

ARH 4331

Renaissance Art in Northern Europe: COVID-19 Special Online Edition Fall 2020

University of Florida

College of the Arts

School of Art + Art History

Tuesday, 10:40am–12:35pm and Thursday, 11:45am–pm

Credit Hours: 3

Course fees: \$12.50

Course Web Site: <https://lss.at.ufl.edu/>

Dr. Elizabeth Ross

Email: eross@arts.ufl.edu

Office Hours and Location: Please email for an appointment to talk via Zoom

Outside class, the fastest way to reach me is through email. I have not listed my office phone this semester because I will be working from home to observe social distancing guidelines.

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu or (352) 392-1575 or visit the [U Matter, We Care website](#) to refer or report a concern, and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

Course Description

This course offers an introduction to the art of Northern Europe during two centuries of transition, roughly 1380 to 1580. We will focus on painting and the graphic arts in the Low Countries and Germany with attention to the work of Jan van Eyck, Hieronymus Bosch, Albrecht Dürer, and Pieter Bruegel, as well as the profound impact of the Reformation.

Northern art of this era maintained strong continuities with the Middle Ages while also setting up many of the institutions, conventions, and preoccupations of the modern era in Europe. Two important shifts in the history of media set the stage for modern developments. The framed painting—the format par excellence of Western art—began its ascendancy, as the medium of oil-on-panel inspired a new, luminous painted realism. And the invention of printing spawned a communications revolution. Two new genres arose in this period—the portrait likeness and the independent landscape—as well as some of the first proto-museum collections. Powerful pictorial statements of the artist as creator declare the changing status of artists, while the growth of a marketplace for art changed the economic and social conditions of artmaking.

Course Goals

Upon successful completion of this course, students will be able to...

Identify, describe, and interpret works of art central to the history of the art of Northern Europe between 1380 and 1580.

Describe issues around the creation, use, and reception of art during the Reformation.

Examine and assess primary sources and the scholarly literature of art history about this period.

Formulate oral and written analyses of works of art from this period in their historical and cultural context.

Formulate oral and written analyses of historical issues around the creation, use, and reception of art during the Reformation.

Course Policies

Due dates. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with lectures, due dates, and exam times. If you do have a conflict, please see me well in advance to clear your absence, schedule an extension, or discuss the possibility of a make-up exam.

Zoom etiquette. Please see guidelines at the end of this syllabus and posted to the course web site.

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Online privacy. Our Zoom class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, (1) discuss your decision with me so I do not penalize your participation grade and (2) be sure to keep your camera off and not use a profile image during recording. When class is not being recorded, I will require all cameras to be on, unless you have gotten prior approval to keep your camera off because of extenuating circumstances. Likewise, students who un-mute during class and participate orally on Zoom are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need, during recording, to keep your mute button activated and communicate exclusively in Zoom using the "chat" feature, which allows students to type questions and comments live. Make sure to discuss your decision with Dr. Ross so she does not penalize your participation grade. The Zoom chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited. In using Discord, you are consenting to the terms of their privacy policy. If you would prefer not to use Discord, let me know and we will work something out.

Diversity. It is my intent that we explore the content of this course in a way that is respectful of diversity—gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please ask me.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html> and “Misuse of Sources” on the course web site. *If you have any questions, please ask me.* An online plagiarism checker service may be used to screen papers.

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93% and above	90–92%	87–89%	83–86%	80–82%	77–79%	73–76%	70–72%	67–69%	63–66%	60–62%	59% and below

Please note: A grade of C- (or below) will not count toward major requirements.

