to describe and interpret works of art, and to recognize those works as significant cultural achievements.*
- 2. Students will learn general principles and strategies of visual analysis through which they can appreciate and begin to understand works of art, including works from historical and cultural contexts other than the ones covered by the course itself.*
- 3. Students will develop an ability to engage in cross-cultural comparison, not only among those civilizations covered by the course, but also (ideally) between them and our contemporary context.*
- 4. Students will acquire a basic understanding of history, primarily through an exploration of the causes, effects and relevance of specific objects and events within their historical context.*
- 5. Students will develop their critical and analytic abilities, as well as work on the clarity and precision of their writing.*

We intend to insure that the two proposed courses adequately articulate these goals, teach toward them, test for them, and help students realize their individual potential to meet them.

II. Methods

An assessment of whether these objectives are in fact being met is most easily and effectively carried out, we believe, by an examination of the work students are actually required to do for the course. For example, their ability to think historically and to engage in cross-cultural comparison (objectives #3 and 4) can be gauged by their responses to specific exam questions—typically comparisons of works of art from different cultures and/or historical periods. Thus, each exam for HA 201 and 202 will have at least one question addressed to a cross-cultural comparison of works of art that specifically requires students to situate those works in their social and historical contexts. Similarly, each exam will have at least one question that demands an extended interpretation of a particular work or works; in some cases, students will even be asked to reflect on conflicting interpretations. In this way, we hope to measure the course's (and the students') progress toward objective #1. The students' grasp of "general principles and strategies of visual analysis" (objective 2) will be measured by including "unknowns" on all exams; that is, students will be asked to discuss (and perhaps attempt to identify) a work or works that they will not have seen previously in class. In this way

we should be able to ascertain whether they are acquiring the desired skills and not simply learning (and regurgitating) specific information. Objective #5, concerning the students' critical and analytic abilities, is explicitly tested through the paper each one is expected to write for the course. (That paper should also provide an additional measure for objectives 1 and 2.) Here, as with the exam questions listed above, we believe that sampling should provide us with an adequate assessment of whether the course is in fact living up to its goals. We will be randomly sampling (and photocopying) specific exam questions and papers from 5% of the class. An advanced graduate student, supervised by the Associate Chair, will be asked to evaluate the sampled questions and papers, and to gauge how well the goals of the course seem reflected in them. We will also be interested to assess improvement over time, so that we will compare each of the selected student's answers from the midterms to those on the finals to see if any has in fact occurred. A brief summary report will be written by the grad student and Associate Chair, and that, as well as the sampled questions themselves, will be made available to the instructor.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, we will survey them at the beginning of the quarter regarding their expectations. Their answers will be collected, read (by the faculty member teaching the course), and then saved (in a designated file cabinet in the department office). Students will get these surveys back at the end of the course, along with an evaluation that asks them to gauge how well the course met their expectations, and whether or not they have any suggestions for improvement. (It will also ask them what grade they anticipate receiving in the course.) Their responses will be made available to the instructor, but also summarized by the grad student—again, under supervision of the Associate Chair, who will advise on any appropriate changes to the syllabus, assignments, or other aspects of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading the exams and papers in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the question (or assignment) and the kind of response it required. As much as possible, we will also try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. It's obviously the latter case that we're most concerned with (though we will also work on various strategies for increasing attendance if that seems to be a particular problem); the associate chair will work with the instructor to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

Week 1	Survey of students regarding their expectations for the course
Week 3	First exam; sampling of answers to specific questions
Week 4	Results of first sampling made available to course instructor
Week 6	Second exam; sampling of answers
Week 7	Results of second sampling made available to course instructor
Week 9	Student papers due; samples read and evaluated
Week 10	Student assessment of course and their performance in it
Week 11	Final exam; sampling of answers; report compiled and given to instructor; meeting (or at least email exchange) between associate chair and instructor concerning any necessary changes to the course. NB: Changes effecting the course as a whole will be brought before the department's curriculum committee, the group of faculty who teach the course, and, if appropriate, the entire department faculty.

Every three years we will also compile a report on the course as a whole, using all of the data from every offering of 201 and 202 in that time. In particular, we will be looking to see if the students' and our overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the data to make what seem the appropriate adjustments to the course content and structure.

HA 201

Non-HONORS

HA 201

History of Western Art I: The Ancient and Medieval Periods

Professors: Lisa Florman
121 Hayes Hall
688-8192
florman.4@osu.edu

Barbara Haeger
110 Hayes Hall
688-8195
haeger.1@osu.edu

Teaching Assistants:

Course Description:

This course examines the history of Western Art (architecture, painting and sculpture) from the third millennium BCE through the fifteenth century AD. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative monuments. We will examine not only the monuments themselves, but also the historical context in which they were produced. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools, which you should be able to apply to even material not specifically covered in this course.

Each week we will focus on a particular culture, which will be addressed in class lectures by the professor(s) and further explored in the Thursday/Friday sections through, among other things, the discussion of primary textual sources.

