ARH 335, Spring 2008

Italian Women Artists of the Renaissance and Baroque
Cornell Fine Arts Building, Room 116, Tuesdays 6:45 to 9:25pm

Leslie Tate Boles, Instructor. Email: bboles@cfl.rr.com or Lboles@rollins.edu; Office Hours by appointment. You can access the syllabus, handouts and announcements on My Courses via Foxlink. All power points will be accessible on my web page, http://web.rollins.edu/~lboles/home.htm or on Artstor. Announcements will be emailed to your Rollins address.

COURSE DESCRIPTION: This course will focus on the major achievements of women artists during the Renaissance and Baroque periods. The course will explore the roles the women played as compared to their male counterparts. The course will also explore the economics, politics, patronage and public opinions of the role of women in the arts during the two periods.

REQUIRED TEXTS: Claudio Strinati and Jordana Pomeroy. Italian Women Artists from Renaissance to Baroque

ON RESERVE: There are a number of texts on reserve that may help you in this course. Please see My Courses for a list of all the texts on reserve.

GENERAL EDUCATION REQUIREMENT: Knowledge of Western Culture (H): The ideas, arts, and institutions that define Western society and culture have emerged from a rich historical process. In order to understand, appreciate and critically evaluate any aspect of this culture, one must have an understanding of the context from which it arose. By studying the Western heritage in its historical development, students will be encouraged to see the historical dimensions of the issues they face as engaged citizens today. 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. Details on the assignments are included in this syllabus. I expect all writing assignments to be turned 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 15% of your final grade. Class participation will take many guises, participating in debates, participating in class discussions, class presentations, and pop quizzes among other items.
ATTENDANCE POLICY: There will not be an attendance policy in this class. You are all responsible adults, so I am sure this is unnecessary, but 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:

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<tr>
<th>Component</th>
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<tr>
<td>Midterm</td>
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<td>Final Exam</td>
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<tr>
<td>Paper</td>
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<td>Class Participation</td>
<td>15%</td>
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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 from your final grade for each infraction. If the phone rings during an exam, you will fail the exam and lose a half a letter grade from your final grade. If you choose to use a laptop to take notes, that is fine, but 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 from 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 15: Introduction.


Jan 29: Women of the Renaissance and Baroque. Reading: pp 41-81


Feb 19: The Baroque and Women of the Baroque: Diana Scultori (aka Ghisi), Lavinia Fontana. Reading: 126-165

Feb 26: The Baroque and Women of the Baroque. Catch up and review for midterm.

Mar 4: **Midterm**

Mar 11: Spring Break


Apr 8: The Baroque and Women of the Baroque: Giovanna Garzoni, Elizabeth Sirani. Reading: pp 214-255

Apr 15: Revisit Women of the Renaissance and Baroque

Apr 22: Catch up. Review for final exam. **Paper due before class begins**

Apr 29: **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.
Choose a female artist from the time period we are studying (Renaissance and Baroque). Research the life and work of this artist, but keep the biographical aspects to a limit unless they impact her work. Find out if any male artists are associated with the female artist. Find a work of art by the female artist to compare to a work by the male artist she is most often associated with and compare their work. Are the critics right about the work of the two artists? Is one artist credited more than the other? Is one of the artists credited with guiding or influencing the other? Do you agree or disagree with the critics? How do you see the connections? Is it necessary to link a female artist to a male artist? Why? Why not? (Be aware this is a formal paper so you should not do this in first person.)

Email your thesis statement to me before class begins on **February 12** (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 for getting it to me on time, so be sure. This is the case for papers as well. 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 images of the works you plan to discuss.

The final paper will be due on **April 22**. 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 for getting it to me on time, so be sure. 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 citations and bibliography, accompanied by copies of the works of art you are discussing, double- spaced, 12 font, and typed. **Papers without images will fail.** Be sure to watch for spelling, grammar, coherency, etc. You must use at least one book and two journal articles for your paper. You will find many sources through the on-line sources in Olin Library. Please use the MLA style for writing your paper (see [http://owl.english.purdue.edu/owl/resource/557/01/](http://owl.english.purdue.edu/owl/resource/557/01/) if you need guidance). If you choose to use the internet for research, be sure to use academic sources (.edu or sometimes .org). Do NOT use Wikipedia as it is not a reliable source for academic purposes. Please do not choose any work of art that we have or will discuss in class (see monument list).

Some things to consider when writing 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 the Barnett writing guide, or go to the writing center!

I expect proper bibliography and citation 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.