See the following web page for information on UF policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Course Requirements

Module #1

Form and Function of 15th Century Painting, Sculpture, and Print

Introductory Discussion Board Post—15 points
Misuse of Sources Quiz—Pass/Fail
Focus Activity Individual Worksheet — 30 points
Focus Activity Group Worksheet — 30 points
Exam #1 — 200 points
Participation Module #1—20 points

Total — 275 points

Module #2

Reacting to the Past Game—Iconoclasm in Wittenberg: A Town in Turmoil, 1521–1522

Iconoclasm Discussion Board Post—15 points
Reacting to the Past Quiz—20 points
Reacting to the Past Essay—100 points
Reacting to the Past Role Performance — 180 points

Total — 31550 points

Module #3

Continuity and Change in the 16th Century

Focus Activity Individual Worksheet—30 points each x 2 = 60 points total
Focus Activity Group Worksheet—30 points each x 2 = 60 points total
Exam #2 — 200 points
Participation Module #2—20 points

Total — 320 points

Attendance — 50 points

TOTAL — 1000 points

Attendance

You are expected to attend class sessions in real time online via Zoom. Your attendance is recorded automatically by Zoom. I reserve the right to mark you absent if you arrive late or leave early. If you cannot connect or you lose connection, send me an email to let me know. I will excuse absences for technical difficulties as long as you work to resolve them before they become a chronic problem. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> .

Introductory Discussion Board Post

With this DBP in the first week, you will introduce yourself to me and the rest of the class.

Misuse of Sources Quiz

In preparation for the writing assignments, you will read a brief text on the “Misuse of Sources.” You will then take a short online quiz. You may take the quiz as many times as you need until you get all the questions right, but you must get all the questions right to pass the quiz. You will not receive a grade for the quiz, but you must pass the quiz to pass the course.

Focus Activities

There will be three “focus activities” that take an in-depth look at Jan van Eyck’s *Arnolfini Double Portrait*, Hieronymus Bosch’s *Garden of Earthly Delights*, and Pieter Bruegel’s “peasant” paintings. Each activity takes place over two weeks with two days of discussion in-class and two homework assignments. You complete one assignment individually and one as part of a group. Please see eLearning for more detailed instructions.

Individual Worksheet

You will be assigned a group and an article or book excerpt to read. Before the first in-class discussion, you will complete a worksheet to guide your reading. In class, you will meet with students from other groups who were assigned the same reading. You will compare worksheets to build a more robust understanding of the reading.

Group Worksheet

Then, also in class, you will meet with your group in class to begin completing a group worksheet. Each group member will have information and perspectives from a different reading to contribute to their group. After class, your group will have a week to complete the worksheet. After you submit the worksheet, we will discuss the topic as a whole class, using the group worksheets as the basis for discussion.

Exams

There will be two exams, one for Module #1 and one for Module #3. The exams will require (1) comparison of images shown in lecture and (2) essay responses to questions about themes developed in lecture and in the readings. You can find sample exam instructions at the end of this syllabus and on the course web site. The images you need to know for exams will be collected on an image board linked through the course web site.

Participation

Your participation points assess how well you (1) observe Zoom etiquette (see end of syllabus) and (2) engage with class discussion by asking and answering questions and working with groups during focus activities.

Reacting to The Past Game

Module #2 will use a pedagogy called Reacting to the Past that explores historical events through complex, rigorous, multi-week role-playing games. We will be playing a game called *Iconoclasm in Wittenberg: A Town in Turmoil, 1521–1522* that examines how questions about art shaped the Reformation. The games will be the most intense periods of work for the class. I encourage you to mark the dates on your calendar and let me know well in advance of any necessary absences or other situations that may affect your participation.

Discussion Board Post #2

Iconoclasm—the destruction of images, especially for political, social, or religious purpose—has been a hot topic in the news lately. Before we explore Reformation iconoclasm, we will take a look at the current debate. The DBP will ask you to find and discuss a recent incident of iconoclasm.

Quiz

At the beginning of the game, you will need to read historical background information, primary sources, and an explanation of the rules and structure of the game. A short quiz will check your basic knowledge of this material.

Essay

You will write a 5- to 6-page (1500-word) essay arguing whether religious images should be removed from Wittenberg's churches, from your character's point of view. The paper will prepare the ideas and arguments you will use in game play.

Role Performance

For the game, you will be assigned a historically based character with detailed information about his biography, views, and goals, and you will participate in a simulation of historical events in that role. Game play will require you to speak persuasively about the issues in short prepared speeches to the class, impromptu public interventions, and private conversations; to use primary sources in framing historically appropriate arguments; to ask pointed questions of speakers; to strategize independently and with allies; and to negotiate deals. Your participation in the games will be assessed according to the rubric at the end of this syllabus.

