

ARH 227 **European Baroque Art** Spring 2018
CFAC 116, Tuesdays 6:45 to 9:15 pm

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Required Texts: Harris, Ann Sutherland. *Seventeenth Century Art and Architecture*, 1st or 2nd edition will work, only 2nd edition available in book store

Optional text: Barnett, Sylvan. *A Short Guide to Writing About Art*.

On Reserve: There are a number of texts on reserve that may help you in this course. Please see the list on My Courses or at the Olin Library.

COURSE DESCRIPTION: Survey of seventeenth-century art in Italy, Spain, France, Flanders, and the Dutch Republic. Emphasis on the impact of the Reformation and Counter Reformation and changes in economic and political systems on art and architecture.

GENERAL EDUCATION REQUIREMENT: This course fulfills the A general education requirement.

EXPRESSIVE ARTS (A): Artistic creation is a central and enduring activity in all cultures. The arts attest to the fundamental human need for self-expression and for the transformation of human experience into lasting symbolic form. Furthermore, the great diversity of art forms across cultures is evidence of the degree to which human experience, while shared, is also culturally determined. Expressive arts classes provide the student with an appreciation for aesthetic experience by teaching the skills necessary for individual aesthetic expression or by focusing on acquiring a critical vocabulary with which to articulate aesthetic experience. The expressive arts thus encompass both primary aspects of artistic creation: its practice and its scholarly study. Upon completion of this requirement, students will be able to:

- ◆ **GOAL 1:** Identify and explain artistic techniques and styles in their cultural context through oral presentations, examinations, in class discussions and papers.
- ◆ **GOAL 2:** Demonstrate an understanding of the creative process, including the technique, processes, and concepts of artistic creation, whether from hands-on experience or from the study of history and theory through oral presentations, examinations, in class discussions and papers.

COURSE REQUIREMENTS:

EXAMINATIONS: There will be a **midterm** and a **final exam**. Each test will cover approximately one half (1/2) of the course materials. The final exam will include cumulative essays. **No makeup tests or exams will be provided without prior communication with the instructor.**

WRITING REQUIREMENTS: There will be one analysis paper and one research paper. Details on the assignments are included in this syllabus. I expect writing assignments to be turned in **before** class begins the day they are due. **I will not accept any late papers.**

CLASS PARTICIPATION will be 15% of your final grade. Class participation will take many guises, participating in debates, class discussions, presentations, and pop quizzes among other items.

Class Participation is an essential and required component of this professor's classroom dynamic. This requirement does not just entail the ability of the student to open his/her mouth and let any random musing clatter onto the tabletop. Students will be evaluated based on the quality, insightfulness and perceptiveness of their comments.

Exemplary attendance and no participation will equal a C.

Exemplary attendance and occasional thought provoking remarks or well-framed questions will constitute a B.

Exemplary attendance and excellent observations, analysis and comments will receive an A.

The teacher reserves the right to also bestow variations upon a grade, for instance A-, C+, etc.

ATTENDANCE POLICY: There will not be an attendance policy in this class. Since 15% of your grade is based on class discussion/participation, your grade will suffer if you rack up absences. If you are not present, you cannot receive credit for class participation.

PHILOSOPHY OF THE CLASSROOM: I accept no late work. You have made a commitment to bettering yourself by coming to college. Take responsibility for yourself and your work. Papers are due when they are due. If you know that you will have a conflict, it is your responsibility to make alternative plans with me. Do not wait until the day the work is due to make arrangements, you will be too late. Equally, tests, exams, in-class debates, etc. will not be rescheduled.

IN ORDER TO PASS THE COURSE, ALL REQUIREMENTS MUST BE FULFILLED.

GRADE BREAKDOWN:

Midterm	20%
Final Exam	25%
Paper 1	10%
Paper 2	30%
Class Participation	15%

GRADING SCALE: The grading scale will be: A - 100-90, B - 89-80, C - 79-70, D - 69-60, F - 59 and below.

