

## SENATE COMMITTEE ON CURRICULAR AFFAIRS

### COURSE SUBMISSION AND CONSULTATION FORM

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#### *Principal Faculty Member(s) Proposing Course*

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Name	User ID	College	Department
ROBIN THOMAS	rtt18	Arts and Architecture (AA)	Not Available

**Academic Home:** Arts and Architecture (AA)

**Type of Proposal:**  Add  Change  Drop

#### **Current Bulletin Listing**

Abbreviation: **ARTH**

Number: **202**

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

This proposal is for prerequisite enforcement.

**Message for Reviewers:**

see attached proposal for consultation on inter-domain course -ava10

#### **Course Designation**

**(ARTH 202N) Renaissance to Modern Architecture**

## **Course Information**

**Cross-Listed Courses:**

**Prerequisites:**

**Corequisites:**

**Concurrents:**

**Recommended Preparations:**

**Abbreviated Title:** Ren to Modern Arch

**Discipline:** General Education

**Course Listing:** Inter-Domain

## **Special categories for Undergraduate (001-499) courses**

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#### **Foundations**

Writing/Speaking (GWS)

Quantification (GQ)

#### **Knowledge Domains**

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

#### **Additional Designations**

Bachelor of Arts

International Cultures (IL)

- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

#### First-Year Engagement Program

- First-Year Seminar

#### Miscellaneous

- Common Course

#### GE Learning Objectives

- GenEd Learning Objective: Effective Communication
- GenEd Learning Objective: Creative Thinking
- GenEd Learning Objective: Crit & Analytical Think
- GenEd Learning Objective: Global Learning
- GenEd Learning Objective: Integrative Thinking
- GenEd Learning Objective: Key Literacies
- GenEd Learning Objective: Soc Resp & Ethic Reason

#### Bulletin Listing

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<b>Minimum Credits:</b>	3
<b>Maximum Credits:</b>	3
<b>Repeatable:</b>	NO
<b>Department with Curricular Responsibility:</b>	Art History (UPAA_ARTH)
<b>Effective Semester:</b>	After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.
<b>Travel Component:</b>	NO

#### Course Outline

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##### A brief outline or overview of the course content:

This course is an introduction to the history of architecture, primarily in Europe and North America, but also in Asia and South America, from approximately 1400 to the present. Selected architects, structural ideas, buildings, and urban developments will be emphasized. Architecture will be considered within the contexts of religion, politics, philosophy, economics, gender, society, technology, engineering, landscape architecture, urban planning and interior design.

##### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

The Lens of the Past: Ancient to Medieval Architecture (1 week)  
The Revival of Antiquity: The Early Renaissance in Italy and Beyond (2 weeks)  
The Making of Architecture as a Profession: The High Renaissance in Italy (1 week)  
Domes and the Politics of Competing States from Rome to Agra (1 week)  
The Protestant and Catholic Reformations in Architecture (1 week)  
Architecture and Empire: Spain, England, and the Americas (2 weeks)  
Ritual and Space: Bourbon France and Ming China (1 week)  
Restraint and Reason: the Enlightenment and Neoclassicism (1 week)  
The Rise of Nationalism: Romanticism, Neo-Gothic, and Beaux Arts (1 week)  
The Modern Metropolis: Urbanism (1 week)  
Industrialization and Modernism: Arts and Crafts to Constructivism (1 week)  
War and Modern Life: the International Style (1 week)  
Our Architecture: Post-Modern, Green and Contemporary (1 week)

##### Course Description:

This course is an introduction to the history of architecture, primarily in Europe and North America, but also in Asia and South America, from approximately 1400 to the present. Selected architects, structural ideas, buildings, and urban developments will be emphasized. Architecture will be considered within the contexts of religion, politics, philosophy, economics, gender, society, technology, engineering, landscape architecture, urban planning and interior design. This course has no prerequisite and is intended for both students of architecture/art and students unfamiliar with the field.