GEC Objectives:

History of Art 201 fulfills the “Analysis of Texts and Works of Art” category of the Arts and Humanities section of the General Education Curriculum. The stated goals and rationale for that category are as follows:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

- 1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
- 2. Students describe and interpret achievement in the arts and literature.*
- 3. Students explain how works of art and literature express social and cultural issues.*

History of Art 201 addresses these objectives in several important ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning as well as the historical factors—political, social, and cultural alike—that contributed to their creation. The course is thus strongly interdisciplinary, since it both presents the historical context as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement. Because the course concerns several quite distinct civilizations—from ancient Egypt and Mesopotamia to Renaissance Europe—it also provides many opportunities for cross-cultural comparison, not only among those civilizations covered, but also between them and our contemporary context. In addition, HA 201 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the student’s overall critical and analytic abilities, just as the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner’s Art Through the Ages*, vol. I (2008).

Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002)

Supplementary readings will be available through Carmen: <http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will also be made available for online study through Carmen.

Course Requirements and Grading:

Exams: There will be a midterm exam, held during class on Oct. 24, and a final exam on the university appointed day and time—Dec. 5, 7:30-9:18 a.m. The midterm will cover the Ancient Near East, Egypt, Greece and Rome; the Final Exam will cover everything after that. The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Quizzes: There are two of these, given in section during the third and seventh weeks. Each will consist of either a single comparison or an analysis of an unknown work of the sort that will appear on the midterm and final exams.

Participation: Regular attendance of the weekly hour-long discussion sections is essential to success in this course, not only because it would be difficult to do well on the

exams or paper without it, but also because a significant fraction of your overall grade actually depends on that attendance. Anyone missing more than 3 Thursday/Friday sections without a legitimate, approved excuse will receive a participation grade of "0." Perfect attendance will guarantee a participation grade of B (85), and active involvement in the discussion sections will raise the grade even higher.

Grading: Your grade will be calculated on the following bases:

Midterm: 35%
Final exam: 40%
Quizzes: 10%
Participation: 15%

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19

Introduction

The First Civilizations: Art of the Ancient Near East

Monday, September 24

Gods and Rulers in Ancient Mesopotamia: Sumer, Akkad, and Babylon

Wednesday, September 26

Art of the great empires: Assyria and Persia

Readings: Gardner, chapter 2 (esp. pp.16-22; 24-29; 31-34; 36 and 39);
Passages from the Epic of Gilgamesh, the Code of Hammurabi, and the
Deeds of Sargon II

Art of Dynastic Egypt

Monday, October 1

Divine Kingship and Immortality in the Old Kingdom

Wednesday, October 3

New Kingdom Pharaohs: Hatshepsut and Akhenaton

Readings: Gardner, chapter 3 (esp. pp. 40-52; 56-58; 60-6263-69);
Passages from Hymn to the Nile, Pyramid Texts, Hymn to Aton; Selection
from Howard Carter's account of the Tomb of Tutankhamen.

Gods, Heroes and Athletes: Ancient Greek Art

Monday, October 8

Archaic Greek Art: Kouroi and Korai

Wednesday, October 10

Classical Greek Art: The Parthenon

Readings: Gardner, chapter 5 (esp. pp. 91-95, 98-104; 106-108; 114-125);
Reserve: Passages from the *Iliad* of Homer (The Death of Patroclus); and
Thucydides' *History of the Peloponnesian War* (Perikles' Funeral Oration.
Selected readings on the Elgin Marble controversy.

Section: **Quiz**

The Age of Alexander and its Aftermath; the Roman Empire

Monday, October 15

The Hellenistic World

Wednesday, October 17

Images of the Empire/Images of the Emperor

Readings: Gardner, pp. 135-136, 139-151, 166-170, 185-200
Passages from Livy, *The History of Rome* (The Establishment of Religion
in Rome); Augustus' *Res Gestae*; Virgil's *Georgics*; and Horace's *Epodes*.

Late Empire

Monday, October 22

Constantine and Christianity

Readings: Gardner, pp. 215-219
Passage from Eusebius, *The Life of the Blessed Emperor Constantine*

Wednesday, October 24

Midterm exam

Dissolution and Formation of Empires

Monday, October 29th

Charlemagne and the Holy Roman Empire

Readings: Gardner, chapter 11-- (esp. pp. 310-316).
"Einhard: The Building Activity of Charlemagne" and
"Description of Constantine's Three Great Churches in Rome."

The Medieval Church: God's House and Gateway to His Kingdom

Wednesday, October 31st

The Church Militant: Romanesque Art and Architecture

Readings: Gardner, chapter 12-- (esp. pp. 327-29, 331-33, 336-37, 340-47).
"Durandus on the Symbolism and Meaning of Churches: Of a Church and
its Parts" and Gilbert Crispin, "Scripture and Images."

Monday, November 5th

The Church Triumphant: Gothic Art and Architecture

Readings: Gardner, chapter 13-- (esp. pp. 359-75).
"Abbot Suger of St. Denis: Patron of the Arts," (excerpts from three texts
discussing the building and decoration of St. Denis and Suger's
motivations and experiences, particularly pertinent are sections 27 and
33); Hugh d'Amiens, Archbishop of Rouen on the Cult of the Carts.

Art for the Court and the City

Wednesday, November 7th

St. Louis, Paris and the Courtly Style

Reading: Gardner, chapter 13-- (esp. pp. 377-79, 383-86).
Jean de Joinville, "Servant of God" from *The Life of St. Louis*.