Readings & Image Boards

There are no textbooks for this course. All readings are available digitally through the course web site. See the end of this syllabus for a full list of readings.

Modules #1 and 3

Each module has a page on the course website, and the pages for Modules #1 and #3 link to digital boards of images. These image boards display the works of art discussed in class with full identifying information. They also collect related text readings. Use them for reference during class, assignments, and studying for exams.

There are two types of reading for Modules #1 and 3.

- **Text readings** (which can be videos or multimedia web sites, not just text) provide information about important artists and works of art that we will discuss in class. There is no textbook for this class, but the text readings fill that role.
 - Text readings are collected on the image boards and linked there.
 - These are listed for each week's Thursday class, but you can read the text readings any time to prepare for class or reinforce class material.
 - Use the information on exams.
- **Analysis readings** are examples of articles or book chapters written by art historians who construct a scholarly argument addressed to other scholars.
 - Analysis readings are listed on each module page and linked there.
 - When reading these, ask yourself, "What is the author's main thesis?" and "What evidence is the author using to support the argument?"
 - We will talk about these in class on Thursdays.
 - Use the ideas on exams.

In addition, you will be assigned a reading for the Focus Activities. These are not listed as readings on the syllabus.

Q. How much do I need to know about each image on the image boards?

A. On exams, you will identify and write about images. You will write essays that compare images or relate them to course themes. Use the readings to build your knowledge and understanding of the images. See the end of this syllabus for a more detailed description of exams.

Q. Do I need to know all that about every image on the boards?

A. No, the starred (*) images are the ones that may be directly tested on exams. About a week before each exam, you will get a list of the images that may be tested on that exam. The other images will contribute to your knowledge and understanding of the starred images.

Module #2

Module #2 has no image board. There are two types of readings.

- **Secondary sources.** The Game Book with the title *Iconoclasm in Wittenberg, 1521–1522* explains the historical background, key issues, and rules and procedures for the game. This is supplemented by a BBC podcast on the Diet of Worms, a key event that is historical background.
- While constructing arguments for game play and the essay, you will draw upon ideas from **primary sources.** One source, *Passional Christi Antichristi*, is a hybrid of text compiled by Martin Luther and images created by Lucas Cranach. Since you cannot read the German text, a secondary source article by Robert Scribner will walk you through the meaning of the images.

Course Schedule

Module #1—Form and Function of Fifteenth-Century Art

Week 1

September 1	
Topic	Introduction & Discord Setup
Activity	Making History Game
Assignment	Review “Start Here” page Join Discord Server (due before class on Tue, Sep 1) Introductory Discussion Board Post (due 5pm on Fri Sep 4)

September 3

Image Board	Valois Courts & Jan van Eyck
Topic	Valois Courts
Text Reading	Smith, “An Emerging Reality: Court Art and the <i>Ars Nova</i> ”
Analysis Reading	Nash, “Claus Sluter’s <i>Well of Moses</i> Reconsidered: Part III”

Week 2

September 8	
Image Board	Grünewald, Sculpture & Printing
Topic	Advent of Printing I
Activity	Virtual Visit to Smathers Library Rare Book Collection
Text Reading	Smathers Visit Preview (on image board, to watch before class)
No Assignment	

September 10

Image Board	Valois Courts & Jan van Eyck
Topic	Jan van Eyck
Text Reading	Buren and Decker, “Jan van Eyck” Multimedia Materials and Techniques
Analysis Reading	Gelfand, “Piety and posterity: Wealth and the Ruin of Rolin’s Reputation”

Week 3

September 15

Image Board	Valois Courts & Jan van Eyck
Topic	Jan van Eyck
Activity	Focus Activity— <i>Arnolfini Double Portrait</i>
Assignment	Individual Worksheet—Focus Activity <i>Arnolfini Double Portrait</i> (due before class on 9/15)

SEPTEMBER 17

Image Board	Campin, Rogier, Memling & Hugo
Topic	Campin and Rogier
Text Reading	Ainsworth, “ <i>Annunciation Triptych (Merode Triptych)</i> ” Video: Rogier’s <i>Descent from the Cross</i>
Analysis Reading	Marrow, “Artistic Identity”

