

ARH 240 **Baroque and Rococo Art** Spring 2009
Hauck 104, Tuesdays 6:45 to 9:25pm

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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

Harr, Jonathan. *The Lost Painting: The Quest for a Caravaggio Masterpiece*.

Optional Text: Scotti, R.A. *Basilica: The Splendor and the Scandal: The Building of St. Peter's*; 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.

This course pursues 17th century Baroque style in Italy, Holland, Flanders, France, England and Spain from Renaissance and Mannerist sources through termination in 18th century Rococo style, c. 1750.

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 research paper and one response 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 10% 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 10% 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, then it is your responsibility to make alternative plans with me. Do not wait until the day the work is due to work out arrangements, you will be too late. Equally, the 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	30%
Response paper	10%
Paper	30%
Class Participation	10%

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

THE ACADEMIC HONOR CODE

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following pledge is a binding commitment by the students of 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 all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature:

“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.

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. If you choose to use a laptop to take notes, that is fine. But 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 loose a letter grade off of 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

Jan 13	Introduction to class/What characterizes the Baroque & Rococo movements? Reading: Preface (pp viii-xxi)
Jan 20	Baroque in Italy (Bernini); Reading: Ch 1 (pp 85-113)
Jan 27	Baroque in Italy (Bernini continued, Caravaggio); Reading: Ch 1 (pp 1-6; 34-49), Scotti pp 227-266
Feb 3	Baroque in Italy (Caravaggio continued); Reading: Ch 1 (pp 1-6; 34-49) and Jonathan Harr, <i>The Lost Painting: The Quest for a Caravaggio Masterpiece</i> . Response paper to Harr due before class begins.

- Feb 10 Baroque in Italy (Artemesia Gentileschi); Reading: Ch 1 (pp 50-53)
- Feb 17 Baroque in Flanders (Rubens); Reading: Ch 2 (pp 143-174)
Paper topic due before class begins.
- Feb 24 Baroque in Flanders (van Dyck); Reading: Ch 2 (pp 174-182) & Ch 6 (pp 388-393); review for midterm
- Mar 3 **Midterm**
- Mar 10 **Spring Break**
- Mar 17 Baroque in Spain (Ribera, Zurbarán, Velázquez); Reading: Ch 3 (pp 195-232)
- Mar 24 Baroque in France (La Tour, Poussin, Lorrain); Reading: Ch 4 (pp 264-267, 273-303)
- Mar 31 Baroque in Dutch Republic (Hals, Rembrandt); Reading: Ch 5 (pp 311-313; 319-327; 334-356)
- Apr 7 Baroque in Dutch Republic (Leyster, Vermeer); Reading: Ch 5 (pp 356-374)
- Apr 14 Rococo (Watteau, Boucher, Fragonard); Reading: Levey, *Rococo to Revolution*, on reserve, pp 15-119
- Apr 21 Rococo (Chardin & Hogarth). Reading: Levey, *Rococo to Revolution*, on reserve, pp 121-163. Review for exam. **Paper due before class begins.**
- Apr 28 **Exam**

Please note that the above schedule is subject to change. Some works may 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.

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Research Paper

Choose an early work of art and a late work of art by one artist in our time period (Baroque and Rococo). Discuss the development of the artist's style, technique, etc. as his career progressed, using these two works of art as your anchors. You may use other examples to fill in the development, but be sure that you focus on how the artist moved from your early painting to your later painting. Be sure to have a strong thesis and support it thoroughly with strong, specific examples.

I would like to have your thesis statement via email to me before class begins on **February 17** (for each day that it is late you will lose a letter grade on your 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. This is the case for papers as well. So, check and recheck when you send your email. You may want to send it to yourself to check.**

The topic must be accompanied by an image(s) of the work(s) you plan to discuss.

The final paper will be due on **April 21**. You may email your paper if you like, but your grade will be emailed to you and the responses will be limited to an email as I will not print out your paper and make extensive comments. If you want extensive comments, you must turn in a hard copy. Again, be sure your paper is attached to your email. **If the paper 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. So, check and recheck when you send your email. You may want to send it to yourself to check.**

The paper should be 2500 words, fully documented with footnotes 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.

Please do not choose any work of art that we have or will discuss in class. Some things to consider when doing an in-depth discussion of a work of art: consider 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 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?

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. Do not turn in the paper in a folder, just staple the paper together in the upper left corner. Please do not forget to put your name on the paper.

If you have any questions, please talk to me. For guidance, you can come to me with a draft to discuss, turn to your text, or go to the writing center!

I expect proper bibliography and footnote information to be included in the paper. If you plagiarize your paper, it will fail and you will fail the class. If you have any questions about this, please let me know.