Section: **Quiz**

Monday, November 12th -- Veterans' Day: no class

Wednesday, November 14th

Florence and Siena: Giotto and Duccio

Reading: Gardner, chapter 14-- (esp. pp. 401-402, 407-414).
Excerpt from Filippo Villani's *On the Origin of the Florentine State and
its Famous Citizens*; "Procession of the Maestà."

The Northern Renaissance: Mirroring the Natural World

Wednesday, November 19th

Public Faces, Private Devotions: Jan van Eyck and Roger van der Weyden

Readings: Gardner, chapter 15 -- (esp. 425-28, 430-44);

Francisco de Hollanda's *Four Dialogues on Painting*: "Michelangelo on Flemish Art"; Excerpt from Carel van Mander's "The Lives of Jan and Huybrecht van Eyck."

The Italian Renaissance: Humanism and the Rebirth of Antiquity

Monday, November 21st

Renaissance Men: Brunelleschi and Alberti

Reading: Gardner, chapter 16 -- (esp. 453-54, 467-72, 478-80, 484-85);
Excerpt from Alberti's *On Painting* (1435): Book Two.

Wednesday, November 26th

Art for Public Spaces: Donatello and Ghiberti

Reading: Gardner, chapter 16 -- (esp. 454-62, 476-77).
Excerpt from Vasari's "The Life of Donatello."

Monday, November 28th

New Styles and New Subjects: Masaccio and Botticelli

Reading: Gardner, chapter 16 -- (esp. 463-67, 475-76);
Fra Girolamo Savonarola warns Florentines against the dangers of the
new type of painting: excerpts from sermons;
Excerpt from Vasari's "The Life of Masaccio."

Final Exam: Wed., Dec. 5, 7:30-9:18 a.m.

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor(s) to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

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PROPOSAL FORM FOR AN HONORS COURSE

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9. **Intended Audience for Honors Course** (Freshman, sophomore, specific area of study, open to students in any field of study, etc.)

_____ Open to students in any field of study _____

10. **Required Documentation** (Please attach)

a. Course Form

_____X_____ Version of existing course (Course Change form)

_____ New course (New Course form)

b. Syllabus for the Proposed Honors Course

In addition to covering the substance of the course, the syllabus should contain a statement that addresses the specific goals and expectations of the course. It also should include information about assignments, tests, references, and a grading scale which indicates how assignments will be weighted. With respect to reading assignments, the syllabus should indicate the number of pages included in the reading(s) required for each class meeting and, in cases where there is a non-honors version of the course, also indicate which readings are different from or additional to those required in the non-honors version.

c. Syllabus of Existing Non-Honors Course

For comparative purposes, the Honors Committee requires a copy of a syllabus for the already existing non-honors course which will parallel the proposed honors version. If the proposal is for a new honors course, there obviously will be no syllabus for an already existing non-honors course available. In such cases, the proposer should include the syllabus from a non-honors course at a level comparable to the proposed course, so that the Committee has some standard within the department for comparative purposes.

d. Statement of Qualitative Difference

The Honors Committee expects that honors courses will differ from non-honors courses in a variety of ways and so requires that the proposer include a statement that addresses the following items (with particular attention to the differences between the two versions of the course, if a non-honors version exists):

1. How the specific goals of the course will be achieved.
2. The exposure to the basic material in the course, and ways in which added breadth and depth of material will be included.
3. The exposure to, and use of, methodology and research techniques, and especially the ways in which the course will provide exposure to the nature of scholarship in the field.

PROPOSAL FORM FOR AN HONORS COURSE

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4. Amount and quality of work expected from students on papers, examination(s), and projects; and the method of grading that work.
5. The amount and kind of student/faculty contact, including how the course will offer a significant level of interaction and engagement between faculty and students, and how such engagement will be achieved.
6. How an environment will be fostered that facilitates intellectual exchange among students (if applicable).
7. Ways that creative thinking will be an essential aspect of the course requirements.
8. How the course will embrace, as appropriate, interdisciplinary work and study
9. Evidence of a pedagogical process that will demand a high level of intellectual output.

11. Disposition

An original of the proposal and documentation should be sent to the Curriculum Office in 109 Brown Hall. Under normal circumstances, the Honors Committee and the college curriculum committee will respond to proposals within one month.

The Ohio State University
Colleges of the Arts and Sciences Course Change Request

HISTORY OF ART

Academic Unit
HISTORY OF ART

H202

Book 3 Listing (e.g., Portuguese)

Course Number

Summer Autumn Winter Spring **X** Year **2009**

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: History of Art
2. Number: H212
3. Full Title: Art of the Modern World
4. 18-Char. Transcript Title: ART OF MODRN WORLD
5. Level and Credit Hours U5
6. Description: An investigation of the art of Europe and America (25 words or less) in its historical and cultural context from the 17th century to the present day
7. Qtrs. Offered : Su, Au, Wi, Sp.
8. Distribution of Contact Time: 2-2hr cl.
(e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): Open to students enrolled in an honors program, or by permission of dept or instructor.
10. Exclusion:
(Not open to....)
11. Repeatable to a maximum of 0 credits.
12. Off-Campus Field Experience:
13. Cross-listed with: n/a
14. Is this a GEC course? GEC Arts and Hum VPA. VPA Admis
Cond course.
15. Grade option (circle): Ltr S/U P
If P graded, what is the last course in the series?
16. a) Is an honors version of this course available? Y N
- b) Is an Embedded Honors version of this course available?
Y N
- c) Is this a Service Learning Course: Y N
17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested

