

ARH 231 **Northern Renaissance Art** Fall 2014
Cornell Fine Arts Building, Room 116, Tuesdays 6:45 to 9:15pm

Leslie Tate Boles, Instructor. Email: Lboles@rollins.edu; Office Orlando 212, Hours by appointment. All images and documents will be accessible on my web site: <http://myweb.rollins.edu/lboles/home.htm>. You can access class documents on Blackboard. Images are also available on Artstor. Announcements will be emailed to your Rollins address.

COURSE DESCRIPTION: Follows evolution of painting techniques and styles during fifteenth and sixteenth centuries north of the Alps. Touches upon iconography and analogies between visual arts and contemporary humanist ideas.

REQUIRED TEXT: Snyder, James, *Northern Renaissance Art*. 2nd Edition.

OPTIONAL TEXTS: Barnett, Sylvan. *A Short Guide to Writing About Art*.

ON RESERVE: There are some articles required and a number of texts on reserve that may help you in this course. Please see My Courses for a list of all the texts on reserve.

GENERAL EDUCATION REQUIREMENT: This course fulfills the A general education requirement.

EXPRESSIVE ARTS (A): Artistic creation is a central and enduring activity in all cultures. The arts attest to the fundamental human need for self-expression and for the transformation of human experience into lasting symbolic form. Furthermore, the great diversity of art forms across cultures is evidence of the degree to which human experience, while shared, is also culturally determined. Expressive arts classes provide the student with an appreciation for aesthetic experience by teaching the skills necessary for individual aesthetic expression or by focusing on acquiring a critical vocabulary with which to articulate aesthetic experience. The expressive arts thus encompass both primary aspects of artistic creation: its practice and its scholarly study. Upon completion of this requirement, students will be able to:

- ◆ **GOAL 1:** Identify and explain artistic techniques and styles in their cultural context through oral presentations, examinations, in class discussions and papers.
- ◆ **GOAL 2:** Demonstrate an understanding of the creative process, including the technique, processes, and concepts of artistic creation, whether from hands-on experience or from the study of history and theory through oral presentations, examinations, in class discussions and papers.

COURSE REQUIREMENTS:

EXAMINATIONS: There will be a **midterm** and a **final exam**. Each test will cover approximately one half (1/2) of the course materials. The final exam will include cumulative essays. **No makeup tests or exams will be provided without prior communication with the instructor.**

WRITING REQUIREMENTS: There will be one analysis paper and one research paper. Details on the assignments are included in this syllabus. I expect writing assignments to be turned in **before** class begins the day they are due. **I will not accept any late papers.**

CLASS PARTICIPATION will be 15% of your final grade. Class participation will take many guises, participating in debates, class discussions, presentations, and pop quizzes among other items. Class Participation is an essential and required component of this professor's classroom dynamic. This requirement does not just entail the ability of the student to open his/her mouth and let any random musing clatter onto the tabletop. Students will be evaluated based on the quality,

insightfulness and perceptiveness of their comments.

Exemplary attendance and no participation will equal a C.

Exemplary attendance and occasional thought provoking remarks or well-framed questions will constitute a B.

Exemplary attendance and excellent observations, analysis and comments will receive an A.

The teacher reserves the right to also bestow variations upon a grade, for instance A-, C+, etc.

ATTENDANCE POLICY: There will not be an attendance policy in this class. Since 15% of your grade is based on class discussion/participation, your grade will suffer if you rack up absences. If you are not present, you cannot receive credit for class participation.

PHILOSOPHY OF THE CLASSROOM: I accept no late work. You have made a commitment to bettering yourself by coming to college. Take responsibility for yourself and your work. Papers are due when they are due. If you know that you will have a conflict, it is your responsibility to make alternative plans with me. Do not wait until the day the work is due to make arrangements, you will be too late. Equally, tests, exams, in-class debates, etc. will not be rescheduled.

IN ORDER TO PASS THE COURSE, ALL REQUIREMENTS MUST BE FULFILLED.

GRADE BREAKDOWN:

Midterm	20%
Final Exam	25%
Paper 1	10%
Paper 2	30%
Class Participation	15%

GRADING SCALE: The grading scale will be: A - 100-90, B - 89-80, C - 79-70, D - 69-60, F - 59 and below.

THE ACADEMIC HONOR CODE

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following pledge is a binding commitment by the students of Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature:

“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

Material submitted electronically should contain the pledge; submission implies signing the pledge.

SPECIAL ACCOMMODATIONS: Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities.

If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the Disability Services Office at (box 2613) - Thomas P. Johnson Student Resource Center, 1000 Holt Ave., Winter Park, FL, 32789. Appointments can be scheduled by calling 407-646-2354 or email: gridgateway@rollins.edu

CELL PHONES & LAPTOPS: Please turn off all cell phones during class. If your phone rings during class, you will lose half a letter grade off your final grade. If the phone rings during an exam, you will fail the exam and lose a half a letter grade off your final grade. No texting in class. If you choose to use a laptop to take notes, please stick to taking notes. If I find that you are doing work for another class or “playing” on the computer (email, internet, games, etc), you will lose a letter grade off of your final grade for each infraction. It is distracting, rude and annoying to your fellow students and to the professor.