ACADEMIC HONOR CODE REAFFIRMATION: <http://www.rollins.edu/honor-code/documents/academic-honor-code-rollinscollege.pdf>

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. The student commitment to uphold the values of honor - honesty, trust, respect, fairness, and responsibility - particularly manifests itself in two public aspects of student life. First, as part of the admission process to the College, students agree to commit themselves to the Honor Code. Then, as part of the matriculation process during Orientation, students sign a more detailed pledge to uphold the Honor Code and to conduct themselves honorably in all their activities, both academic and social, as a Rollins student. A student signature on the following pledge is a binding commitment by the student that lasts for his or her entire tenure at Rollins College.

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in

my social life and in my relationships with others. This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to the paper, quiz, test, lab report, etc., the handwritten signed statement:

"On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work."

Material submitted electronically should contain the pledge; submission implies signing the pledge.

CREDIT HOUR STATEMENT FOR ROLLINS COURSES: This course is a four-credit-hour course that meets three hours per week. The value of four credit hours results, in part, from work expected of enrolled students both inside and outside the classroom. Rollins faculty require that students average at least 2 ½ hours of outside work for every hour of scheduled class time. In this course, the additional outside-of-class expectations are research, reading and writing papers.

ACCESSIBILITY SERVICES: Rollins College is committed to equal access and inclusion for all students, faculty and staff. The Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 create a foundation of legal obligations to provide an accessible educational environment that does not discriminate against persons with disabilities. It is the spirit of these laws which guides the college toward expanding access in all courses and programs, utilizing innovative instructional design, and identifying and removing barriers whenever possible.

If you are a person with a disability and anticipate needing any type of academic accommodations in order to fully participate in your classes, please contact the Office of Accessibility Services, located on the first floor of the Olin Library, as soon as possible. You are encouraged to schedule a Welcome Meeting by filling out the "First Time Users" form on the website: <http://www.rollins.edu/accessibilityservices/> and/or reach out by phone or email: 407-975- 6463 or Access@Rollins.edu.

All test-taking accommodations requested for this course must first be approved through the Office of Accessibility Services (OAS) and scheduled online through Accommodate at least 72 hours before the exam. Official accommodation letters must be received by and discussed with the faculty in advance. There will be no exceptions given unless previously approved by the OAS with documentation of the emergency situation. We highly recommend making all testing accommodations at the beginning of the semester. OAS staff are available to assist with this process.

TITLE IX STATEMENT (UPDATED 7/12/16): Rollins College is committed to making its campus a safe place for students. If you tell any of your faculty about sexual misconduct involving members of the campus community, your professors are required to report this information to the Title IX Coordinator. Your faculty member can help connect you with the Coordinator, Oriana Jiménez (TitleIX@rollins.edu or 407-691-1773). She will provide you with information, resources and support. If you would prefer to speak to someone on campus confidentially, please call the Wellness Center at 407-628-6340. They are not required to report any information you share with the Office of Title IX.

Sexual misconduct includes sexual harassment, stalking, intimate partner violence (such as dating or domestic abuse), sexual assault, and any discrimination based on your sex, gender, gender

identity, gender expression or sexual orientation that creates a hostile environment. For information, visit <http://www.rollins.edu/titleix/>

ABSENCES – religious holidays and/or campus business The professor will accommodate a reasonable number of excused absences for religious holidays and official off-campus college business such as academic conference presentations and athletic competitions. However, per the College's policy on excused absences (http://www.rollins.edu/catalogue/academic_regulations.html#class-attendance), students must discuss with the professor the dates of the anticipated absences no later than the last day of the drop period. Students must present to their professor written evidence of the anticipated absences and discuss with him/her how and when make-up work should be completed prior to missing the class. Students should not expect to receive allowance for excused absences if they do not meet with the professor beforehand and clarify the dates as necessary. Absences will be addressed by the faculty member in accordance with his/her attendance policy. The professor retains the right to determine what would be considered to be a reasonable number of absences (excused or otherwise) for the course. A student will not fail a course because the number of religious observances and/or college business absences exceed the number of absences allowed, except if excessive absences make it impossible to fulfill the expectations of the course. The student's class participation grade in the course, though, may still be affected.