1. _____
2. H202
3. HISTORY OF WESTERN ART II: EUROPE AND THE UNITED STATES, RENAISSANCE TO MODERN
4. _____
5. _____
6. Examination of the history of art in Europe and the United States, from about 1500 to the present.
7. _____
8. _____
9. _____
10. Not open to students with credit for H212
11. _____
12. _____
13. _____
14. GEC arts and hums VPA course and historical studies
15. _____
16. a) _____
- b) _____
- c) _____
17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
 YES

2. Does this course currently satisfy any GEC requirement? if so indicate which category.
 YES: Arts and Humanities (Analysis of Texts and Works of Art". Requesting Historical Studies.

3. What other units require this course? Have these changes been discussed with those units?
 Art, Art Education. No.

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
 N/A

5. Is the request contingent upon other requests? if so list the requests.
 N/A

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change. If the proposed change involves budgetary adjustments, describe the method of funding:

Myroslava M. Mudrak mudrak.1@osu.edu 688-8178

CONTACT PERSON: EMAIL: PHONE:

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. *Barbara Haeger* BARBARA HAEGGER 6/30/08
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Printed Name Date

3. *Andrew C Shelton* Andrew C Shelton 6/26/08
 ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Affairs (study tours only) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

HA 202 (Honors)

History of Western Art II: Europe and the United States, Renaissance to Modern

Professor Myroslava M. Mudrak
124 Hayes Hall
688-8178
mudrak.1@osu.edu

Course Description:

This course examines the art of Europe and the United States from about 1500 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative works that shaped—and were shaped by—western social, political, economic, and intellectual history. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

GEC Objectives:

History of Art 202 (Honors) fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 5 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

Visual and Performing Arts:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

1. *Students develop abilities to be informed observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
2. *Students describe and interpret achievement in the arts and literature.*
3. *Students explain how works of art and literature express social and cultural issues.*

Historical Study:

History courses develop students' knowledge of how past events influence today's society and help them understand how humans view themselves.

Learning Objectives:

- 1. Students acquire a perspective on history and an understanding of the factors that shape human activity*
- 2. Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding*
- 3. Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 202 (Honors) is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether woodblock prints or Cubist paintings—are the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course concerns several quite distinct civilizations—from Renaissance Italy to postwar America—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work and the changing history of that work’s reception.

HA 202 (Honors) also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner’s Art Through the Ages*, vol. I (2008).

Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002).

The Honors version of History of Art 202 will be supplemented by additional readings that are intended to give students exposure to a wider range of voices that address specific art historical issues and disciplinary themes, specifically those concerning the

influence of criticism in the shaping of art history, the role of the spectator in the arts, and the nature of representation. These additional readings are asterisked below.

All assigned readings will be available through Carmen: <http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will be made available for online study through Carmen.

Course Requirements and Grading:

Reading Assignments

Required text: *Gardner's Art through the Ages: The Western Perspective* (12th edition, hardcover or BOTH VOLUMES of the paperback edition or *Gardner's Art through the Ages: The Western Perspective* for HA201 and HA202).

Required articles: These are posted on Carmen (<http://www.telr.osu.edu/carmen>) under the number of the week for which they are assigned. If more than one article is assigned during the week, they will appear as # 1 and #2.

It is expected that you will do the readings as assigned (see COURSE SCHEDULE) Please prepare for all the class discussions. One of the advantages of the Honors courses is that they are small enough to allow for discussion; clearly, this format is preferable to lectures, but it does require that you do the reading with sufficient care to enable you to participate in a meaningful way. In addition to the articles, slide comparisons and questions will be employed to generate discussion and you are strongly encouraged to raise questions and offer comments at any time. Class participation is an important component of the course and will be figured into the final grade.

Presentations and Papers: Nine of the twelve readings as discussions on the course schedule will serve as the basis for student-led discussions. Each selection will be studied in context by 2 to 3 students who will first work together and with the instructor to devise a way to structure class discussion, including preparing a series of questions to involve the rest of the class. A sign-up sheet is on the instructor's door and each student needs to choose a reading and sign up by Monday, September 24th. The titles of these articles appear in bold on the course schedule. Students will exchange schedules, phone numbers and e-mail addresses with others in their group in class on Thursday the 10th. In order to avoid scheduling problems, be sure to schedule meetings with the members of your group and with the instructor well in advance of the discussion date.

A paper of about 5 pages will be due one week after the day of the discussion. It should present an analysis of the main points of the article, discuss the approach of the author, and provide a critical response.