##### The name(s) of the faculty member(s) responsible for the development of the course:

1 Name: ROBIN THOMAS (rit18)

Title:  
Phone:  
Address:  
Campus: UP  
City:  
Fax:

Name: CRAIG ZABEL (CXZ3)  
Title: Associate Professor of ART HISTORY  
Phone: +1 814 865 4874  
Address: 203 BORLAND BUILDING  
Campus:  
City:  
Fax:

## Course Justification

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### **Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

The goals are threefold. One is to teach students a series of buildings from c. 1400 to the present.

Two, to increase students' visual and historical analysis skills and help build a critical vocabulary for discussing architecture and the political, religious, and social forces that shaped it.

Third, to foster an understanding of the deep implication of the architecture in its social, historical, and cultural contexts.

### **Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

Four image-based quizzes that require students to identify buildings, architects, dates, and the historical significance of these works. Two writing assignments aim to increase students' architectural vocabulary, and increase their visual and historical analysis skills. Two exams will test them on the historical themes that connect a broad number of the buildings studied.

Quizzes 30%

Writing Assignments 30%

Exams 40%

### **Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

This class is intended to be an introduction to architectural history from c. 1400 to the present. It therefore offers an introductory exploration of material similar to that covered in ARTH 112, and HIST 2. It is taught in such a way that students who have never had an art history course or history class can learn the material.

### **Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

The course is intended to fulfill requirements within the art history major that students take either ART H 201, 202, or 330. It is a requirement for all architecture majors, and also recommended for Architectural Engineering Majors. It is a requirement for the Architectural History minor. It aims to fulfill the general education requirement of integrative thinking as a GA/GH course.

### **A description of any special facilities:**

Technology classroom with screen, digital projectors, and a classroom that can be darkened.

### **Frequency of Offering and Enrollment:**

Once each academic year, 350 enrollment cap

### **Justification for Changing The Proposal:**

**Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.**

Recertify General Education requirements, create inter-domain course

## Alignment with General Education Objectives

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**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of

media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

This class meets the critical and analytical thinking, integrative thinking, and global learning requirements.

Critical and analytical thinking: each class session challenges students to use texts and visual and historical analysis to critically engage with works of architecture. By approaching architecture through the lenses of connoisseurship engineering, history, theology, and economics the class requires a large degree of critical analysis. Since these sorts of analyses are required for each class session, there are adequate opportunities to achieve these objectives.

Integrative Thinking: In order to understand buildings in the way this course presents them, students are required to integrate modes of thinking that relate to the formal analysis of architecture to broad historical currents. This requires them to know the historical, literary, religious, and other cultural events in these geographic areas within period from 1400 to the present.

Global Learning: This class provides students with in depth studies of buildings in Europe, the Americas, and Asia. Students become familiar not only with these countries' architectural production, but also with their geographies, histories, and other creative outputs (literary and musical). Given that architectural styles stretched across boundaries, it also addresses questions of empire, globally interdependent states, and conflicting cultural systems.

**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

Two exams in particular will test the students' abilities in critical thinking, integrative thinking, and global cultures. These exams include essay questions targeted to assess ability in those areas. In addition, two papers will assess their critical and integrative thinking. Finally, four quizzes are intended to assess the depth of their knowledge of global learning, by asking students more specific identification-related questions.

## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

**Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas**

**Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor**

**Demonstrate competence in the creation of works of art and design**

**Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works**

**Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation**

**What components of the course will help students achieve the domain criteria selected above?**

1. Critically evaluate texts in the humanities: This course will help students critically evaluate both visual and verbal texts in the humanities by having them discuss ethical dimensions of buildings within the historical time periods in which they were produced. Questions of decorum, labor, cost, gender, and use will be just a few of the avenues through which these texts are explored on an ethical level.

2. Demonstrate knowledge of major cultural currents, issues, and developments through time: This course will also require students to demonstrate a knowledge on the major cultural currents related to architecture and the concomitant larger historical currents. In

looking at architecture in Europe, North and South America, and Asia it will necessarily include unfamiliar material that challenges student curiosity and stretches their intellectual range.

3. Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities: By understanding the history of architecture through the histories of individual architects and patrons, this class will require students to become familiar with individuals who influenced the spatial and urban experiences of different communities.

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## GH Criteria

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Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

### What components of the course will help students achieve the domain criteria selected above?

1. Critically evaluate texts in the humanities: This course will help students critically evaluate both visual and verbal texts in the humanities by having them discuss ethical dimensions of buildings within the historical time periods in which they were produced. Questions of decorum, labor, cost, gender, and use will be just a few of the avenues through which these texts are explored on an ethical level.

2. Demonstrate knowledge of major cultural currents, issues, and developments through time: This course will also require students to demonstrate a knowledge on the major cultural currents related to architecture and the concomitant larger historical currents. In looking at architecture in Europe, North and South America, and Asia it will necessarily include unfamiliar material that challenges student curiosity and stretches their intellectual range.

3. Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities: By understanding the history of architecture through the histories of individual architects and patrons, this class will require students to become familiar with individuals who influenced the spatial and urban experiences of different communities

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## Integrative Studies

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### Explain how the intellectual frameworks and methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The class is fully integrative. The various assignments aim to show how the story of architecture is inseparable from its various humanistic contexts of history, religion, and literature. Quizzes, exams, and writing assignments will all require a demonstration of this integrated knowledge by requiring students to not only address issues related to the history of building, but also how those relate to distinct historical contexts.

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### Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

This class will not distill distinctly humanistic topics and distinctly artistic ones into separate class sessions. Rather each class session will be equally divided between the historical/humanistic context and an analysis of specific buildings. Such an approach will afford a better integration of the two knowledge domains rather than distilling the two into separate knowledge domains.

A proposed syllabus may include:

1. The Lens of the Past: Ancient to Medieval Architecture: the Parthenon and the Acropolis of Athens, the Pantheon, Amiens Cathedral (GA); Thucydides History of the Peloponnesian War, Plutarch "Life of Pericles" from the Parallel Lives, Cassius Dio Roman History, Abbot Suger On the Abbey Church of St. Denis (GH)
2. The Revival of Antiquity: The Early Renaissance in Italy and Beyond: the Dome of Florence Cathedral, San Francesco (Rimini), Palazzo Rucellai (Florence), Cathedral of the Archangel Michael (Moscow) (GA); Leon Battista Alberti On the Art of Building; Leonardo Bruni History of the Florentine People, Antonio Manetti The Fat Woodworker, Donald Ostrowski, "The Growth of Muscovy (1462-1533)" from The Cambridge History of Russia (GH)
3. The Making of Architecture as a Profession: The High Renaissance in Italy: Codex B Drawings by Leonardo da Vinci, Tempietto (Rome), Laurentian Library (Florence) (GA); Leonardo da Vinci, "Treatise on Art," Michelangelo, Poems, Jacob Burckhardt The Civilization of the Renaissance in Italy (GH)
4. Domes and the Politics of Competing States from Rome to Agra: St Peter's Basilica (Rome), the Süleymaniye Mosque (Istanbul), Isfahan, the Taj Mahal (Agra) (GA); Thomas Dandeleit "Financing New St. Peter's 1506–1700," Rivalry among the so-called Gunpowder Empires, John Darwin After Tamerlane (GH)
5. The Protestant and Catholic Reformations in Architecture: Westerkerk (Amsterdam), Church of the Gesù (Rome), Santo António (Macau), Sant'Ivo alla Sapienza (Rome), Baldacchino of St. Peter's (Rome) (GA); Martin Luther Selections, Ignatius of Loyola Spiritual Exercises, John O'Malley Trent and All That, Ronnie Hsia A Jesuit in the Forbidden City (GH)
6. Architecture and Empire: Spain, England, and the Americas: the Escorial, the Banqueting House of Whitehall, Puebla Cathedral, Santa Maria of Tonantzintla, Old Ship Meeting House (Hingham, Mass.) John Elliot Empires of the Atlantic World, Matthew Restall, When Montezuma Met Cortés, Jonathan Edwards, "Sinners in the Hands of an Angry God" (GH)
7. Ritual and Space: Bourbon France and Ming China: Versailles, The Louvre, the Forbidden City (GA); Duc de Saint-Simon Memoirs, Timothy Brook The Confusions of Pleasure: Commerce and Culture in Ming China (GH)
8. Restraint and Reason: the Enlightenment and Neoclassicism: Royal Salt Works (Arc-et-Senans), Cenotaph for Isaac Newton, Monticello (GA); Thomas Jefferson Selections, the French Revolution (GH)
9. The Rise of Nationalism: Romanticism, Neo-Gothic, and Beaux Arts: Bank of England, Fonthill Abbey, Charlottenhof Palace, Paris Opera House (GA); William Beckford Vathek, Andrea Wulf The Invention of Nature: Alexander von Humboldt's New World (GH)
10. The Modern Metropolis: Urbanism: Eiffel Tower, Brooklyn Bridge, Crystal Palace (GA); Walt Whitman "Crossing Brooklyn Ferry," William Cronin Nature's Metropolis: Chicago and the Great West, Special Collections Visit to Examine Crystal Palace

