

**CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS**

**NEW COURSE PROPOSAL**

DATE OCTOBER 26, 2005  
PROGRAM AREA ART

**1. Catalog Description of the Course.** *[Follow accepted catalog format.]*

**Prefix** ART **Course#** 351 **Title** THE BAROQUE EYE: ART, CULTURE, MONEY AND POWER **Units** (3)

**3 hours** Lecture **per week**

☐ **Prerequisites**

☐ **Corequisites**

**Description** An exploration of the history of visual art and culture during the Baroque through early Romantic periods from the seventeenth into the early nineteenth centuries. This course investigates the complex mixture of visual representation, ideology, global esthetics and economics in painting, sculpture, prints and the decorative arts in Europe, Asia, and the Middle East.

☒ **Gen Ed**

**Categories** C-1

☐ **Lab Fee Required**

**Graded**

☐ **CR/NC**

☒ **A - F**

☐ **Optional** (Student's choice)

☐ **Repeatable for up to**      **units**

**Total Completions Allowed** 1

☐ **Multiple Enrollment in same semester**

**2. Mode of Instruction.**

	<b>Units</b>	<b>Hours per Unit</b>	<b>Benchmark Enrollment</b>	<b>Graded Component</b>	<b>CS #</b> (filled in by Dean)
Lecture	3	1	40	<input checked="" type="checkbox"/>	
Seminar				<input type="checkbox"/>	
Laboratory				<input type="checkbox"/>	
Activity				<input type="checkbox"/>	

**3. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

**Justification:** This upper division GE course is an exploration of a critical moment in the history of visual culture, the years between 1600-1830, during which the forces that would shape modern visuality came into being. The course focuses primarily on two of these forces: the shift from oral culture to print-based culture and the complex mixture of visual representation, ideology, esthetics and economics that flowed through Europe, the Americas, Asia, and the Near and Middle East along lines of trade. In addition to painting, sculpture, prints, and architecture, the course will study popular culture and the decorative arts, which had critical roles in this exchange. After an initial exploration of the conditions of visuality in this moment and a methodological overview, the course will examine how East (primarily China, Japan, India, Persia) and Western (primarily Europe) art and visual culture inform one another through a series of case studies of objects that had high cultural impact such as porcelain, and artists whose work explored these connections. An analysis of the art and visual dialogues in the Americas will also be included. This course will both build upon the student's knowledge gained in introductory art history courses and deepen their knowledge of this particular, pivotal moment in the history of art. Students will increase proficiency in visual analysis, critical skills and the articulation of complex visual and synthetic analyses. The student will also have the opportunity to examine, evaluate and utilize various art historical, historical and multi-cultural methodologies.

**Learning Objectives:**

Upon completion of this course students will be able to:

*(Press enter for the next bulleted item)*

- Through readings, written assignments, illustrated presentations and class participation students will:
- explain visual culture in the Early Modern Period, 1600-1830.
- exhibit a deeper comprehension of the nature of art and the origins of contemporary visual culture.
- research and discuss the role of the arts and their relationship to social and economic exchange among world cultures of the Early Modern Period.
- develop proficiency in visual analysis and its articulation in both verbal and written formats.

- gain in-depth understanding of complex art concepts through the exploration and analysis of artwork and artistic movements.
- utilize art historical and global historical methodologies to research, conceptualize and illustrate critical issues in global terms.
- develop and illustrate an understanding and deepened appreciation of the role art plays in the formation of world cultures.

4. Is this a General Education Course YES ☒ NO ☐

If Yes, indicate GE category and attach GE Criteria Form:

**A (English Language, Communication, Critical Thinking)**

A-1 Oral Communication ☐

A-2 English Writing ☐

A-3 Critical Thinking ☐

**B (Mathematics, Sciences & Technology)**

B-1 Physical Sciences ☐

B-2 Life Sciences – Biology ☐

B-3 Mathematics – Mathematics and Applications ☐

B-4 Computers and Information Technology ☐

**C (Fine Arts, Literature, Languages & Cultures)**

C-1 Art ☒

C-2 Literature Courses ☐

C-3a Language ☐

C-3b Multicultural ☐

**D (Social Perspectives)**

**E (Human Psychological and Physiological Perspectives)**

UD Interdisciplinary ☐

5. Course Content in Outline Form. *[Be as brief as possible, but use as much space as necessary]*  
(Press enter for the next bulleted item)

- I. The Ingredients of Early Modern Visual Culture Originating in the Baroque Era.
- •Oral Culture vs. Literate culture in the 17<sup>th</sup> century
- •Technology and Visuality: The Early Effects of the Printing Press and Mass Reproduction
- •Europe and the World: The Expansion of Trade in the 17<sup>th</sup> century
- II. Exploration of European Baroque Painting and Sculpture
- III. World Systems Theories and Art
- IV. East and West: The Players,
  - Visual/Economic Overviews of Europe, China, Japan, India, Persian and the Near East in the 17<sup>th</sup> century
- V. English Romanticism vs. the European Aesthetic in Painting and Sculpture in the Late 18<sup>th</sup> through Early 19<sup>th</sup> Century.
- VI. Art and Economics: Case Studies in the Decorative Arts
  - Porcelain and the "Mysterious East"
  - Cloth and Colonization: Europe and India in the 17<sup>th</sup> and 18<sup>th</sup> centuries
  - China, Chinoiserie and the Faubourg St. Antoine in the 18<sup>th</sup> century
  - Curios and Collectors: The Art of the Exotic in the European Imagination
- VIII. The Representation of the Other and vice versa
  - Kalf, Cotan, Liotard: Still Life from a Global Perspective
  - 1,001 Nights in Europe: Claude Gillot and Notion of the Orient in 18<sup>th</sup> Century Europe
  - Time and Space: The Map as Cultural Knowledge
- IX. The Americas and the global visual dialogue

Does this course overlap a course offered in your academic program? YES ☐ NO ☒

If YES, what course(s) and provide a justification of the overlap?