Exams: There will be a midterm exam, held during class on Oct. 22, and a final exam on the university appointed day and time—Dec. 3, 11:30-1:18. The midterm will cover all material presented before Oct. 22; the Final Exam everything after that (with a comprehensive portion that will draw on what you should have assimilated through the entire course). The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Grading: Your grade will be calculated on the following bases:

Midterm:	25%
Final exam:	30%
Paper:	30%
Presentation:	15%

Grading Scale:

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19th

Introduction -- discussion of the Italian Renaissance as necessary background for Dürer; discussion of Leonardo's *Last Supper* cf. Veronese's *Feast in the House of Levi*.

Monday, September 24th

Dürer: The Reformation and the Role of Prints and Printing

Readings: Gardner, Ch. 18 (esp. pp. 543-52)
 Dürer's statute of copyright;
 Text attached to Dürer's *Four Apostles* and Dürer's statement on images;
 "Luther states his own position on religious images."
 *For discussion: Shelley Karen Perlove, "Renaissance, Reform,

Reflections. Images and Ideas in the Age of Luther and Erasmus," *Renaissance Reform Reflections in the Age of Dürer, Bruegel, and Rembrandt*. This discussion will be lead by the instructor.

Wednesday, September 26th

Michelangelo and Raphael: Art for the Papacy and the Florentine Republic

Readings: Gardner, Ch. 17 (pp. 493-518)
 "A meeting about where to place Michelangelo's David;"
 "Aretino's Attack on Michelangelo's Last Judgment."
 *Anthony Blunt, "Michelangelo's Views on Art."

Monday, October 1st

Titian and Giovanni Bellini: Art for Venice and the International Elite

Readings: Gardner, Ch. 17 (pp. 518-28);
 Excerpt from Vasari's "The Life of Titian";
 "Colorito versus Disegno."
 *For Discussion: David Rosand, "So and so reclining on her couch,"
 in *Titian's Venus of Urbino*, Rona Goffen (ed.), Cambridge, 1997.

Wednesday, October 3rd

Caravaggio and Artemisia Gentileschi: Revolutionary Realism

Readings: Gardner, Ch. 19 (esp. 580-84)
 Excerpt from Giovanni Pietro Bellori's "Michelangelo Merisi da Caravaggio;"
 "The Council of Trent on Religious Art."
 *For Discussion: Excerpt from Pamela Jones, "The Power of Images: Paintings and Viewers in Caravaggio's Italy (introduction-- and "Two Madonnas of Loreto: Domenichino and Caravaggio) in Franco Mormando (ed.) *Saints and Sinners: Caravaggio and the Baroque Image*, Boston, 1999.

Monday, October 8th

Bernini: The Counter-Reformation and the Theater of the Sacred

Readings: Gardner, Ch. 19 (esp. 571-77)
 Selections from Ovid's *Metamorphoses*;
 Excerpt from the *Life of St. Teresa*;
 Chantelou, *Diary of the Cavaliere Bernini's Visit to France*
 *For Discussion: Rudolf Wittkower, "Bernini, in Harold Spencer (ed.) *Readings in Art History*, volume 2, New York, 1976.

Wednesday, October 10th

Rubens and Velázquez: Representing Power/ The Power of Representation

Readings: Gardner, Ch. 19 (esp. pp.588-96)
 Rubens's letters to Dudley Carlton (1618) and Justus Sustermans (1638)

Monday, October 15th

Rembrandt and the Art Market in the Dutch Republic

Readings: Gardner, Ch. 19 (esp. pp. 598-612)
 Rembrandt's letter to Constantijn Huygens (January 12, 1639);
 Jacobus Revius's "Hij droeg onse smerten" (He bore our griefs)
 *Philips Angel, *In Praise of Painting in Art in Theory (1648-1815)*.

Wednesday, October 17th

Louis XIV and the Art of Absolutism: Versailles

Readings: Gardner, Ch. 19 (esp. pp. 612-621)
 Description of the Grand Gallery from *Mercure de France* (1682);
 excerpt from a guide to Versailles (J.C. Nemeitz, "Des Voyages qu'on fait
 à Versailles" (1727).
 *Giovanni Pietro Bellori, "The Idea of the Painter, Sculptor and Architect,
 Superior to Nature by Selection from Natural Beauties," in *Art in Theory
 (1648-1815)*.

*For Discussion: Nathan T. Whitman, "Myth and Politics: Versailles and
 the Fountain of Latona," in John Rule (ed.) *Louis XIV and the Craft of
 Kingship*.

Monday, October 22nd**Midterm Exam**Wednesday, October 24th

Paris during the Regency and the Reign of Louis XV

Readings: Gardner, Ch. 20 (esp. pp. 629-36)
 Antoine Coypel's "On the Excellence of Painting."
 *Denis Diderot, "Salon of 1763," in *Art in Theory (1648-1815)*.

Monday, October 29

Jacques-Louis David and the Art of the French Revolution

Readings: Gardner, Ch. 20 (esp. pp. 646-650)
 Johann Joachim Winckelmann, *Reflections on the Imitation of Greek
 works in Paintings and Sculpture* (excerpt); Jacques-Louis David, "The
 Painting of the Sabines."

*Anonymous, Salon Reviews from the *Mémoires secrets in Art in Theory (1648-1815)*.

*For Discussion: L.D. Ettlinger, "Jacques Louis David and Roman Virtue," in Harold Spencer (ed.) *Readings in Art History*.

