SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage: Spring 2020
Discipline: Art
Course Number and Title: ART 492A Seminar: Art History (Focus: Art in the Age of Discovery – Intersections between Science and Visual Culture in the Early Modern World)
Division: Upper
Faculty Name: Sarah Cantor
Semester Credit Hours: 3
Meeting Time: A Day, 14:10–15:30, Lastinger Starboard Forward

Prerequisites: One (1) lower-division art history course

COURSE DESCRIPTION

This course introduces students to art and material culture from the fifteenth through eighteenth centuries in Europe and beyond. The focus will be on the expansion of scientific knowledge and the resulting philosophical and artistic responses that occurred during the age of exploration as Europeans encountered new cultures and lands. Organized both chronologically and thematically, the course will explore major and lesser-known artisans whose images were the basis for the production of knowledge. From famous paintings that feature objects collected abroad to drawings of newly discovered plant species, students will develop their visual literacy skills and gain an understanding of the history of the Early Modern era. The course will cover such topics as collecting exotica, anatomy and gender, the role of women in artistic and scientific production, and the history of racialized imagery in Europe while exploring the relationship between Europe and Asia, Africa, and the Americas. Students will learn together through lecture and discussion, reading and interpreting critical and art historical texts as well as primary documents, and engaging in participatory and experiential exercises.

LEARNING OBJECTIVES

At the end of the course, students will be able to explain the basic chronological framework of the history of the arts and science from about 1450 to 1750 and differentiate stylistic changes and technological developments. Students will also be able to demonstrate judgment of sources and critique texts. Through written assignments based on course readings and site visits, students will apply concepts learned and develop a short research paper.

REQUIRED TEXTBOOKS
There are no required textbooks for this course. All readings will be posted in the course reserve folder.

TOPICAL OUTLINE OF COURSE

Depart Ensenada, Mexico — January 4

A1—January 6: **Introduction and Defining the Early Modern**

A2—January 8: **History of Art and History of Science**  
Carmen Niekrasz and Claudia Swan, “Art,” in *Cambridge History of Science* Vol 3, 773-96

A3—January 10: **Printing, History, and Science in Europe**  
*Readings:* Linda Hults, *The Print in the Western World: An Introductory History* Introduction, 3-17  
Sachiko Kusukawa, *Picturing the Book of Nature: Image, Text, and Argument in Sixteenth-Century Human Anatomy and Medical Botany*, Ch 1, 27-4

Honolulu, Hawaii, USA — January 12

Reflection & Study Day — January 13 (No Class)

A4—January 14: **Printing, History and Science in the East**  

International Date Line Crossing — January 16 (Lost Day)

A5—January 17: **Maps and Geographies**  
Ahmet T. Karamustafa, “Introduction to Islamic Maps,” in *History of Cartography* Vol 2, Part 1, Ch. 1, 3-11

Study Day — January 19 (No Class)

A6—January 20: **Maps and Geographies**
Mia M. Mochizuki, “The Movable Center: The Netherlandish Map in Japan,” in *Artistic and Cultural Exchanges between Europe and Asia, 1400-1900*, 109-33

**A7—January 22:** *The Telescope and Astronomy*
**Readings:**
Copernicus, Excerpt from On the Revolutions of the Heavenly Spheres
John North, “China and Japan,” in *Cosmos: An Illustrated History of Astronomy and Cosmology*, 134-60

**Kobe, Japan — January 24-28**

**A8—January 29:** *Gardens and Science: Astronomy*
**QUIZ #1**
**Readings:**

**Shanghai, China — January 31 – February 5**

**A9—February 6:** *Gardens and Science: Medicine and Botany*
**SITE/READING RESPONSE #1 DUE**
**Readings:**
D. Fairchild Ruggles, *Islamic Gardens and Landscapes*, Ch. 1 and 3

**A10—February 8:** *History of Botany*
**Readings:**
Elisabeth B. MacDougall, “A Paradise of Plants: Exotica, Rarities, and Botanical Fantasies,” in *The Age of the Marvelous*, 145-57