Does this course overlap a course offered in another academic area? YES ☐ NO ☒

If YES, what course(s) and provide a justification of the overlap?

Signature of Academic Chair of the other academic area is required on the consultation sheet below.

**6. Cross-listed Courses (Please fill out separate form for each PREFIX)**

List Cross-listed Courses

N/A

Signature of Academic Chair(s) of the other academic area(s) is required on the consultation sheet below

Department responsible for staffing: ART

**7. References.** *[Provide 3 - 5 references on which this course is based and/or support it.]*

*(Press enter for the next number)*

1. Eisenstein, Elizabeth. The Printing Revolution of Early Modern Europe. Cambridge: Cambridge University Press, 1993.
2. Conceptualizing Global History. Edited by Bruce Mazlish and Ralph Buultjens. Boulder, CO: Westview Press, 1993.
3. The Consumption of Culture, 1600-1800 : image, object, text. Edited by Ann Bermingham and John Brewer. New York : Routledge, 1995.
4. Minor, Vernon. Baroque & Rococo: Art & Culture. New York: Harry N. Abrams, 1999.
5. Bowie, Theodore. East-West in Art; Patterns of Cultural & Aesthetic Relationships. In collaboration with J. Leroy Davidson [and others]. Bloomington: Indiana University Press, 1961.

**8. List Faculty Qualified to Teach This Course.**

Irina D. Costache Ph.D., Eileen Moyles, Ph.D.

**9. Frequency.**

a. Projected semesters to be offered: Fall ☐ Spring ☒ Summer ☐

**10. New Resources Required. YES ☐ NO ☒**

If YES, list the resources needed and obtain signatures from the appropriate programs/units on the consultation sheet below.

a. Computer (data processing), audio visual, broadcasting needs, other equipment)

b. Library needs

c. Facility/space needs

**11. Will this new course alter any degree, credential, certificate, or minor in your program? YES ☐ NO ☒**

If, YES attach a program modification form for all programs affected.

Irina D. Costache, Ph.D., Associate Professor of Art History. 9/28/2005

Jack Reilly, MFA Professor of Art

Eileen Moyles, Ph.D., Lecturer in Art

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Proposer of Course

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Date

**Approvals**

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Program Chair

Date

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General Education Committee Chair

Date

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Curriculum Committee Chair

Date

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Dean

Date

## GE CRITERIA APPROVAL FORM

Course Number and Title: **ART 351. THE BAROQUE EYE: ART, CULTURE, MONEY AND POWER (3)**

Faculty Member(s) Proposing Course: Jack Reilly, Irina D. Costache, Eileen Moyles

**Indicate which of the following categories would be satisfied by this course by marking an “X” on the appropriate lines.** Courses may be placed in up to two GE categories as appropriate. Upper Division Interdisciplinary GE courses may be placed in two categories plus the UDIGE category.

	A1: Oral Communication
	A2: English Writing
	A3: Critical Thinking
	B1: Physical Sciences
	B2: Life Sciences
	B3: Mathematics
	B4: Computers and Technology
X	C1: Fine Arts
	C2: Literature
	C3: Languages & Cultures
	D: Social Perspectives
	E: Human Psychological & Physiological Perspectives
	Upper Division Interdisciplinary GE

Lab Included? Yes \_\_\_\_\_ No x\_\_\_\_\_

Please provide a brief explanation of how the proposed course meets each of the criteria for the selected General Education categories.

All Category C Classes shall:

1. develop students’ ability to respond subjectively as well as objectively to experience.

This course will examine the visual materials that moved between East and West in the Early Modern period along lines of trade. The student will learn to identify, describe and analyze the connections between art, history, economics and culture.

2. cultivate and refine students’ affective, cognitive, and physical faculties through studying great works of the human imagination.

In this course students will build upon basic skills of visual analysis, critical thinking and expression developed in introductory art history courses and other humanistic disciplines through the study of a wide range of visual materials from the seventeenth and eighteenth centuries.

3. increase awareness and appreciation of the traditional humanistic disciplines such as art, dance, drama, literature and music.

This course examines and evaluates visual and historical methodologies for the study of global systems of exchange, giving the student an increased awareness and appreciation of the traditional humanistic disciplines and their application.

4. examine the interrelationship between the creative arts, the humanities, and self.

In this course, a series of case studies will trace the path of particular visual objects as they develop from their material origins as paper, clay, ink etc. in the hands of the individual artists ; into to a cultural object; into a currency of exchange with other cultures. As the student moves through the case studies, they examine and understanding the complex connections between the creative arts, the humanities and the self.

5. include an exposure to world cultures.

This course studies the visual arts of the seventeenth and eighteenth centuries from a global perspective, tracing visual exchange between East and West in the seventeenth and eighteenth centuries.

**Category C-1 courses shall:**

1. Impart knowledge and appreciation of the visual and performing arts.

In this course the student will examine a wide range of artistic developments, art objects, artifacts and a range of diverse cultures existing in the seventeenth and eighteenth centuries.

2. Promote students ability to effectively analyze and respond to works of human imagination.

Students will analyze and critique a wide range of visual representation and apply these skills through field trips to museums, assessing visual imagery in the classroom, written assignments and in-class presentations.