Wednesday, October 31

Goya and the Enlightenment

Readings: Gardner, Ch. 20 (esp. 662-664)
Francisco de Goya, "Address to the Royal Academy of San Fernando Regarding the Method of Teaching the Visual Arts"

Monday, November 5

Eduard Manet, Gustave Courbet and the 1848 Revolution

Readings: Gardner, Ch. 21 (esp. 685-689)
Baudelaire, "Salon of 1846"; selections from Marx and Engels ("Commodities," "On Individual Production and Art," "On the Bourgeoisie")
*Max Buchon, On Courbet's *Stonebreakers* and *Burial at Ornans in Art in Theory (1815-1900)*.
*For Discussion: T.J. Clark, "Olympia's Choice," *The Painting of Modern Life: Paris in the Art of Manet and His Followers*.

Wednesday, November 7

Impressionism and Post-: Monet and Cézanne

Readings: Gardner, Ch. 21 (esp. 701-708; and 716-718);
Baudelaire, "The Painter of Modern Life"; Edmond Duranty from *The New Painting*.
*Louis Leroy, "The Exhibition of Impressionism"
*Gustave Geffroy, "Paul Cézanne" in *Art in Theory (1815-1900)*.

*For Discussion: "The Apples of Cézanne: An Essay on the Meaning of Still Life," *Modern Art 19th and 20th Centuries*.

Monday, November 12

Veteran's Day – no class

Wednesday, November 14

Picasso and Cubism

Readings: Gardner, Ch. 22 (esp. 744-750)
Guillaume Apollinaire, "On the Subject in Modern Painting"
*Georges Braque, "Thoughts on Painting," in *Art in Theory (1900-2000)*.

*For Discussion: Baxandall, Michael, "Intentional and Visual Interest: Picasso's *Portrait of Kahnweiler*," *Patterns of Intention*.

Monday, November 19

Mondrian and the Invention of Abstraction

Readings: Gardner, Ch. 22 (esp. 780-781)
 Clement Greenberg, "Modernist Painting" and "Towards a Newer Laocoon."

*For Discussion: Yves -Alain Bois, "Lissitzky, Mondrian, Strzeminiski: Abstraction and Political Utopias in the Twenties," in *Cadences: Icon and Abstraction in Context*.

Wednesday, November 21

Marcel Duchamp and the Work of Art in the Age of Mechanical Production

Readings: Gardner, Ch. 22 (esp. 754-757; 760-761)
 Duchamp, "The Richard Mutt Case"

*Discussion: Lawrence D. Steefel Jr., "Marcel Duchamp and the Machine," *Marchel Duchamp*.

Monday, November 26

Jackson Pollock and the "Triumph" of American Painting

Readings: Gardner, Ch. 23 (esp. 805-812);
 Michael Fried, from *Three American Painters*.
 *Jackson Pollock, "Answers to a Questionnaire," in *Art in Theory (1900-2000)*.
 *Discussion: Leo Steinberg, "The Eye Is a Part of the Mind" in *Other Criteria*.

Wednesday, November 28

Postmodernism?: Eva Hesse, Glen Ligon, etc.

Readings: Gardner, Ch. 23 (esp. 815-820)
 Rosalind Krauss, "Sculpture in the Expanded Field."

Final Exam: Monday, December 3, 11:30-1:18

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor(s) to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do

so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Assessment Goals and Objectives

Both the GEC and course-specific learning objectives for History of Art 201 and 202 and HA 201 (Honors) and HA202 (Honors) might be summarized as follows:

1. *Students will learn to describe and interpret works of art, and to recognize those works as significant cultural achievements.*
2. *Students will learn general principles and strategies of visual analysis through which they can appreciate and begin to understand works of art, including works from historical and cultural contexts other than the ones covered by the course itself.*
3. *Students will develop an ability to engage in cross-cultural comparison, not only among those civilizations covered by the course, but also (ideally) between them and our contemporary context.*
4. *Students will acquire a basic understanding of history, primarily through an exploration of the causes, effects and relevance of specific objects and events within their historical context.*
5. *Students will develop their critical and analytic abilities, as well as work on the clarity and precision of their writing.*

We intend to insure that the two proposed courses adequately articulate these goals, teach toward them, test for them, and help students realize their individual potential to meet them.

II. Methods

An assessment of whether these objectives are in fact being met is most easily and effectively carried out, we believe, by an examination of the work students are actually required to do for the course. For example, their ability to think historically and to engage in cross-cultural comparison (objectives #3 and 4) can be gauged by their responses to specific exam questions—typically comparisons of works of art from different cultures and/or historical periods. Thus, each exam for HA 201 and 202 will have at least one question addressed to a cross-cultural comparison of works of art that specifically requires students to situate those works in their social and historical contexts. Similarly, each exam will have at least one question that demands an extended interpretation of a particular work or works; in some cases, students will even be asked to reflect on conflicting interpretations. In this way, we hope to measure the course's (and the students') progress toward objective #1. The students' grasp of "general principles and strategies of visual analysis" (objective 2) will be measured by including "unknowns" on all exams; that is, students will be asked to discuss (and perhaps attempt to identify) a work or works that they will not have seen previously in class. In this way