Week 4

September 22

Image Board	Campin, Rogier, Memling & Hugo
Topic	Memling & Hugo
Activity	Focus Activity— <i>Arnolfini Double Portrait</i>
Assignment	Group Worksheet—Focus Activity <i>Arnolfini Double Portrait</i> (due before class on 9/22)

September 24

Image Board	Grünewald, Sculpture & Printing
Topic	Printing #2
Text Reading	Nuttal, <i>From Flanders to Florence</i>
Analysis Reading	Gertsman, “Multiple Impressions: Christ in the Winepress”

Week 5

September 29

Image Board	Grünewald, Sculpture & Printing
Topic	Sculpture & Grünewald
Activity	Exam #1 Review
No Assignment	

October 1

EXAM #1 (taken during class on 10/1)

Module #2—Reacting to the Past Game: Iconoclasm in Wittenberg, 1521–1522

Week 6

October 6

Topic	Game Setup: Reformation history & issues
Activity	Discussion of recent iconoclasm
Assignment	Iconoclasm Discussion Board Post (due before class on 10/6)
Secondary Source Reading	Game Book, <i>Iconoclasm in Wittenberg</i>

October 8

Topic	Game Setup: Reformation History & Issues
Secondary Source Readings	Podcast: BBC/In Our Time, “The Diet of Worms” Scribner, “Antichrist and the World Turned Upside-Down”
Primary Source Readings	Cranach and Luther, <i>Passional Christi and Antichristi</i> (images)

Week 7

October 13

Topic	Game Setup: Reformation Debate about Images
Activity	Reading Primary Sources
Primary Source Readings	John of Damascus, <i>Apologia Against those who Decry Holy Images</i> Karlstadt, <i>On the Removal of Images</i>

October 15

Topic	Game Setup: Rules and procedures
Assignment	Quiz (taken at the beginning of class)
Secondary Source Reading	Game Book, <i>Iconoclasm in Wittenberg</i>

Week 8

October 20

Topic & Activity	Game Play Session #1
Assignment	Role Performance (in class)

OCTOBER 22

Topic & Activity	Game Play Session #2
Assignment	Role Performance (in class)

Week 9

October 27

Topic & Activity	Game Play Session #3
Assignment	Essay (due before class on 10/20) Role Performance (in class)

OCTOBER 29

Topic & Activity	Game Play Session #4
Assignment	Role Performance

Week 10

November 3

Topic & Activity	Game Play Session #5
Assignment	Role Performance

November 5

Topic	Game Debrief
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MODULE #3—Continuity and Change in the Sixteenth Century

Week 11

November 10

Image Board	Hieronymus Bosch
Topic	Hieronymus Bosch
Activity	Focus Activity— <i>Garden of Earthly Delights</i>
Assignment	Individual Worksheet—Focus Activity <i>Garden of Earthly Delights</i> (due before class on 11/10)

November 12

Image Board	Hieronymus Bosch
Topic	Hieronymus Bosch
Text Reading	Ilsink and Koldweij, <i>Bosch: Visions of Genius</i>
Analysis Reading	Silver, “God in the Details”

Week 12

November 17

Image Board	Albrecht Dürer
Topic	Albrecht Dürer
Activity	Focus Activity— <i>Garden of Earthly Delights</i>
Assignment	Group Worksheet—Focus Activity <i>Garden of Earthly Delights</i> (due before class on 11/17)

November 19

Image Board	Albrecht Dürer
Topic	Albrecht Dürer
Text Reading	Multimedia Smith, “In the Garden of Eden” Spira, “Arch of Honor”
Analysis Reading	Koerner, “Albrecht Dürer: A Sixteenth-Century <i>Influenza</i> ”

Week 13

November 24

Image Board	Aftereffects & Antwerp
Topic	Antwerp and Landscape
Activity	Focus Activity—Bruegel’s “Peasants”
Assignment	Individual Worksheet—Focus Activity Bruegel’s “Peasants” (due before class on 11/24)