RECORDING DEVICE USE In order to protect the integrity of the classroom experience, the use of recording devices is limited to either the expressed permission of the faculty member or with proper documentation from the Office of Accessibility Services. Information about accommodations through Accessibility Services can be found at <http://www.rollins.edu/accessibility-services/>. Recording without the proper authorization is considered a violation of the Rollins Code of Community Standards.

COURSE AND INSTRUCTOR EVALUATION: At the end of each semester, students are asked to evaluate the course and instructor. These evaluations are extremely valuable in the teaching and learning process on our campus. Student evaluations help assess student perceptions of classroom learning and often lead to improved teaching. Your feedback is important and Rollins students are encouraged to be honest, fair, and reflective in the evaluation process.

The online evaluative survey is anonymous. Students are never identified as the respondent. Instead, each student's comments are assigned a random number. You will be asked to rate your course and instructor on a numerical scale and through narrative comments. For the fall and spring terms, the online Course and Instructor Evaluation (CIE) process opens at 8:00 a.m. on the first scheduled date. It remains open for a period of 14 days (2 weeks) until 12:00 a.m. (midnight) on the final scheduled date. For the summer term, the CIE process will be open for a period of seven days for the six-week sessions. The evaluation period ends prior to the start of final examinations and faculty cannot access completed evaluations until 10 days after the end of final exams.

Students will receive one email at the start of the CIE period, one after the 15th day, and a final reminder the day before the CIE period ends. Students who complete evaluations for all classes will be able to view grades ten-days before students who do not complete an evaluation form.

Please note that independent studies, internships, and applied music courses (MUA) are excluded from the online process. Also excluded for confidentiality reasons are courses with enrollments of three or fewer students.

CELL PHONES & LAPTOPS: Please turn off all cell phones during class. If your phone rings during class, you will lose half a letter grade off your final grade. If the phone rings during an exam, you will fail the exam and lose a half a letter grade off your final grade. No texting in class. If you choose to use a laptop to take notes, please stick to taking notes. If I find that you are doing work for another class or “playing” on the computer (email, internet, games, etc), you will lose a letter grade from your final grade for each infraction. It is distracting, rude and annoying to your fellow students and to the professor.

The syllabus and course outline are subject to change at the discretion of the instructor. Changes will be announced in class.

TENTATIVE COURSE SCHEDULE

1-23: Introduction to class/What characterizes the Baroque & Rococo movements?
Reading: Preface (pp xii-xxiii)

1-30: Baroque in Italy (Bernini); Reading: pp 85-113; Ovid *Metamorphosis*: “The Transformation of Daphne into a Laurel” on Blackboard. **Paper topic due before class begins.**

2-6, 2-13: Baroque in Italy (Caravaggio); Reading: pp 1-6; 33-49;

2-20: Baroque in Italy (Artemisia Gentileschi); Reading: pp 50-53, “The Trials of Artemisia Gentileschi--A Rape as History” by Elizabeth S. Cohen (see Blackboard) **Paper one due before class begins.**

2-27: Baroque in Flanders (Rubens); Reading: pp 143-174; **Paper two topic due before class begins.**

3-6: Midterm

3-13: Spring Break

3-20: Baroque in Flanders (van Dyck); Reading: pp 174-186

3-27; 4-3: Baroque in Spain (Ribera, Zurbarán, Velázquez); Reading: pp 199-202; 207-240

4-10: Baroque in France (La Tour, Poussin, Lorrain); Reading: Ch 4 (pp 264-267, 273-303)

