

AHT 199, Renaissance Venice at the Crossroads of East and North
Department of Art History and Visual Culture, Fall 2018



1. Course Information

Professor Johanna Fassl

Email: jfassl@fus.edu

Office: LAC 14

Office Hours: MON 17.30-19.30 and by appointment

Class meeting times: MON/THU 13-14.15

Class location: LAC 3

Academic Mentor: Daniela Baiardi

Email: daniela.baiardi@student.fus.edu

Contact Daniela directly for her office hours and location

2. Course Description

Venice is different – from Florence or Rome or any other city. Surviving as an independent city-state for a thousand years, Venice at the height of its power, by the close of the fifteenth century, ruled an empire extending from the Aegean well into Lombardy. A center of trade and an embarkation point for pilgrimages to the Holy Land, it stood at the crossroads of east and west, north and south. The course will examine the major protagonists of the Venetian Renaissance – Bellini, Titian, Tintoretto, and Veronese – with respect to the environment in which they lived and worked. What constitutes being Venetian? How is Venetian art different from Florentine art? In what manner did the Venetians respond to the Islamic world? *Renaissance Venice* will think about the implications of cultural exchange in the global context of early modernity and how Venice carefully constructed an identity via its visual culture. In a second instance, it looks at identity formation in general and how what we learned about Renaissance Venice can be applied to the modern context. The course branches into cultural studies, media studies, and the visual aspects of marketing.

3. Rationale

With its interdisciplinary mandate, the course fits into the overall Art History and Visual Culture major. It is conceived with a classical approach to art history, studying the chronology and iconography of early modern Venetian art within its historical context. Once students have acquired the foundations of art history, the seminar takes an interdisciplinary approach within the visual world and taking into consideration methods and theories of cultural studies. Overall, it prepares students for upper-level art history courses in the major and gives them a taste of adjacent disciplines.

4. Course Goals

The goals of this course include the following:

- to acquire visual literacy to read works of art
- to develop critical thinking and analytical skills
- to practice synthesizing information from classroom discussions and reading
- to present this information in a variety of formats, including class discussion, oral presentation, and in short essays and homework assignments
- to introduce students to the library, writing center, information technology, and student affairs at Franklin University
- to learn study and research skills that will carry through to other classes and other semesters
- to demonstrate the ability to work collaboratively and use technology effectively in group work and as an individual

5. Learning Outcomes

Upon completion of this course, students should:

- have acquired the visual literacy in order to read works of art in terms of their formal organization and symbolic content
- have gained an overview of the development of Venetian art from the fifteenth to the eighteenth century with a focus on the Renaissance
- be able to discuss and explain how the cultures and ethnicities of east and west intersect in the production of Venetian art
- be familiar with the methods of art history
- understand how to analyze art within interdisciplinary models
- write analytically and critically on art
- be able to use library and university resources to complete papers and presentations according to *Chicago format* guidelines

6. Required Texts and Materials

- Course readings and links are posted on the MOODLE course website

Make sure to complete ALL readings PRIOR to the date they are assigned and come to class prepared with reading notes of the assigned texts for that day!

7. Assessment Overview

Course requirements and grade composition:

- **Attendance**
and class participation are mandatory: your enthusiasm, contribution, and critical thinking will make this class a success! You will be allowed *one* absence during the course of the term. If you miss class more than twice, you are putting your grade at risk, after 6 absences, you will receive an F in the course. Make sure to communicate and have appropriate documentation if there is serious illness or family emergency to not get penalized.
- **Reading notes / presentations**
You are required to submit reading notes for every assigned text and make short oral presentations (sign up on the first day of class for your presentation) on the readings. The professor reserves the right to hold periodic *quizzes* on the readings.
- **Visual Analysis**
Pick an altarpiece in a Lugano church and write a visual inventory (2-3 pages), that is describe what you see in the work into its most minute detail, make a sketch
- **Library Assignment** compile a number of different kinds of sources on a single Venetian artist
- **Mid-term exam**
- **Research Paper**
Your final paper is a short research essay (4-6 pages) in which you pick a specific topic that relates to the context of Venetian art (politics, gender studies, painting technique, etc.) and write a research essay
- **FYS showcase project**

Course Grade:

- | | |
|---|-----|
| ➤ Participation and reading presentations | 15% |
| ➤ Visual analysis | 15% |
| ➤ Library Assignment | 15% |
| ➤ Mid-term exam | 20% |
| ➤ Research Paper | 20% |
| ➤ FYS showcase project | 15% |