## Materials (GH)

11. Industrialization and Modernism: Arts and Crafts to Constructivism: Red House (Bexleyheath), Willow Tea Rooms (Glasgow), Casa Milà (Barcelona), Robie House (Chicago), The Monument to the Third International (GA); Karl Marx The Communist Manifesto, William Morris News from Nowhere, Virginia Woolf A Room of One's Own (GH)  
12. War, Peace, and Modern Life: the International Style: Fallingwater, Villa Savoye, Seagram Building, Bauhaus, Brasilia, National Parliament House (Dhaka) (GA); Erich Maria Remarque All Quiet on the Western Front, Tony Judt Postwar Selections (GH)  
13. Our Architecture: Post-Modern, Green and Contemporary: Centre Pompidou (Paris), Vanna Venturi Home (Philadelphia), KAPSAC (Riyadh), CCTV Headquarters (Beijing) (GA); Jürgen Habermas "Modernity versus Postmodernity,"  
The "Who Builds Your Architecture?" Collective Selections, James Agee Let Us Now Praise Famous Men Selection (GH)

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

ARTH is a humanities discipline that is rooted in the arts. Faculty in ARTH, ARCH or HIST with cross-domain experience can teach the class. ARTH faculty by definition are trained across the domains.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

The quizzes, essays and exams. The quizzes require students to memorize not only dates and names of buildings (50%), but also important aspects of their historical (not purely architectural) significance (50%). The exams rely upon the greatest degree of integrative thinking. Essay questions posed about broad historical and contextual issues, require students to muster architectural examples to prove their arguments (50% demonstrated ability to reference source material/ 50% ability to synthesize that material with themes from the humanities). Writing assignments will require students to show how buildings that they analyze visually reflect themes and contexts from the humanities.

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## General Education Designation Requirements

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### Bachelor Of Arts Requirements:

- BA: Natural Sciences
- BA: Other Cultures
- BA: Foreign/World Lang (12th Unit)
- BA: Humanities
- BA: Social and BA: Behavioral Sciences
- BA: Arts
- BA: Quantification
- BA: Foreign/World Lang (All)

This course explores the cultural histories of architecture 1400 - present, focusing on the architectural production of each culture, allowing students to come away with a profound understanding of the different ways human societies have used architecture to both reflect and reinforce social and cultural traditions.

### Intercultural Requirements:

The nature of the class is both international in scope, and relational in the way it is taught. That is, buildings in certain geographic contexts do relate to those of the same time period in other geographic contexts. By exploring the architectural output of different cultures within the context of religion politics, and economics, it increases students' knowledge of different cultural values, traditions, beliefs, and customs. Finally, by providing instruction in architecture from the approximately 1400 to the present, it increases student knowledge about a range of cultural achievements through time.