November 26 No Class—Thanksgiving 🍁

Week 14

December 1

Image Board	Bruegel & Rudolf II
Topic	Pieter Bruegel
Activity	Focus Activity—Bruegel’s “Peasants”
Assignment	Group Worksheet—Focus Activity Bruegel’s “Peasants” (due before class on 12/1)

December 3

Image Board	Bruegel & Rudolf II
Topic	Pieter Bruegel
Text Reading	Strider, "Pieter Bruegel I [the elder]"
Analysis Reading	Houghton, "This Was Tomorrow"

Week 15

December 8

Image Board	Bruegel & Rudolf II
Topic	The Sixteenth-Century Court
Activity	Review for Exam #2
No Assignment	

Finals Week

December 18 10am-12pm	EXAM #2 (taken during Final Exam period scheduled by the Registrar)
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Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](mailto:helpdesk@ufl.edu) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: <https://career.ufl.edu/>, Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: <https://cms.uflib.ufl.edu/ask>, various ways to receive assistance with using the libraries or finding resources.

Teaching Center: <https://teachingcenter.ufl.edu/>, Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Writing Studio: writing.ufl.edu/writing-studio/, 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

Zoom Etiquette

1. Turn on your camera. Don't lurk behind a blank screen or a static photo. My lecturing to a screen of black boxes gets boring for everybody. It lowers my energy and engagement, which lowers yours, which lowers mine... And let's face it, when you turn off the camera, you're free to do other things while you listen. With the cameras on, we can create a more active and interactive class. If you have extenuating circumstances or you're concerned about your privacy, let's talk and work something out.
2. What if I need to move around, talk to my mom, shoo my cat, etc? Turn your video off for a few moments and then turn it back on when you're done.
3. Feel free to use a virtual background. A virtual background can give you privacy, or it can just be fun.
4. No political or offensive messaging in your virtual background. Of course, there are few limits to your freedom of speech in class discussion or messages on clothing. Just don't use your virtual background as a platform. It's distracting for me and the rest of the class.
5. No shirt, no service. Please wear what you would wear to a live class. Shoes optional.
6. Mute your audio when you're not speaking.
7. Try to log into class from a distraction-free, quiet environment. I realize this might not always be possible. With a virtual background and mute, you can prevent your environment from spilling over into the class.
8. If you want to speak, try raising your actual hand on camera or using the "Raise Hand" feature. If you take yourself off mute, that is also a cue that you are getting ready to say something. If I see that, I'll call on you.
9. Feel free to use the chat, too.
10. No screen shots. Respect everyone's privacy and refrain from recording or photographing your classmates and me without permission—which also means no distributing screenshots by, say, posting them on social media.

List of Readings

- Ainsworth, Maryan. "Robert Campin, about 1375-1444, and Assistant (possible Rogier van der Weyden); 2. The Annunciation Triptych (Merode Triptych), about 1425-30." In *From Van Eyck to Bruegel: Early Netherlandish Painting in The Metropolitan Museum of Art*, edited by Maryan Ainsworth and Keith Christiansen, 89-96. New York: The Metropolitan Museum of Art, 1998.
- Bragg, Melvyn, Diarmaid MacCulloch, David Bagchi, and Charlotte Methuen. "The Diet of Worms." BBC Radio 4, October 12, 2006. Podcast, Mp3 audio, 42:10.
- Buren, Anne Hagopian van, and John R. Decker. "(2) Jan van Eyck," in "Eyck, van family." Grove Art Online.
- Gelfand, Laura. "Piety and Posterity: Wealth and the ruin of Nicholas Rolin's reputation." *Journal of Historians of Netherlandish Art* 1 (2009).