Grade scale for assignments:

A	100-92	B	80-83	C	73-68	D	59-58
A-	91-88	B-	79-78	C-	67-64	F	57-0
B+	87-84	C+	77-74	D+	63-60		

8. How to do well in this course

Attendance and tardiness: It is essential that you come to every class session and that you participate in the discussions. This requires to have done the readings and to have uploaded your reading notes before class and to come with questions on the visual and written material. Up to two unexplained absences are allowed without affecting your final grade. After two absences, 5 points will be subtracted for each absence from the total of 100 points for your attendance grade. If you come to class after attendance has been taken, it

will be counted as one-half of an unexplained absence. That is, two incidents of tardiness will be counted as one unexplained absence. Please be aware that missing classes also mean that you will not be contributing to class discussion/activities. If you are absent from illness and turn in a medical note indicating the exact dates under medical care, we will discuss appropriate arrangements regarding how you can make up for the missed classes. Please also note that you will not be able to pass the course if you miss more than 8 class meetings regardless of your performance in other assignments.

Deadlines: Hand in all your assignments on time, deadlines are indicated on the syllabus. Unless otherwise specified, all assignments are to be handed in as WORD documents, uploaded to the portals on the moodle website (by midnight of the due date). For every day your assignment is late without a valid excuse (such as a doctor's note), the letter grade of your assignment will drop by one (i.e. from "A" to "B" to "C"). If you need an extension, please communicate so in writing via email before the due day of the assignment.

Academic Support: If you have any questions regarding the course contents, discussion, or your assignments, please stop by my office during office hours or make an appointment. I am happy to help you in any way I can, I want everybody to do well in this course! Make sure to understand all course requirements and make a step-by-step plan how you can fulfill them. It is also essential to know how you work best and what kind of a researcher and writer you are. Also remember to use the Fowler Learning Commons in the LAC, make an appointment in the WLC for further help. You can make the appointment online as well:

Professional Behavior: Please treat this class as if you were in the professional world!

No cell phones in the classroom and no laptops unless you have special permission!

Accessibility Services: If you have a documented learning disability, please contact Accessibility Services at accessibility.services@fus.edu for accommodations. Please also let me know if you have accommodations during exams or for other assignments so that we can make provisions for their completions.

9. Academic Integrity and Professional Behavior

Please refer to Franklin University's Statement on Cheating and Plagiarism in the Academic Catalog for the full version, but to summarize here: you are to do your own work. Behaviors such as copying the work of others, using third-party services, or any other circumvention of doing your own work are dishonest and not acceptable in this class or at this institution. For papers and presentations, this includes proper use of references and citations. Copying text without the use of quotations or paraphrasing the ideas of others without proper citations are both examples of plagiarism and thus unacceptable. For testing situations, this includes the use of notes, talking to others, or copying off of the exam of others. The first case of academic dishonesty will result in an automatic grade of a zero on the assignment and a report to the Dean. The second case will result in immediate failure of the course and recommendation to the Dean for expulsion from the university.

→ Please be aware that your papers will be run through www.turnitin.com!

10. Available Resources

Make sure to make good use of all available resources on campus: the Grace library (make an appointment with Clélie Riat if you need assistance in your research), the Writing and Learning Center in LAC, the available electronic search engines and resources through the library web. For specialized material, you can also try the library at USI or, for books on architecture, the Architecture School in Mendrisio. I am happy to assist you, if you would like to venture off campus.

11. Recommended *Tutte le Strade* Events – go to at least TWO of these... (check the *Tutte le Strade* schedule for details and event locations)

- 6 September *Switzerland: More Than Mountains and Cheese*, Professor Marcus Pyka
- 10 September Living Sustainably at Franklin, Professor Hale
- 13 September *International Organizations & Perspectives on Leadership*, Professor Cordon
- 14 September Babel Opening Night, Bellinzona
- 18 September Guest lecture by USI professor Jean Patrick Villeneuve
- 3 October Human Rights Film Festival
- 10 October Augmented Reality Tour of Chiesa degli Angioli, Professor Pyka

Further Sources FYI:

MMA Venice and the Islamic World

<https://www.youtube.com/watch?v=geyoQMi6c1g>

PBS Nova – Sinking of Venice

<https://www.youtube.com/watch?v=-w8H4NaFfMY>

TED Talk Frederic Kaplan Venice Time Machine

https://www.ted.com/talks/frederic_kaplan_how_i_built_an_information_time_machine