## Campuses That Have Offered (ARTH 202) Over The Past 4 Years

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semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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## Potential Impact

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### Pre-Requisites

ARTH 202 is *listed as a pre-requisite or concurrent course* for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incompleteness.

No pre-requisites or concurrent courses found

# ART H 202: RENAISSANCE TO MODERN ARCHITECTURE



Spring 2017

Monday, Wednesday, Friday 10:10-11:00  
102 Forum

Professor Robin Thomas

Office Hours: Tuesdays 2:00-4:00 and by appointment

Office: 236 Borland

Email: [rlt18@psu.edu](mailto:rlt18@psu.edu)

Telephone: 865-4884

Teaching Assistants: Art History Teaching Assistants' Office: 205 Borland

Olivia Crawford: [ofc1@psu.edu](mailto:ofc1@psu.edu)

Theresa Cunningham: [tac261@psu.edu](mailto:tac261@psu.edu)

Alex Flanagan: [kef5203@psu.edu](mailto:kef5203@psu.edu)

Emily Hagen: [ekh15@psu.edu](mailto:ekh15@psu.edu)

Heather Hoge: [hrh127@psu.edu](mailto:hrh127@psu.edu)

**Course Description and Goals:** This course is an introduction to architecture in Europe and North America from approximately 1400 to the present. Selected major architects, ideas, buildings and urban developments will be emphasized. Architecture will be considered within the contexts of religion, politics, philosophy, culture, economics, gender, society, technology, engineering, landscape architecture, urban planning and interior design. This course has no prerequisite and is intended for both students of architecture/art and students unfamiliar with the field.

A-	90.0-92.9
B+	87.0-89.9
B	83.0-86.9
B-	80.0-82.9
C+	77.0-79.9
C	70.0-76.9
D	60.0-69.9
F	0-59.9

Exams: There will be one exam during the semester and another exam during the final exam period. The exams will be composed of comparisons between buildings and essay questions. They are designed to test your knowledge of broader themes. The format of each exam will be discussed in class prior to the test. They are non-cumulative. For each exam, please bring a blue book.

Writing Assignments: There will be two short essays (3-4 pages) that you will be required to write. One will be a largely descriptive exercise, requiring you to provide a visual analysis of a building. Another will be more historical in nature, necessitating some research into a building's past.

Quizzes: Four quizzes will be administered independently of the exams. These quizzes are designed to test your knowledge of specific structures. They will require you to identify the name of the building, its architect, a date, and a short sentence about its significance based upon an image shown on the screen. Your lowest quiz grade will be dropped when calculating your final grade.

### Course Schedule:

#### Week 1: The Lens of the Past: Ancient to Medieval Architecture

Reading: Ingersoll & Kostof, 125-137, 149-174, 192-200, 344-352  
 Plutarch, "Life of Pericles"  
 Abbot Suger, "On the Abbey Church of St. Denis"

#### Week 2: The Revival of Antiquity: The Early Renaissance in Italy and Beyond

Reading: Ingersoll & Kostof, 369-391  
 Manetti, *The Fat Woodworker*  
 Alberti, *On the Art of Building* (selections)

#### Week 3: The Revival of Antiquity: The Early Renaissance in Italy and Beyond continued

Reading: Ingersoll & Kostof, 450-475  
 Ostrowski, "The Growth of Muscovy"

#### Week 4: The Making of Architecture as a Profession

Reading: Michelangelo, Selected Poems  
 Burkhardt, *The Civilization of the Renaissance in Italy* (selections)  
 Quiz 1



Week 5: Domes and the Politics of Competing States from Rome to Agra

Reading: Ingersoll & Kostof, 392-407, 437-449, 477-496

Dandeleit, "Financing New St. Peter's"

Darwin, *After Tamerlane* (selections)

Week 6: The Protestant and Catholic Reformations in Architecture

Reading: Ingersoll & Kostof, 515-520

Luther, Selections

Ignatius of Loyola, *Spiritual Exercises* (selections)