**Ho Chi Minh City — February 10-15**
A11—February 16:  *Botanical Travels*  
**FIELD CLASS ASSIGNMENT DUE**  
Che-Bing Chiu, “Vegetal Travel: Western European Plants in the Garden of the Emperor of China,” *Qing Encounters: Artistic Exchanges between China and the West*, 95-110  

**Community Programming — February 17 (No Class)**

Port Klang/Kuala Lumpur, Malaysia — February 19-24

A12—February 25:  *Art and Medicine: Anatomy*  
**SITE/READING RESPONSE #2 DUE**  
R. Shane Tubbs, *History of Anatomy: An International Perspective*, Ch. 4  
Catherine Despeux, “Picturing the Body in Chinese Medical and Daoist Texts from the Song to the Qing Period,” *Imagining Chinese Medicine*, 53-68

A13—February 27:  *Art and Medicine: Gender and the Body*  

Cochin, India — February 29 – March 5

A14—March 6:  *History of Zoology*  
**QUIZ #2**  
Sachiko Kusukawa, “The Sources of Gessner’s Pictures for the Historia
animalium,” Annals of Science 67, no. 3 (2010), 303-28
Judith A. Carney and Richard Nicholas Rosomoff, In the Shadow of Slavery: Africa’s Botanical Legacy in the Atlantic World, Ch. 9, 155-76

Community Programming — March 8 (No Class)

A15—March 9: Animal Bodies and Veterinary Medicine
Readings: Robert H. Dunlop and David J. Williams, Veterinary Medicine: An Illustrated History, Ch. 14
Karen Raber, Animal Bodies, Renaissance Culture, Ch 1, 31-74

Port Louis, Mauritius — March 11

A16—March 12: Collecting and the Marvelous: The Wunderkammer
SITE/READING RESPONSE #3 DUE
Jessica Keating, “Metamorphosis at the Mughal Court,” Art History 38, no. 4 (September 2015): 732-47

A17—March 14: Defining and Mapping Monsters
Readings: Francisco Bethencourt, Racisms from the Crusades to the Twentieth Century, Ch. 5, 65-82
Surekha Davies, “The Unlucky, the Bad and the Ugly: Categories of Monstrosity from the Renaissance to the Enlightenment,” in The Ashgate Research Companion to Monsters and the Monstrous, 49-75

A18—March 16: Monstrosity in the East

Cape Town, South Africa — March 18-23

A19—March 24: Race and Travel
Readings: Mark S. Dawson, “Humouring Racial Encounters in the Anglo-Atlantic,
Study Day — March 26 (No Class)

A20—March 27: **Optics and Perspective**  
Nader El-Bizri, “Classical Optics and the Perspectivae Traditions Leading to the Renaissance,” in *Renaissance Theories of Vision*, 11-32  
Janis Bell, “Re-visioning Raphael as a ‘Scientific Painter,’” in *Reframing the Renaissance: Visual Culture in Europe and Latin America 1450-1650*, 91-111

A21—March 29: **Macro and the Micro: The Microscope**  
Janice Neri, “Between Observation and Image: Representations of Insects in Robert Hooke’s *Micrographia*,” in *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400-1850*, 83-107

Tema, Ghana — March 30-31

Takoradi, Ghana — April 1-3

A22—April 5: **Women, Art, and Science**  
SITE/READING RESPONSE #4 DUE  
Alisha Rankin, “Women in Science and Medicine, 1400-1800,” in *The Ashgate Research Companion to Women and Gender in Early Modern Europe*, 407-21

A23—April 7: **Women, Art, and Science Continued**  
QUIZ #3  
*Readings:* Lucia Tongiorgi Tomasi, “‘La femminil pazienza’: Women Painters and Natural History in the Seventeenth and Early Eighteenth Centuries,” in *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1450-1800*, 159-85  
Kay Etheridge, “The History and Influence of Maria Sibylla Merian’s
Bird-Eating Tarantula: Circulating Images in the Production of Natural Knowledge,” in *Global Scientific Practice in an Age of Revolutions, 1750-1850*, 54-70

A24—April 9:  
Was There a Scientific Revolution?  
IN CLASS PRESENTATIONS  
FINAL PAPER DUE