12. (Tentative) Course Schedule (subject to change)

- August 27 Documentary *Venice, Venezia*
August 28 **CONVOCATION 19-20.00 Nielsen Auditorium**
August 30 Academic introductions and discussion of *Venice, Venezia*

Part I – Reading and Interpreting The Visual World

- September 3 Art historians in action: visual analysis at Santa Maria Assunta in Sorengo
September 6 From visual inventory to visual analysis
Workshop on how to write a visual analysis

- September 10 Peer review of visual analysis paper

September 11 [FYS Trip on lake and dinner – seeing the world from the water](#)

- September 13 **Visual analysis paper due: upload your paper before class!**
Meet in Grace Library: workshop with librarian Clélie Riat

- September 17 Venice, Venetian Art and Artists

David Chambers and Brian Pullan, eds. *Venice: A Documentary History 1450-1630*. Part I, Chapter 1: “Praise of the City of Venice, 1493.”

Workshop: reading academic texts and taking reading notes

Presenting a text in class

- September 20 Follow up workshop of library assignment: bring printed paper to class
A discussion on plagiarism

Library Assignment due!

Part II – Creating Identity via Visual Culture

- September 24 Patricia Fortini Brown. *Art and Life in Renaissance Venice*. New York, 1997.
Chapter 2: “The Making of a Visual World”

- September 27 David Rosand. *The Myths of Venice: The Figuration of a State*. Chapel Hill and London, 2001. Introduction and Chapter 1.

Discussion: translating identity formation into the contemporary context

- October 1 Peter Humfrey. *Painting in Renaissance Venice*. New Haven, 1995.
Chapter 1: “Early Renaissance.”

- October 4 Workshop with Daniela: how to study for mid-term exams

- October 8 Peter Humfrey. *Painting in Renaissance Venice*. New Haven, 1995.
Chapter 2: “High Renaissance.”

- October 11 Q&A review for exam

- October 15 **Mid-term exam**

- October 18 Getting ready for travel & discussion of FYS showcase project

[Academic Travel Period](#)

[bon voyage...buon viaggio...gute Reise!](#)

Part III Identity Formation via “The Other”

November 5 Making sense of travel and advising for spring semester discussion

November 8 Edward Said. *Orientalism*. London, 2003. “Introduction.”

November 12 Johanna Fassel. “Punchinello Meets the Turk: Giambattista Tiepolo’s Chorus of Oriental Spectators and the Transformation of Cultural Otherness.” In J. Harper, ed. *The Turk and Islam in the Western Eye: 1450-1750*, 95-125. Aldershot, 2011.

November 15 Workshop: how to tackle a research paper
FYS showcase project launch

November 19 Workshop: sources for research paper

November 22 FYS showcase project work

November 26 Workshop: FYS showcase project work & citation workshop

November 29 Workshop: peer review of paper drafts

December 3 **Presentations of final paper!**

December 6 **Presentations of final paper!**

December 7 **FYS showcase**

December 9 **Final papers due!**

December 13 11-13.00 Final discussion

13. Assignment Outlines

Please refer to the following pages for detailed descriptions and dates of all assignments.



AHT 199 FIRST YEAR SEMINAR

Renaissance Venice at the Crossroads of East and North

Professor Johanna Fassl

VISUAL ANALYSIS

Grade Percentage: 15%

Due Dates: 10 September

13 September

Draft for peer review due (print out in class)

Paper due on moodle

Go to any church or public building in Lugano/Sorengo and pick a painting that captures your interest; then write a detailed, ca. 5-page (double spaced, 12pt New Times Roman) visual analysis as we practiced in class – this assignment sharpens your visual skills and prepares you for all later work in the classroom and the field in general.

1. give the exact location of your work
2. if known, state the name of the artist and date of the work
3. put down carefully every detail you see in the work in an inventory (bullet points)
4. group your observations
5. order them according to a analytical structure (foreground to background, top to bottom or bottom to top, left to right or right to left, etc.)
6. pay particular attention to: figures, gazes, interactions, painted architecture, colors, other elements, etc.
7. write a coherent analysis
8. include a hand-drawn sketch of the work (you can scan it at the Grace Library and attach it to your assignment)

Consultation and Academic Support: Writing and Learning Center in the Fowler Learning Common

If you need help or just want to chat about your paper, please stop by my office during office hours or make an appointment to discuss your topic and outline or anything else that you need help with. Please also remember to use the writing and learning center in LAC at the Fowler Learning Commons, make an appointment with Professor Gardiner or the tutors working in the WLC for further help.