- Gertsman, Elina. "Multiple Impressions: Christ in the Winepress and the Semiotics of the Printed Image." *Art History* 36 (2013), no. 2: 310-337.
- Houghton, Charlotte. "This Was Tomorrow: Pieter Aertsen's Meat Stall as Contemporary Art." *Art Bulletin* 86 (2004), 277-300.
- Ilsink, Matthijs and Jos Koldweij. *Hieronymus Bosch: Visions of Genius*. Brussels: Mercatorfonds, 2016, 10-35, 48-51.
- Karlstadt, Andreas. "On the Removal of Images." In *A Reformation Debate: Three treatises in translation*, trans. by Bryan D. Mangrum and Guiseppe Scavizzi, 19-39. Ottawa and Toronto: Dovehouse Editions and The Centre for Reformation and Renaissance Studies, 1991.
- Koerner, Joseph. "Albrecht Dürer: A Sixteenth-Century Influenza." In *Albrecht Dürer and his Legacy: The graphic work of a Renaissance artist*, edited by Giulia Bartrum, 18-38. Princeton: Princeton University Press, 2002.
- Luther, Martin and Lucas Cranach. *Passional Christi Antichristi*. Wittenberg, 1521.
- Marrow, James. "Artistic Identity in Early Netherlandish Painting: The place of Rogier van der Weyden's St. Luke Drawing the Virgin." In *Rogier van der Weyden, 'St. Luke Drawing the Virgin and Child': Selected essays in context*, edited by Carol Purtle, 53-59. Turnhout: Brepols, 1997.
- Marrow, James. "Symbol and Meaning in Northern European Art of the Late Middle Ages and the Early Renaissance." *Simiolus* 16 (1986): 150-69.
- Nash, Susie. "Claus Sluter's Well of Moses for the Chartreuse de Champmol Reconsidered: Part III." *The Burlington Magazine* 150, no. 1268 (November 2008): 724-741.
- Nuttall, Paula. *From Flanders to Florence: The Impact of Netherlandish Painting, 1400-1500*. New Haven: Yale University Press, 2004, 43-69.
- Ross, Elizabeth. *Iconoclasm in Wittenberg, 1521-1522*. Unpublished draft manuscript, 2020.
- Scribner, R. W. "Antichrist and the World Turned Upside-Down." Chapter 6 [excerpt] of *For the Sake of Simple Folk: Popular propaganda for the German Revolution*. Cambridge: Cambridge University Press, 1981, 148-157.
- Silver, Larry. "God in the Details: Bosch and Judgments." *Art Bulletin* 83 (2001): 626-50.
- Smith, Jeffrey Chipps. "In the Garden of Eden," Chapter 4 of *Durer*. London: Phaidon, 2012, 38-111, 124-57.
- Smith, Jeffrey Chipps. "An Emerging Reality: Court Art and the Ars Nova." Chapter 2 of *The Northern Renaissance*. London: Phaidon, 2004, 34-66.
- Spira, Freyda. "Arch of Honor." In *The Last Knight: The Art, Armor, and Ambition of Maximilian I*, edited by Pierre Terjanian, 290-94. New York: Metropolitan Museum of Art, 2019.
- St. John of Damascus. *Apologia Against those who Decry Holy Images*. Internet Medieval Sourcebook, History Department of Fordham University, published online 1998. Taken from St. John Damascene, *On Holy Images*, Trans. by Mary. H. Allies. London: Thomas Baker, 1988.
- Wied, Alexander. "(1) Pieter Bruegel [the elder]," in "Bruegel family." *Grove Art Online*. 2003.

What Are Exams Going to Be Like?

Sample Instructions for Exams #1 and #2

Answer all questions using complete sentences, not bullet points. Draw upon information and concepts presented in lectures and readings, as relevant.

Part I – Single Image IDs, 2-5 questions @ 4 minutes each

Identify the image with the information provided on the image board: maker (if known), title, date, town where made, and building (if fresco). Write a brief essay about the most important aspects of the image.

Part II – Image Comparisons, 1-3 questions @ 10 minutes each

Identify each image with the information provided on the image board: maker (if known), title, date, town where made, and building (if fresco). Write an essay in which you compare and contrast the images.

Remember to write an integrated discussion of the images; do not analyze them in isolation from one another.

Part III – Essay, 1-2 questions @ 15-30 minutes each

Choose ONE of the following questions and write an essay in which you incorporate materials from class and readings, as they apply. In your answer, use specific examples of works of art. Before writing, you may want to take a few minutes to outline the major points of your essay.

Exam Study Tips

For each exam, the images you need to know will be collected on an Exam Image Board.