Hsia, *A Jesuit in the Forbidden City* (selections)

Paper 1 Due

Week 7: Architecture and Empire: Spain, England, and the Americas

Reading: Ingersoll & Kostof, 408-422, 497-500, 542-552, 563-591, 620-625

Restall, *When Montezuma Met Cortez* (selections)

Elliot, *Empires of the Atlantic World* (selections)

Week 8: Architecture and Empire continued: Spain, England, and the Americas

Edwards, "Sinners in the Hands of an Angry God"

Quiz 2

Exam 1

Week 9: Ritual and Space: France and China

Reading: Ingersoll & Kostof, 424-436, 500-515, 534-541, 559-563

Saint-Simon, *Memoires* (selections)

Brook, *The Confusions of Pleasure* (selections)

Week 10: Restraint and Reason: Enlightenment and Neoclassicism

Reading: Ingersoll & Kostof, 521-533, 598-651

Jefferson, Selections

Week 11: The Rise of Nationalism: Romanticism, Neo-Gothic, and Beaux Arts

Reading: Ingersoll & Kostof, 652-677

Beckford, *Vathek*

Wulf, *The Invention of Nature* (selections)

Week 12: The Modern Metropolis: Urbanism and the Beaux Arts Movement

Reading: Ingersoll & Kostof, 678-702, 719-731

Cronin, *Nature's Metropolis* (selections)

Whitman, "Crossing Brooklyn Ferry"

Class Visits to Special Collections

Quiz 3

Week 13: Industrialization and Modernism

Reading: Ingersoll & Kostof, 739-753, 765-781, 804-813  
 Marx, *The Communist Manifesto*  
 Morris, *News from Nowhere*

Paper 2 Due

Week 14: War, Peace, and Modern Life: the International Style  
 Reading: Ingersoll & Kostof, 782-803, 813-833  
 Remarque, *All Quiet on the Western Front* (selections)  
 Judt, *Postwar* (selections)

Week 15: Our Architecture: Post-Modern, Green and Contemporary  
 Reading: Ingersoll & Kostof, 833-956  
 Habermas, "Modernity Versus Postmodernity"  
 Agee, *Let Us Now Praise Famous Men* (selections)  
 Quiz 4

Exam 2: during Final Exam Period

Department of Art History's Academic Integrity Statement: Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone else's work as your own (i.e. cheating, plagiarism) will not be tolerated, nor will acts of deception or falsification. Acknowledgment in your written work of information, points of view, and quotes taken from other sources should always be made through appropriate references (i.e. footnotes, bibliography). Violations of academic integrity will be dealt with in accordance with the policies of the University.

Students with Disabilities: Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for reasonable academic adjustments in this course, contact the Office for Disability Services (ODS), located in room 116 Boucke Building at 814-863-1807. For further information regarding ODS, please visit their web site at [www.equity.psu.edu/ods/](http://www.equity.psu.edu/ods/). Instructors should be notified as early in the semester as possible regarding the need for reasonable academic adjustments.

Counseling and Psychological Services:

Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy

respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.

[Counseling and Psychological Services at University Park \(CAPS\)](http://studentaffairs.psu.edu/counseling/)

(<http://studentaffairs.psu.edu/counseling/>): 814-863-0395

Counseling and Psychological Services at [Commonwealth Campuses](http://senate.psu.edu/faculty/counseling-services-at-commonwealth-campuses/)

(<http://senate.psu.edu/faculty/counseling-services-at-commonwealth-campuses/>)

Penn State Crisis Line (24 hours/7 days/week): 877-229-6400

Crisis Text Line (24 hours/7 days/week): Text LIONS to 741741

Educational Equity and Report Bias:

Consistent with University Policy AD29, students who believe they have experienced or observed a hate crime, an act of intolerance, discrimination, or harassment that occurs at Penn State are urged to report these incidents as outlined on the [University's Report Bias webpage](http://equity.psu.edu/reportbias/)

(<http://equity.psu.edu/reportbias/>)