we should be able to ascertain whether they are acquiring the desired skills and not simply learning (and regurgitating) specific information. Objective #5, concerning the students' critical and analytic abilities, is explicitly tested through the paper each one is expected to write for the course. (That paper should also provide an additional measure for objectives 1 and 2.) Here, as with the exam questions listed above, we believe that sampling should provide us with an adequate assessment of whether the course is in fact living up to its goals. We will be randomly sampling (and photocopying) specific exam questions and papers from 5% of the class. An advanced graduate student, supervised by the Associate Chair, will be asked to evaluate the sampled questions and papers, and to gauge how well the goals of the course seem reflected in them. We will also be interested to assess improvement over time, so that we will compare each of the selected student's answers from the midterms to those on the finals to see if any has in fact occurred. A brief summary report will be written by the grad student and Associate Chair, and that, as well as the sampled questions themselves, will be made available to the instructor.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, we will survey them at the beginning of the quarter regarding their expectations. Their answers will be collected, read (by the faculty member teaching the course), and then saved (in a designated file cabinet in the department office). Students will get these surveys back at the end of the course, along with an evaluation that asks them to gauge how well the course met their expectations, and whether or not they have any suggestions for improvement. (It will also ask them what grade they anticipate receiving in the course.) Their responses will be made available to the instructor, but also summarized by the grad student—again, under supervision of the Associate Chair, who will advise on any appropriate changes to the syllabus, assignments, or other aspects of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading the exams and papers in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the question (or assignment) and the kind of response it required. As much as possible, we will also try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. It's obviously the latter case that we're most concerned with (though we will also work on various strategies for increasing attendance if that seems to be a particular problem); the associate chair will work with the instructor to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

Week 1	Survey of students regarding their expectations for the course
Week 3	First exam; sampling of answers to specific questions
Week 4	Results of first sampling made available to course instructor
Week 6	Second exam; sampling of answers
Week 7	Results of second sampling made available to course instructor
Week 9	Student papers due; samples read and evaluated
Week 10	Student assessment of course and their performance in it
Week 11	Final exam; sampling of answers; report compiled and given to instructor; meeting (or at least email exchange) between associate chair and instructor concerning any necessary changes to the course. NB: Changes effecting the course as a whole will be brought before the department's curriculum committee, the group of faculty who teach the course, and, if appropriate, the entire department faculty.

Every three years we will also compile a report on the course as a whole, using all of the data from every offering of 201 and 202 in that time. In particular, we will be looking to see if the students' and our overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the data to make what seem the appropriate adjustments to the course content and structure.

HA 202

Non-HONORS

HA 202

History of Western Art II: Europe and the United States, Renaissance to Modern

Professors: Lisa Florman
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Teaching Assistants:

Course Description:

This course examines the art of Europe and the United States from about 1500 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of that period, the course will concentrate its attention on a select group of representative works that shaped—and were shaped by—western social, political, economic, and intellectual history. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

Each lecture will focus on a particular artist and culture, which will be further explored in the Thursday/Friday sections through, among other things, the discussion of primary textual sources.

Objectives:

History of Art 202 fulfills the “Analysis of Texts and Works of Art” category of the Arts and Humanities section of the General Education Curriculum. The stated goals and rationale for that category are as follows:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

1. *Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
2. *Students describe and interpret achievement in the arts and literature.*
3. *Students explain how works of art and literature express social and cultural issues.*

History of Art 202 addresses these objectives in several important ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning as well as the historical factors—political, social, and cultural alike—that contributed to their creation. The course is thus strongly interdisciplinary, since it both presents the historical context as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement. Because the course concerns several quite distinct civilizations—from Renaissance Italy to postwar France—it also provides many opportunities for cross-cultural comparison, not only among those civilizations covered by the course, but also between them and our contemporary context. In addition, HA 202 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those covered by the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the student's overall critical and analytic abilities, just as the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

Texts:

Fred Kleiner, & Christine Mamiya, *Gardner's Art Through the Ages*, vol. I (2008).

Optional: Henry M. Sayre, *Writing about Art* (4th ed., 2002)

Supplementary readings will be available through Carmen: <http://telr.osu.edu/carmen/>

Images for Study:

The Powerpoint presentations for this class will be made available for online study through Carmen.

Course Requirements and Grading:

Exams: There will be a midterm exam, held during class on Oct. 22, and a final exam on the university appointed day and time—Dec. 3, 11:30-1:18. The midterm will cover all material presented before Oct. 22; the Final Exam everything after that (with a comprehensive portion that will draw on what you should have assimilated through the entire course). The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Quizzes: There are two of these, given in section during the third and seventh weeks. Each will consist of either a single comparison or an analysis of an unknown work of the sort that will appear on the midterm and final exams.

Participation: Regular attendance of the weekly hour-long discussion sections is essential to success in this course, not only because it would be difficult to do well on the

exams or paper without it, but also because a significant fraction of your overall grade actually depends on that attendance. Anyone missing more than 3 recitation sections without a legitimate, approved excuse will receive a "0" for participation. Perfect attendance will guarantee a participation grade of B (85), and active involvement in the discussions there will raise the grade even higher.