The syllabus and course outline are subject to change at the discretion of the instructor. Changes will be announced in class.

TENTATIVE COURSE SCHEDULE

8-26: Introduction to class. The Valois Court and the Low Countries (Ch 2)

9-2: The Valois Court and the Low Countries (Ch 2) **Paper topic one due before class begins.**

9-9, 9-16: Jan Van Eyck (Ch 5). Read: Carrell, Jennifer Lee. "Mirror Images." *Smithsonian Magazine*. February 2002. 76-82 (on E Reserve); Koster, Margaret L. "The Arnolfini Double Portrait: a Simple Solution" *Apollo*, Sept, 2003 (on blackboard)

9-23: Robert Campin & Rogier van der Weyden (Ch 6) **Paper one due before class begins.**

9-30: van der Goes, (pp 163-170); Fouquet (pp 215-223). **Paper two topic due before class begins.**

10-7: Midterm

10-14: Schongauer (pp 252-259). Grünewald (pp 289-299).

10-21, 10-28: Albrecht Dürer Ch 13. Additional reading: Dorfman, „Durer--In the Pursuit of Absolute Beauty“ *Arts and Antiques* 11-07 (on blackboard)

11-4: Baldung Grien (pp362-367). Additional reading: Czarnecka-Anastassiades, "Death and the maiden': *vanitas* and *voluptas*, transience and the erotic in Hans Baldung Grien" (on blackboard) and Hults, "Baldung's Bewitched Groom Revisited: Artistic Temperament, Fantasy and the "Dream of Reason", 16th Century Journal, 1984 (on blackboard)

11-11: Hieronymous Bosch Ch 16

11-18: Pieter Bruegel Ch 22

11-25: Catch up; Review for final; **Paper due before class begins**

12-2: Exam

Please note that the above schedule is subject to change. We may find that some works will require more time for discussion. If this circumstance occurs, corrections will be made orally in class. If the syllabus undergoes a major shuffling, I will provide you with a new syllabus. If you are absent when a scheduling change occurs, it is your responsibility to find out the dates for the new material. Ignorance due to absence is unacceptable.

Papers:

For **BOTH PAPERS** consider the following:

1. No late papers will be accepted.
2. All papers must be typed, double spaced, 12 point, and proofed for grammar, spelling, and coherence, properly cited and include a bibliography.
3. Please put a word count at the end of each paper.
4. **ALL** the images discussed in the papers must be provided with the papers. **The papers will fail without images.**
5. Do not use first person in your papers as they are formal works.
6. **No papers** will be accepted via email, you must turn in a paper copy of your papers.
7. I expect proper bibliography and citation information to be included in the paper. If you plagiarize your paper you will be turned over to the academic honor system, no exceptions. If you have questions about this, please let me know. You may use the internet for sources, but they should not be your only sources. You should still use journals, monographs, etc., for sources. If you choose to use the internet be sure to cite it properly. And please be sure to use sources from the internet that are scholarly; do not use Wikipedia or other sites that are not scholarly in their intent.
8. If you have any questions, please do not hesitate to talk to me. For guidance you can turn to the writing center as well. I will be glad to sit down and discuss the paper with you as well.
9. I have taken the time to put together a lengthy document called "Writing a Successful Paper" and it can be found on Blackboard. This document can answer many of the questions I have had over the years and explain so many of the mistakes I have marked year after year on papers. I encourage you to take a look and use the guide when writing your papers.
10. Staple the paper together in the upper left corner and do not forget to put your name on the paper.
11. Please use the MLA style for writing your paper (see <http://owl.english.purdue.edu/owl/resource/557/01/> if you need guidance). I will be glad to sit down and discuss the paper with you.
12. Do not use Wikipedia as a source.
13. If you have any questions, please talk to me. For guidance, you can come to me with a draft to discuss, but please plan ahead as I cannot be available at all times and certainly not the night before the paper is due.

PAPER ONE: FORMAL ANALYSIS PAPER

PAPER 1: This 1000 word paper will be an in-depth analysis of a work of art.

You may choose any work of art from the time period we are studying (Northern Renaissance). But, you cannot choose any work of art we will discuss or have discussed in class, so check your monument list before making your choice.

Some things to consider when doing an in depth discussion of a work of art: color, line, shape, space, balance, symmetry, proportion, light, depth, texture, focal point, scale, rhythm, iconography, subject matter, patron, intended setting, etc. Consider how the work fits into the career of the artist/architect. Was the work commissioned? If so, by whom and why? Why was it created? What was its intended use? What does the iconography refer to? Is the iconography blatant or hidden? How is it indicative of the culture that created it? What is the artist's intent? Is he/she successful? If so, why? If not, why?