Casablanca, Morocco — April 11-14

Study Day — April 15 (No Class)

A25—April 16:  
IN CLASS PRESENTATIONS  
SITE/READING RESPONSE #5 DUE

Arrive Amsterdam, The Netherlands — April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class & Assignment  
The field class for this course is on **Wednesday, February 5 starting at 8 am in Shanghai, China.**

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

Science in the Gardens of Suzhou, China

Idea: For this course on the intersections between science and visual culture in the early modern world, we will visit several Classical Gardens in the city of Suzhou. There are dozens of preserved gardens, most of which were built in the Ming and Qing dynasties (between 1400 and 1700) and several are designated as UNESCO World Heritage Sites. We will explore at least three of these gardens to discover the choice of layout, types of plants grown, and the function of buildings and other elements, such as rocks and water features. While visiting the gardens, we will discuss the relationship to philosophy and religion, particularly the idea of unity and harmony in Taoism that influenced garden design and structure. We can compare the structure and function of Classical Gardens to early modern examples in Europe.
Objectives: Students will gain firsthand experience of Classical Gardens in Suzhou to better understand the design and function of these spaces. We will discuss the philosophical, literary, and religious traditions within the gardens and early modern Chinese culture. Students will write a short paper (4-5 pages, 12 pt Times New Roman Font, double-spaced, 1 in margins) analyzing the experience and making comparisons both between the different gardens we visit and examples we cover in the course as well as connecting the experience to course readings. The paper assignment will be due in class on February 16th.

METHODS OF EVALUATION

You cannot pass the course unless you complete all assignments, even if late. There are no exams, but you are expected to complete quizzes, journal/reading responses that incorporate both your assigned readings and your experiences at ports, a field class assignment, and write a final comparative paper.

Participation 15%  
Quizzes (3 @ 5% each) 15%  
Site/Reading Response (5 @ 5% each) 25%  
In Class Presentation 10%  
Field Class Assignment 20%  
Final Paper 15%

ASSIGNMENTS

Quizzes

There will be three short quizzes throughout the semester. The quizzes will include multiple choice, short answer, and identification and will not be cumulative. Quizzes will include questions based on your readings and class discussions.

Independent Field Assignments: Site/Reading Responses

In this course, you will expected to complete five written assignments based on both your experience at relevant cultural sites throughout the voyage and your readings. Each site/reading response should be between 2 to 3 pages (12 pt, Times New Roman font, double-spaced, 1 in margins) and reflect on places that you visit (either museums, gardens, historical buildings, etc) and how this relates to at least one of your assigned readings. You can include as many relevant readings as needed. Your paper will analyze the article(s) or essay(s), discussing the arguments made by the author(s), type of evidence used, evaluate whether you think the argument(s) are successful and connect the reading(s) to your experience while visiting relevant sites. The options for this assignment are open. You can visit a garden and discuss how this compares to examples we discuss in class and how you see connections to an essay on gardens and astronomy or gardens and medicine. You could also go to a museum of history, science, or technology and discuss how some of the works on view, whether maps, medical instruments, optical instruments, or books, relate to your

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readings. Or you can visit an art museum and reflect on prints or paintings or sculptures or other art works that show the idea of the marvelous or monstrous or the importance of collecting. The course site includes a list of some possible sites (museums, historical and cultural sites, gardens, etc) for each port and a rubric for the assignment.

In Class Presentation

Each student will give a short (5-8 min) presentation related to their final paper project. This presentation is a brief overview of the work you did during the course of the semester on your chosen topic. Presentations will take place on the last day of class and during Final Exam day. A rubric is available on the course site.

Final Paper Project

You will write a short (6-8 page) research paper on a topic of your choice. The topic must be based on one of the areas covered during the class. Some possible examples include: Comparing Botanical Treatises in the Netherlands and China; Differences between Islamic and Italian Gardens, Defining Monsters in European and Japanese Art, The Function of Maps in India compared to England, etc. Please consult with Professor Cantor by January 29th to discuss ideas. The paper should be in 12 pt, Times New Roman Font, double-spaced, with 1-in margins. You must include at least 5 sources from the course folder (these can be either required readings or the additional materials). Your paper should include some discussion of your experiences during the course of the voyage, whether specific examples of sites that you visited or works of art that you saw. A rubric is posted on the course site to explain grading for this paper.