4-17, 4-24: Baroque in Dutch Republic (Hals, Leyster, Rembrandt, Vermeer);
Reading: pp 323-339; 345-368, 370-373; 379-388; Hofrichter, “Judith Leyster’s Proposition—Between Virtue and Vice,” *The Feminist Art Journal*, Fall 1975, pp. 22-26 (see Blackboard)

5-1: Catch up; Review for final; **Paper due before class begins**

5-8: Final Exam

Please note that the above schedule is subject to change. We may find that some works will require more time for discussion. If this circumstance occurs, corrections will be made orally in class. If the syllabus undergoes a major shuffling, I will provide you with a new syllabus. If you are absent when a scheduling change occurs, it is your responsibility to find out the dates for the new material. Ignorance due to absence is unacceptable.

Papers:

For **BOTH PAPERS** consider the following:

1. No late papers will be accepted.
2. All papers must be typed, double spaced, 12 point, and proofed for grammar, spelling, and coherence, properly cited and include a bibliography.
3. Please put a word count at the end of each paper.
4. **ALL** the images discussed in the papers must be provided with the papers. **The papers will fail without images.**
5. Do not use first person in your papers as they are formal works.
6. **No papers** will be accepted via email, you must turn in a paper copy of your papers.
7. I expect proper bibliography and citation information to be included in the paper. If you plagiarize your paper you will be turned over to the academic honor system, no exceptions. If you have questions about this, please let me know. You may use the internet for sources, but they should not be your only sources. You should still use journals, monographs, etc., for sources. If you choose to use the internet be sure to cite it properly. And please be sure to use sources from the internet that are scholarly; do not use Wikipedia or other sites that are not scholarly in their intent.
8. If you have any questions, please do not hesitate to talk to me. For guidance you can turn to the writing center as well. I will be glad to sit down and discuss the paper with you as well.
9. I have taken the time to put together a lengthy document called "Writing a Successful Paper" and it can be found on Blackboard. This document can answer many of the questions I have had over the years and explain so many of the mistakes I have marked year after year on papers. I encourage you to take a look and use the guide when writing your papers.
10. Staple the paper together in the upper left corner and do not forget to put your name on the paper.
11. Please use the MLA style for writing your paper (see <http://owl.english.purdue.edu/owl/resource/557/01/> if you need guidance). I will be glad to sit down and discuss the paper with you.
12. Do not use Wikipedia as a source.
13. If you have any questions, please talk to me. For guidance, you can come to me with a draft to discuss, but please plan ahead as I cannot be available at all times and certainly not the night before the paper is due.

PAPER ONE: FORMAL ANALYSIS PAPER

PAPER 1: This 1000 word paper will be an in-depth analysis of a work of art.

You may choose any work of art from the time period we are studying (Baroque). But, you cannot choose any work of art we will discuss or have discussed in class, so check your monument list before making your choice.

Some things to consider when doing an in depth discussion of a work of art: color, line, shape, space, balance, symmetry, proportion, light, depth, texture, focal point, scale, rhythm, iconography, subject matter, patron, intended setting, etc. Consider how the work fits into the career of the

artist/architect. Was the work commissioned? If so, by whom and why? Why was it created? What was its intended use? What does the iconography refer to? Is the iconography blatant or hidden? How is it indicative of the culture that created it? What is the artist's intent? Is he/she successful? If so, why? If not, why?

Please follow these steps when creating your paper:

- Thesis statement (in this case, "I am going to write a formal analysis of X.") and image are due **VIA EMAIL** before class begins on **January 30**. For each day it is late you will lose one letter grade on the final paper.
- Check that your topic is actually attached to your email if you choose to send it as an attachment rather than in the body of the email. **If the topic is not attached to the email it is not an excuse for being late. You are responsible no matter what for getting it to me on time, so be sure. You may want to send it to yourself to check. You can always turn in a paper copy if you are worried about electronic failures.**
- Paper with image is due **February 20** before class begins. No late papers accepted. No email copies of papers will be accepted.
- **Although I do not want you to do ANY research, if you do, I expect a proper bibliography and citations to be included in the paper.** Please use the MLA style for writing your paper (see <http://owl.english.purdue.edu/owl/resource/557/01/> if you need guidance). I will be glad to sit down and discuss the paper with you.
- **If you plagiarize your paper, it will fail and you will fail the class.** If you have questions about this, please let me know.

