Course Information

HUAS 6315
Fall 2010
Tuesday, 7–9:45 pm

Professor Contact Information

Prof. Mark Rosen
mark.rosen@utdallas.edu
Office: JO 4.636
Office phone: 972-883-2367
Office hours: Wed. noon–1 pm or by appointment

Course Pre-requisites, Co-requisites, and/or Other Restrictions

None, other than graduate-student standing

Course Description

What is artistic style, and how did discussions addressing the characteristics of an artist’s manner or his/her “hand” begin? The purpose of this class is to address the historical (and historiographical) roots of discussions about style by reading theories of and debates about the meaning of artistic agency in Early Modern Europe. We will consider such
writings from the fifteenth through the eighteenth century, but much of our energy will be devoted to the sixteenth century, particularly the late sixteenth century. It is there that, following the “perfection” of Michelangelo and the “grace” of Raphael, the self-consciousness of artmaking comes to a head in a style that nowadays is typically (though non unproblematically) labeled “Mannerism.” The term has come to mean a number of contradictory things, usually referring to a non-naturalistic artificiality calling attention to itself. As the first “ism” in art, Mannerism occupies an important place in any history of style, and it is around this topic that we will explore how one finds words to describe the style of an artist.

We will alternate readings that deal with the history of style and the trouble of defining a concept like “Mannerism” with studies of individual artists, artworks, or problems. You are not expected to have a detailed background in this material, but to engage seriously with the readings and artworks in order to learn historical, literary, and art-historical methodology. Undoubtedly much of the reading will seem at times tedious, repetitive, windy, and irrelevant to your main interests, but the goal here is to give you mastery of the literature on a subject rather than a broad and superficial dabbling in it. Your command of this material will help you beyond this class in whatever field you plan on studying further.

Because this is a graduate class, we will have a fairly sizable amount of reading. Some weeks will demand more reading time, especially early in the semester. Note that the syllabus is a working document that may change; even if you are unable to complete the reading for a given week because of a busy schedule, you are expected to complete it during the semester and draw from it for your own responses and essays. You will have to turn in writing most weeks—so you must regularly come to class and produce written work.

As we move to specific topics after the first few meetings, each student will lead discussion for a week (in consultation with the professor). This will mean not only knowing the reading and artworks well, but also preparing discussion questions that will be distributed to the class (via email) the day before our seminar meeting. These questions will pose questions raised by the readings; you may also want to discuss problems with the readings’ arguments or approaches.

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**Student Learning Objectives/Outcomes**

- To develop the ability to read complex texts and study difficult objects closely and critically.
- To approach the subject from an interdisciplinary perspective, considering equally the artistic and cultural exigencies behind the making of the works under discussion.
- Students will lead discussion and presentations on material they were previously unfamiliar with, gaining an understanding of art-historical methodological practice.
Required Textbooks and Materials

- John Shearman, *Mannerism* (Penguin, 1967 and many reprints)—this book is out of print but copies are easily findable on the web. You’ll need to get your own copy.

There are many other readings on electronic reserve through our library. The password will be given out during the first class meeting.

Course Requirements

1. **Short Reading Responses**—Three pages each, except for the final essay due 11/30, which will be five pages. Reading will be due in every class from 9/14 through the end of the semester on days we have reading (except 11/2). There will be eight of these responses, and in the second week of class we’ll discuss what’s expected of them. Your lowest grade will be dropped, but you must do all of them.

2. **Leading class in discussion of readings** (your slot will be determined in the third week of class). You’ll circulate via email an outline of questions or topics you’d like to discuss the day prior to our meeting. You should make use of the instructor’s office hours on Tuesday to help you outline this.

3. Class Presentation of a work of art (you will get to choose later in the semester). It will be about 20 minutes long, and will occur on November 9 or 16.

The final grade will be broken down approximately like this:
- Short papers: 70%
- Leading class discussion (on allotted day): 10%
- Presentation of artwork during November meetings: 10%
- Participation throughout the semester: 10%

Note: Final grades for this course will be given with pluses and minuses (if necessary)—that is, it is possible to get an A- or a B+, not to mention an A or B.

For information regarding plagiarism and other issues of academic integrity, see the university’s website: [http://provost.utdallas.edu/home/syllabus-policies-and-procedures-text](http://provost.utdallas.edu/home/syllabus-policies-and-procedures-text). Let me confirm that it plagiarism a very serious offense and will not be tolerated. It will result in your being forced to rewrite a paper or accept a failing grade for the assignment. Your own intellectual honesty is of the greatest importance in this class.
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<tr>
<th>Class</th>
<th>Topic</th>
<th>Reading</th>
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<tr>
<td>24 Aug.</td>
<td>Welcome</td>
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<td>Date</td>
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<td>References</td>
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• David Franklin, Painting in Renaissance Florence, 1500-1550 (New Haven, 2001), 1–3, 173–211 |
| 5 Oct  | Mannerism: Important Historiography 2  
• David Ekserdjian, Parmigianino (New Haven, 2006), 191–211. |
| 19 Oct | Bronzino, Giulio Romano, and Court Art in Italy                       | • Marcia Hall, After Raphael (Cambridge University Press, 1999), 95–107.  
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<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<td>- David Summers, “Maniera and Movement: The <em>Figura Serpentinata</em>,” <em>Art Quarterly</em> 35 (1972): 269-301</td>
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<tr>
<td>9 Nov</td>
<td>Presentations, part 1</td>
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<td>16 Nov</td>
<td>Presentations, part 2</td>
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<td>23 Nov</td>
<td>Thanksgiving Holiday</td>
<td>We will have a museum visit this week instead of normal class—date and time to be determined</td>
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These descriptions and timelines are subject to change at the discretion of the Professor.