AHT 199 FIRST YEAR SEMINAR

Renaissance Venice at the Crossroads of East and North

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LIBRARY ASSIGNMENT – ANNOTATED BIBLIOGRAPHY

Grade Percentage: 15%

**Due Dates: 13 September
20 September**

**Workshop in Grace library
Follow-up workshop (print out in class)
Paper due on moodle (23:55)**

Chose a Venetian painter from the Renaissance and compile a bibliography/list of different kinds of sources: reference dictionary, book, exhibition catalogue, collection of essays, scholarly article, newspaper article or review (NYT or Financial Times, etc.), etc. Also chose one source in a foreign language. Write brief annotations on each source.

We will tackle the assignment in class in the library workshop at the Grace Library and in the follow-up workshop.

Evaluation Criteria

List of Sources	Annotation	Draft and Final Paper
Diversity of at least 5-8 different sources	Write a brief annotation on each source with respect to Type Content Relevance	Due dates respected



AHT 199 FIRST YEAR SEMINAR

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RESEARCH PAPER

Grade Percentage: 20%

Due Dates: 29 November
December 3&6
December 9

Draft for peer review (bring print out to class)
Presentations of final paper
Final paper due on moodle

Outline

Contextual Art History is a method by which works of art are located within the contemporary moment in which they were produced. That moment is defined by a crossroads of politics, economics, social structures, science, literature, and international relations. Artists are not immune to their environment, but partake in society and may even a product of it. Art historians investigate works of art under the premises of the environment that influenced their production. In addition, they also consider theoretical approaches, incorporating theories from gender studies, comparative literature, postcolonial studies, psychoanalysis, etc. in their methods. For your research paper, choose a topic and a work (or a number of works) that you wish to investigate and write a 4-6 page research paper.

Citing Works of Art:

In your paper, you should refer to as many works of Venetian art as relevant to your discussion. When citing paintings, sculptures, or architecture, be precise; always cite the name of the artist, the title, and date of the work; and the location where it is now to be found.

Bibliography and Illustrations:

Whenever you cite or paraphrase an author, indicate so in a footnote. In an art history paper, it is preferred to cite only contemporary (Renaissance) authors and paraphrase the statements of today's scholars. Include a precise bibliography and illustrations of the works of art you discuss and cite for your arguments. Use Chicago Style for your citations.

Evaluation Criteria

Organization and Presentation	Argument and Evidence	Writing and Citing
overall impression organization presentation	argument/thesis evidence illustrations with captions	sources citations and bibliography clarity and writing style

PRESENTATION SIGN-UP SHEET
SIGN UP FOR ONE PRESENTATIONS

September 24 Patricia Fortini Brown. *Art and Life in Renaissance Venice*. New York, 1997.
Chapter 2: "The Making of a Visual World." **3 students**

_____ / _____ / _____

September 27 David Rosand. *The Myths of Venice: The Figuration of a State*. Chapel Hill and London, 2001. Introduction and Chapter 1. **3 students**

_____ / _____ / _____

October 1 Peter Humfrey. *Painting in Renaissance Venice*. New Haven, 1995.
Chapter 1: "Early Renaissance." **3 students**

_____ / _____ / _____

October 8 Peter Humfrey. *Painting in Renaissance Venice*. New Haven, 1995.
Chapter 2: "High Renaissance." **4 students**

_____ / _____ / _____ / _____

How to Structure a Reading Presentation:

- State the main points the author makes using visuals with analysis:
take the title points of the chapter and let them lead your questioning/investigation
- Give the most important dates
- Explain background information (Byzantine Empire, etc.)
- Give and explain technical terms: *terraferma*, *tesserae* (all that is in italics)
- State artists' names: Bellini, Giorgione, Titian,
- Analyze the types of points the author makes: geography, demographics, socio-economic situation, politics: government form, IR, art and architecture
- In what relationship do these points stand and refer to Venetian art?
- Make sure to include visuals!
- Make a connection to previous texts we read
- Make a connection to what we have seen in class (in Sorengo, Lugano, field trip etc.)
- Make a connection to what you have seen on your travels
- Reflect on the relevance of the chapter for the Venice of today
your worlds at FUS ...
and beyond ...
- Give a critique of the chapter
- Set up questions for class discussion