PAPER TWO: RESEARCH PAPER

As the subject of your research paper, you should select a single work of art or architecture not covered in class, a genre of art, or a particular theme or topic in Baroque art. Some suggested topics include:

- Patrons and their impact on the arts
- Impact of the rising merchant class on the arts
- The use of the camera obscura and its impact on the arts
- The interest in science and its impact on the visual arts
- Development of specific Baroque (17th C) iconography—its influences and specific meaning
- Interest of artists in depictions of women
- Tapestry industry development and its impact in Northern Europe as well as its link to Italy and the rest of the known world
- Social classes and how they impacted art production
- Economics of the period and its impacted art production: North vs South or Church vs Private patron
- The role of the church on arts of the 17th Century—Council of Trent, Catholic Counter Reformation, Protestant Reformation
- The role of monarchies and the division of the northern countries on arts of the north
- Impact of Spanish rule outside of Spain on the arts of Italy and/or the North
- Impact of Renaissance art on Baroque art
- Growing role of women artists in the Baroque period

I would like to have your thesis statement and images you plan to discuss emailed to me before class begins on **February 27** (for each day that it is late you will lose a letter grade on your paper). The final paper will be due on **May 1**.

The paper should be 2500 words, fully documented with citations and bibliography, accompanied by copies of the works of art you are discussing, double-spaced and typed. **Papers without images will fail.** Be sure to watch for spelling, grammar, coherency, etc.

Some things to consider when doing an in depth analysis: Analyze the piece (color, line, shape, space, balance, symmetry, proportion, light, depth, texture, focal point, scale, rhythm, iconography, subject matter, patron, intended setting, etc). Was the work commissioned? If so, by whom and why? Why was it created? What does the iconography refer to? Is it blatant or hidden? How is it indicative of the culture that created it? What is the artist's intent? Is he/she successful? If so, why? If not, why?

When considering the iconography, describe it and its intended meaning in detail. What does the iconography refer to? Is it blatant or hidden? How is it indicative of the culture that created it? What is the artist's intent in using this specific iconography? Is he/she successful? If so, why? If not, why? Would the audience understand the iconography? How?

Other things you can consider are: Describe the work in terms of style, function, patrons, iconography (symbols and their arrangement), the dramatic emphasis, the message of the image chosen. What events occur in Northern Renaissance historically and artistically that affect this work of art? Why?

I suggest you go to the writing center at least one time during this process. Papers that have been through the writing center process always turn out to be better papers. The writing center is located in the Thomas P. Johnson Center in Mills Building.

Please follow these steps when creating your paper:

- Thesis statement and image(s) are due **VIA EMAIL** before class begins on **February 27**. For each day it is late you will lose one letter grade on the final paper.
- Check that your topic is actually attached to your email if you choose to send it as an attachment rather than in the body of the email. **If the topic is not attached to the email it is not an excuse for being late. You are responsible no matter what for getting it to me on time, so be sure. You may want to send it to yourself to check. You can always turn in a paper copy if you are worried about electronic failures.**
- Paper is due **May 1** before class begins. No late papers accepted. No email copies of papers will be accepted.
- **Must use at least one academic book and two academic journals for source material.**
- I expect a proper bibliography and citations to be included in the paper. Please use the MLA style for writing your paper (see <http://owl.english.purdue.edu/owl/resource/557/01/> if you need guidance). I will be glad to sit down and discuss the paper with you.
- **If you plagiarize your paper, it will fail and you will fail the class.** If you have questions about this, please let me know.
- If you have another idea for a paper, please contact me with it and we'll discuss it. I am always open to suggestions and want you to enjoy your research project.