1. Go through the image board and for each image ask yourself:

- What is shown here?
- Why is it important or interesting?
- What course themes does it address?
- What is the iconography?
- What was the function of this work?
- What are its most striking formal qualities?
- How does this work involve the viewer?
- What cultural or historical context helps us understand the meaning of this work?

If the image were presented as an ID question, what would you say? Make sure you have something to say about each slide. If you don't have anything to say about a slide, ask Dr. Ross. Pull material from your class notes and the readings.

2. You can use the slides to help you study the larger course themes addressed in the comparisons and essays.

- Make a list of course themes and then ask, "Which images address this theme?"
- Group slides that share the same function, iconography, theme, etc.—for example portraits, panels for altars, images of the Virgin, etc.
 - Within these groups, would any pairs of images make good comparisons?
 - Could you construct an essay around any of these groups of slides?

3. Memorize the identifying info for each image on the exam image board.

Rubric for *Iconoclasm in Wittenberg* role performance

	A/A-	B+/B/B-	C+/C/C-	D+ and below	Maximum points
CONTENT					
Engages with role and stays in character	Shows great enthusiasm in depicting role without deviating from character (23–25 points)	Shows consistent engagement with role without major deviations from character (20–22 points)	Shows lackluster engagement with role and/or substantive deviations from character (18–19 points)	Shows poor engagement with role and/or very significant and strongly historically inaccurate deviations from character (≤17 points)	25
Demonstrates knowledge of character’s historical moment, political beliefs, social outlook, and other aspects of identity	Interprets role in correct, insightful, and imaginative way that extensively evokes primary sources (36–40 points)	Interprets role mostly correctly, if somewhat predictably, and evokes primary sources (32–35 points)	Interprets role somewhat correctly with a predictable portrayal of the basic elements of the character and little mention of primary sources (28–31 points)	Interprets role with significant errors, inattention to the basic elements of the character, and little to no mention of primary sources (<28 points)	40
CRITICAL THINKING					
Speaks, strategizes, and acts in a manner calculated to advance the character’s goals	Insightfully analyzes appropriate issues to formulate (1) persuasive arguments that extensively incorporate primary sources and (2) comprehensive, creative strategies (36–40 points)	Analyzes appropriate issues well to formulate (1) mostly persuasive arguments that incorporate ideas from primary sources and (2) somewhat predictable strategies (32–35 points)	Analyzes issues, but somewhat incompletely and/or superficially to formulate (1) somewhat thin arguments with few ideas from primary sources and (2) somewhat underdeveloped strategies (28–31 points)	Deficient analysis of issues (wholly incomplete or off–topic) to formulate (1) thin, faulty arguments with few or no ideas from primary sources and (2) underdeveloped strategies (<28 points)	40
Listens to other characters and flexibly responds to other characters and game events	Collaborates, asks questions, challenges other characters, and answers challenges with insight and strategic thinking; thoughtfully and dynamically responds to other characters and events (36–40 points)	Collaborates, asks questions, poses challenges to other characters, and answers challenges; responds to other characters and events (32–35 points)	Collaborates unevenly, asks few questions, poses few challenges to others, and/or avoids drawing questions/challenges; generally sticks to plans with minimal response to game events or other characters’ speech and actions (28–31 points)	Avoids collaboration, asking questions, posing challenges to others, and/or drawing questions/challenges; does not respond to game events or other characters’ speech and actions (<28 points)	40
COMMUNICATION					
Communicates persuasively (all interventions except papers)	Communicates very clearly, confidently, and fluently; speaks with minimal notes and excellent mechanics (eye contact, posture, gestures, pacing, volume, and tone) (32–35 points)	Communicates fairly clearly; speaks without wholly relying on notes with good attention to mechanics (eye contact, etc.) (28–31 points)	Communicates with some disorganization and ambiguity; speaks with a few deficits in mechanics (eye contact, etc.) (25–27 points)	Communicates with notable disorganization, confusion and/or vague expression; speaks with notable deficits in mechanics (eye contact, etc.) (≤24 points)	35
				TOTAL MAXIMUM POINTS	180