

ARH 321, Fall 2016 **Special Studies: Caravaggio: Innovations, Influences and Legacy**
Cornell Fine Arts Building, Room 116, Tuesday 6:45 to 9:10 pm

Leslie Tate Boles, Instructor. Email: leslie.boles@disney.com or Lboles@rollins.edu; Office Hours by appointment. All images and documents will be accessible on my blackboard. You can access class documents on blackboard as well. Many images are also available on Artstor. Announcements will be emailed to your Rollins address and posted on blackboard.

Required Text: Franklin, David and Sebastian Schutze, *Caravaggio and His Followers in Rome*. New Haven: Yale University Press, 2011. (Note: There is one copy of the Franklin & Schütze text on reserve. You cannot purchase the text in the bookstore as it is out of print. There are copious sources on line to get the text.) ISBN: 978-0-300-17072-6 (hardback).

Optional Text: Barnett, Sylvan. *A Short Guide to Writing About Art*. \$52.20 Isbn: 0205708250

Reserve Texts: There are copies of the required and optional texts for the course on reserve in **Olin Library**. All required articles for the course are available as pdfs on blackboard.

COURSE DESCRIPTION: This course will investigate the career of Michelangelo Merisi, also known as Caravaggio. Having just turned 500 and causing worldwide exhibitions, being called the most popular artist, and surpassing Michelangelo Buonarroti as the most written about artist, one can ask "why Caravaggio?" This class will explore his brief career, his innovations, his influences and the legacy of his art on the world of Baroque art and beyond. How did this one man influence so many different artists when he never took on any students? What was so unique about his art? How did it fit into the changes in religion, philosophy and politics of the 17th century? This course will strive to answer these questions.

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** (20% of final grade) and **final exam** (25% of final grade). The exams will include slide identification and essays. **No makeup exams will be provided without prior communication with the instructor.**

WRITING REQUIREMENTS: There will be one research paper (35% of final grade). 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. All papers must be typed, double-spaced, cited properly and include a bibliography.**

CLASS PARTICIPATION will be 20% of your final grade. Class participation will take many guises: 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. This course in particular is a discussion seminar where the professor is expecting you to engage in the material, make connections from week to week concerning the work of Caravaggio and how it helps the Baroque period develop. You need to be prepared and aware and ready to jump into the discussion.

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 20% 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. Classes meet through December.

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

GRADE BREAKDOWN:

Midterm	20%
Final Exam	25%
Paper	35%
Class Participation	20%

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

ACADEMIC HONESTY: I expect all of you to abide by the Academic Honor Code as outlined below. Plagiarism will not be tolerated. The result will be immediate withdrawal from the course, a grade of "F," and the appropriate steps will be taken for discipline through the Rollins College Honor

System.

Academic Honor Code Reaffirmation <http://www.rollins.edu/college-of-arts-and-sciences/documents/academic-honor-code-rollins-college.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

Policy AC 2000: adopted 4/7/16

Rollins College offers four-credit-hour courses that provide three (50-minute) hours of direct or indirect instructional contact. The value of four credit hours reflects the substantial individual attention each student receives from instructors as well as additional out-of-class activities. Faculty require that students undertake at least 7.5 (60-minute) hours of outside work per week, averaged over the course's duration and equaling two and one-half (2.5) 60-minute hours of outside work for every one (50 minute) hour of scheduled class time. In this course, the additional outside-of-class expectations are [please fill in what this course requires, e.g., additional reading and/or writing, fieldwork, research, experiential education, small group projects, etc.]:

Disability 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 Disability Services Office, located

in the Mills Memorial Building, Room 217, 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/disability-services/> 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 Disability Services Office (DSO) 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 no exceptions given unless previously approved by the DSO with documentation of the emergency situation. We highly recommend making all testing accommodations at the beginning of the semester. DSO 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/>

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 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

Aug 23: Introduction to class. What is the Baroque? Who was Caravaggio?

Aug 30: Watch *Caravaggio*, Director: Derek Jarman, 1986, discuss

Sept 6: Beginning of Career in Milan & Rome & Caravaggio's Impact on Rome. Reading: Prose, Spear PDF on Blackboard). Franklin & Schütze pp 26-71

Sept 13: The Impact of Caravaggio on the Arts of Rome. Franklin & Schütze pp 72-123

Sept 21: Rome 1592-1601. Reading: Keith (PDF on Blackboard), Squires (PDF on Blackboard), Franklin & Schütze pp 128-209

Sept 27: Rome 1592-1601 & Saints; Paper thesis and images due before class begins via email. Reading: Franklin & Schütze pp 212-253. Salerno (PDF on Blackboard)

Oct 4: Rome 1592-1601 Saints. Reading: Franklin & Schütze pp 212-253

Oct 11: Midterm

Oct 18: Religious Histories. Keith; Southgate (PDF on Blackboard). Franklin & Schütze pp 256-295

Oct 25: Public Commissions. Reading: Franklin & Schütze pp 2-25. Gorman (PDF on Blackboard)

Nov 1: Public Commissions continued. Reading: Franklin & Schütze pp 2-25.

Nov 8: Rome 1601-1606. Reading: Review earlier areas of text

Nov 15: Rome 1601-1606 & Those who followed Caravaggio. Reading: Review earlier areas of text

Nov 22: No class—Happy Thanksgiving

Nov 29: Paper Due before class begins. Catch up and review.

Dec 6: Exam

Research Paper

Choose a work of art by Caravaggio that you greatly admire. Then find a work of art by one of his Baroque followers that is based on this work of art in some manner. Write a paper that compares the two works of art, creates a time line between the two works/artist and establishes how the two works would have been connected. How did the follower of Caravaggio come to know his work? Was it direct? Did the two artists know one another? Did the follower come to Rome? Or, did he/she know Caravaggio's work through another follower? Is the connection in the work of art only slight or is it quite similar? What did the follower take from Caravaggio? What did he or she add of his/her own? What drew you to this particular comparison? (But of course this is not a response paper so **NO FIRST PERSON WILL BE PRESENT**). Do not use an example we have already discussed in class, although you may use a Caravaggio example we have used in class, just not the comparison work of art.

I would like to have your thesis statement and images you plan to discuss emailed to me before class begins on **September 27, 2016** (for each day that it is late you will lose a letter grade on your paper). The final paper will be due on **November 22, 2016**.

The paper should be 2000 words, fully documented with citations and bibliography, accompanied by copies of the works of art you are discussing (the paper will fail if images are not attached), double-spaced and typed. Be sure to watch for spelling, grammar, coherency, etc.

Some things to consider when doing an in depth analysis of a work of art are: 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?

YOU MUST USE AT LEAST TWO BOOKS AND ONE SCHOLARLY ARTICLE FOR YOUR RESEARCH.

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 Olin Library.

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

Please follow these steps when creating your paper:

- Thesis statement is due **VIA EMAIL** before class begins on **September 27, 2016** for the research paper. For each day the thesis statement 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. So, check and recheck when you send your email. 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.**
- The research paper is due **VIA EMAIL November 22, 2016** by 11:59 pm. No late papers accepted.
- All papers must be typed, double spaced, 12-point font, and proofed for grammar, spelling,

coherence, etc.

- **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.
- **DO NOT USE WIKIPEDIA AS A SOURCE.**
- **If you plagiarize your paper, it will fail and you will fail the class. You will be turned in to the honor council.** If you have questions about this, please let me know.
- **I have posted an extensive list of writing tips on Blackboard to help you with your paper. Please take time to read and apply these to your paper.**