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory/Poor</th>
<th>Failing</th>
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<tbody>
<tr>
<td>97-100%: A+</td>
<td>87-89%: B+</td>
<td>77-79%: C+</td>
<td>Less than 60%: F</td>
</tr>
<tr>
<td>93-96%: A</td>
<td>83-86%: B</td>
<td>70-76%: C</td>
<td></td>
</tr>
<tr>
<td>90-92%: A-</td>
<td>80-82%: B-</td>
<td>60-69%: D</td>
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ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the
initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor’s supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students’ home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage. More details can be found within the Course Registration Packet, as posted to the Courses and Field Classes page no later than one month prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one’s own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: “I have not given, received, or used any unauthorized assistance on this exam/assignment.”

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Jay A. Levenson
TITLE: Circa 1492: Art in the Age of Exploration
PUBLISHER: National Gallery of Art
ISBN: 0300051677/9780300051674
DATE/EDITION: 1991

AUTHOR: Charles C. Mann
TITLE: 1493: Uncovering the New World Columbus Created
PUBLISHER: Alfred A. Knopf
ISBN: 0307265722/9780307265722
DATE/EDITION: 2011

AUTHOR: Anna Jackson and Amin Jaffer
TITLE: Encounters: The Meeting of Asia and Europe, 1500-1800
PUBLISHER: Harry N. Abrams
ISBN: 1851774327
DATE/EDITION: 2004

AUTHOR: Jay A. Levenson et al.
TITLE: Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries
PUBLISHER: Arthur M. Sackler Gallery, Smithsonian Institution
ISBN: 0934686041/158834245X
DATE/EDITION: 2007

AUTHOR: Mirko D. Grmek et al.
TITLE: Western Medical Thought from Antiquity to the Middle Ages
PUBLISHER: Harvard University Press
ISBN: 067440355X
DATE/EDITION: 1998

AUTHOR: John Henderson
TITLE: The Renaissance Hospital: Healing the Body and Healing the Soul
PUBLISHER: Yale University Press
ISBN: 0300109954
DATE/EDITION: 2006

AUTHOR: Teresa A. Meade and Merry E. Wiesner
TITLE: A Companion to Gender History
PUBLISHER: Blackwell Publishing
ISBN: 0631223932
DATE/EDITION: 2004

AUTHOR: John C. Shepherd and Geoffrey Alan Jellicoe
TITLE: Italian Gardens of the Renaissance
PUBLISHER: Princeton Architectural Press
ISBN: 187827152
DATE/EDITION: 1993

AUTHOR: Zongwei Li
TITLE: The Classical Gardens of Suzhou
PUBLISHER: Better Link Press
ISBN: 160220301/978160220301
DATE/EDITION: 2006

AUTHOR: Dava Sobel
TITLE: A More Perfect Heaven: How Copernicus Revolutionized the Cosmos
PUBLISHER: Walker & Company
ISBN: 080277894/978080277894
DATE/EDITION: 2012
AUTHOR: Galileo Galilei and Stillman Drake
TITLE: *Dialogue Concerning the Two Chief World Systems, Ptolemaic and Copernican*

PUBLISHER: Modern Library
ISBN: 037575766X
DATE/EDITION: 2001

AUTHOR: Annemarie Schimmel and Burzine K. Waghmar
TITLE: *The Empire of the Great Mughals: History, Art and Culture*

PUBLISHER: Reaktion Books
DATE/EDITION: 2004

AUTHOR: Robert Irwin
TITLE: *Islamic Art in Context: Art, Architecture, and the Literary World*

PUBLISHER: Prentice-Hall
ISBN: 0135998123/0810927101
DATE/EDITION: 1997

**FILMS**

TITLE OF FILM: Galileo’s Battle for the Heavens
DISTRIBUTOR: WGBH Boston Video, 2006

**ELECTRONIC COURSE MATERIALS**

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**ADDITIONAL RESOURCES**

None