Please follow these steps when creating your paper:

- Thesis statement (in this case, “I am going to write a formal analysis of X.”) and image are due **VIA EMAIL** before class begins on **September 2**. For each day it is late you will lose one letter grade on the final paper.
- Check that your topic is actually attached to your email if you choose to send it as an attachment rather than in the body of the email. **If the topic is not attached to the email it is not an excuse for being late. You are responsible no matter what for getting it to me on time, so be sure. You may want to send it to yourself to check. You can always turn in a paper copy if you are worried about electronic failures.**
- Paper with image is due **September 23** before class begins. No late papers accepted. No email copies of papers will be accepted.
- **Although I do not want you to do ANY research, if you do, I expect a proper bibliography and citations to be included in the paper.** Please use the MLA style for writing your paper (see <http://owl.english.purdue.edu/owl/resource/557/01/> if you need guidance). I will be glad to sit down and discuss the paper with you.
- **If you plagiarize your paper, it will fail and you will fail the class.** If you have questions about this, please let me know.

PAPER TWO: RESEARCH PAPER

As the subject of your research paper, you should select a single work of art or architecture not covered in class, a genre of art, or a particular theme or topic in Northern Renaissance art. Some suggested topics include:

- Influence of Italian Renaissance on the Northern artists
- Portraiture in Northern Renaissance art
- Patrons and their impact on the arts
- Impact of the rising merchant class on the arts
- Impact of use of oils vs tempera
- The use of the camera obscura and its impact on the arts
- Iconography of the illuminated manuscript and its relationship to the ritual functions of the manuscript
- The rise of printmaking and its impact on the world of art in the north and outside the north
- The role of sculpture in Northern Renaissance
- The interest in science and its impact on the visual arts
- The impact of nature on the visual arts
- Connection between folk tales and the visual arts
- Impact of the Bubonic plague on the visual arts
- Development of specific Northern iconography—its influences and specific meaning
- Interest of artists in depictions of women, specifically involving witchcraft
- Tapestry industry development and its impact in Northern Europe as well as its link to Italy and the rest of the known world
- Social classes of the North and how they impacted art production
- Economics of the North and how they impacted art production
- The role of monasteries and the church on arts of the north
- The role of monarchies and the division of the northern countries on arts of the north
- The impact of light in northern paintings

I would like to have your thesis statement and images you plan to discuss emailed to me before class begins on **September 30** (for each day that it is late you will lose a letter grade on your paper). The final paper will be due on **November 25**.

The paper should be 2500 words, fully documented with citations and bibliography, accompanied by copies of the works of art you are discussing, double-spaced and typed. **Papers without images will fail.** Be sure to watch for spelling, grammar, coherency, etc.

Some things to consider when doing an in depth analysis: Analyze the piece (color, line, shape, space, balance, symmetry, proportion, light, depth, texture, focal point, scale, rhythm, iconography, subject matter, patron, intended setting, etc). Was the work commissioned? If so, by whom and why? Why was it created? What does the iconography refer to? Is it blatant or hidden? How is it indicative of the culture that created it? What is the artist's intent? Is he/she successful? If so, why? If not, why?

When considering the iconography, describe it and its intended meaning in detail. What does the iconography refer to? Is it blatant or hidden? How is it indicative of the culture that created it? What is the artist's intent in using this specific iconography? Is he/she successful? If so, why? If not, why? Would the audience understand the iconography? How?

Other things you can consider are: Describe the work in terms of style, function, patrons, iconography (symbols and their arrangement), the dramatic emphasis, the message of the image chosen. What events occur in Northern Renaissance historically and artistically that affect this work of art? Why?

I suggest you go to the writing center at least one time during this process. Papers that have been through the writing center process always turn out to be better papers. The writing center is located in the Thomas P. Johnson Center in Mills Building.

Please follow these steps when creating your paper:

- Thesis statement and image(s) are due **VIA EMAIL** before class begins on **September 30**. For each day it is late you will lose one letter grade on the final paper.
- Check that your topic is actually attached to your email if you choose to send it as an attachment rather than in the body of the email. **If the topic is not attached to the email it is not an excuse for being late. You are responsible no matter what for getting it to me on time, so be sure. You may want to send it to yourself to check. You can always turn in a paper copy if you are worried about electronic failures.**
- Paper is due **November 25** before class begins. No late papers accepted. No email copies of papers will be accepted.
- **Must use at least one academic book and two academic journals for source material.**
- **I expect a proper bibliography and citations to be included in the paper.** Please use the MLA style for writing your paper (see <http://owl.english.purdue.edu/owl/resource/557/01/> if you need guidance). I will be glad to sit down and discuss the paper with you.
- **If you plagiarize your paper, it will fail and you will fail the class.** If you have questions about this, please let me know.
- **If you have another idea for a paper, please contact me with it and we'll discuss it. I am always open to suggestions and want you to enjoy your research project.**