Grading: Your grade will be calculated on the following bases:

Midterm: 35%
Final exam: 40%
Quizzes: 10%
Participation: 15%

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Class Schedule:

Wednesday, September 19th

Introduction -- discussion of the Italian Renaissance as necessary background for Dürer; discussion of Leonardo's *Last Supper* cf. Veronese's *Feast in the House of Levi*.

Monday, September 24th

Dürer: The Reformation and the Role of Prints and Printing

Reading: Gardner, Ch. 18 (esp. pp. 543-52)
Dürer's statute of copyright;
Text attached to Dürer's *Four Apostles* and Dürer's statement on images;
"Luther states his own position on religious images."

Wednesday, September 26th

Michelangelo and Raphael: Art for the Papacy and the Florentine Republic

Reading: Gardner, Ch. 17 (pp. 493-518)
"A meeting about where to place Michelangelo's David;"
"Aretino's Attack on Michelangelo's Last Judgment."

Monday, October 1st

Titian and Giovanni Bellini: Art for Venice and the International Elite

Readings: Gardner, Ch. 17 (pp. 518-28);
Excerpt from Vasari's "The Life of Titian;"
"Colorito versus Disegno"

Wednesday, October 3rd

Caravaggio and Artemisia Gentileschi: Revolutionary Realism

Readings: Gardner, Ch. 19 (esp. 580-84)
Excerpt from Giovanni Pietro Bellori's "Michelangelo Merisi da
Caravaggio;"
"The Council of Trent on Religious Art."

Monday, October 8th

Bernini: The Counter-Reformation and the Theater of the Sacred

Readings: Gardner, Ch. 19 (esp. 571-77)
Selections from Ovid's *Metamorphoses*;
Excerpt from the *Life of St. Teresa*;
Chantelou, *Diary of the Cavaliere Bernini's Visit to France*

Wednesday, October 10th

Rubens and Velázquez: Representing Power/ The Power of Representation

Readings: Gardner, Ch. 19 (esp. pp.588-96)
Rubens's letters to Dudley Carlton (1618) and Justus Sustermans (1638)

Section: **Quiz**

Monday, October 15th

Rembrandt and the Art Market in the Dutch Republic

Readings: Gardner, Ch. 19 (esp. pp. 598-612)
Rembrandt's letter to Constantijn Huygens (January 12, 1639);
Jacobus Revius's "Hij droeg onse smerten" (He bore our griefs)

Wednesday, October 17th

Louis XIV and the Art of Absolutism: Versailles

Readings: Gardner, Ch. 19 (esp. pp. 612-621)
Description of the Grand Gallery from *Mercure de France* (1682);
excerpt from a guide to Versailles (J.C. Nemeitz, "Des Voyages qu'on fait
à Versailles" (1727).

Monday, October 22nd

Midterm Exam

Wednesday, October 24th

Paris during the Regency and the Reign of Louis XV

Readings: Gardner, Ch. 20 (esp. pp. 629-36)

Antoine Coypel's "On the Excellence of Painting."

Monday, October 29

Jacques-Louis David and the Art of the French Revolution

Readings: Gardner, Ch. 20 (esp. pp. 646-650)
Johann Joachim Winckelmann, *Reflections on the Imitation of Greek works in Paintings and Sculpture* (excerpt); Jacques-Louis David, "The Painting of the Sabines"

Wednesday, October 31

Goya and the Enlightenment

Readings: Gardner, Ch. 20 (esp. 662-664)
Francisco de Goya, "Address to the Royal Academy of San Fernando Regarding the Method of Teaching the Visual Arts"

Monday, November 5

Gustave Courbet and the 1848 Revolution

Readings: Gardner, Ch. 21 (esp. 685-689)
Baudelaire, "Salon of 1846"; selections from Marx and Engels ("Commodities," "On Individual Production and Art," "On the Bourgeoisie")

Wednesday, November 7

Impressionism and Post-: Monet and Cézanne

Readings: Gardner, Ch. 21 (esp. 701-708; and 716-718);
Baudelaire, "The Painter of Modern Life"; Edmond Duranty from *The New Painting*

Section: **Quiz**

Monday, November 12

Veteran's Day – no class

Wednesday, November 14

Picasso and Cubism

Readings: Gardner, Ch. 22 (esp. 744-750)
Guillaume Apollinaire, "On the Subject in Modern Painting"

Monday, November 19

Mondrian and the Invention of Abstraction

Readings: Gardner, Ch. 22 (esp. 780-781)
Clement Greenberg, "Modernist Painting" and "Towards a Newer Laocoon"

Wednesday, November 21

Marcel Duchamp and the Work of Art in the Age of Mechanical Production

Readings: Gardner, Ch. 22 (esp. 754-757; 760-761)
Duchamp, "The Richard Mutt Case"

Monday, November 26

Jackson Pollock and the "Triumph" of American Painting

Readings: Gardner, Ch. 23 (esp. 805-812);
Michael Fried, from *Three American Painters*

Wednesday, November 28

Postmodernism?: Eva Hesse, Glen Ligon, etc.

Readings: Gardner, Ch. 23 (esp. 815-820)
Rosalind Krauss, "Sculpture in the Expanded Field"

Final Exam: Monday, December 3, 11:30-1:18

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor(s) to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.