

C A P I L A N O UNIVERSITY COURSE OUTLINES		
TERM: FALL 2015	COURSE NO: AHIS 315	
INSTRUCTOR: TBA	Art of the Baroque	
OFFICE: TBA LOCAL: TBA E-MAIL: @capilanou.ca	SECTION NO(S):	CREDITS: 3
OFFICE HOURS: TBA		

COURSE FORMAT:

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15-week semester, which includes two weeks for final exams.

COURSE PREREQUISITES:

45 credits of 100-level or higher coursework including 6 credits of 100 or 200-level AHIS.

COURSE DESCRIPTION

Through lectures, discussions and assignments, this survey course will examine the rise of the Baroque as a style and an ideology. It will trace the Baroque from its origins in the art and architecture of Counter-Reformation Rome to its wider dissemination in 17th-century Europe, including Flanders, Spain, France, the Dutch Republic and England. Looking closely at the interrelationship between visual culture, architecture, politics, religion and science at the start of the modern period, the course will take up such topics as: Counter-Reformation ideology and its impact on the arts, architecture and urbanism in European capitals; absolute monarchy and courtly cultures; visual rhetoric and propaganda; the Netherlandish art market; and the beginnings of art academies and art theory.

COURSE LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- Analyze works of art in depth, being attentive to the variety of artistic and architectural vocabularies employed during the Baroque period
- Situate works of art within their socio-historical contexts, addressing issues of religion, patronage, politics, identity, and economics
- Assess critically scholarly texts on Baroque art and artists, taking into consideration different methodologies (e.g. the role of gender in art historical analysis)
- Present and discuss their opinions and ideas on the above in an informed, cogent and creative manner
- Articulate an argument in written form about a work of art, bringing together a close study of the visual properties of the work with research based on both primary and secondary sources

COURSE WEBSITE:

Relevant course material (including assignments, study guides, research resources, and links to online readings) will be posted to the course Moodle site

REQUIRED TEXTS:

Harris, Ann Sutherland. *Seventeenth-Century Art and Architecture* (2nd edition).

Upper Saddle River: Pearson Prentice Hall, 2008. Print.

All other readings required for this course (listed below) will be made accessible to students online via the course Moodle site.

COURSE CONTENT:**Week 1: INTRODUCTION TO THE COURSE AND THE BAROQUE PERIOD**

Assigned Readings

- Textbook: Introduction (pp. xii-xxiii)
- Elizabeth G. Holt ed., "Canons and Decrees of the Council of Trent, 25th Session: On the Invocation, Veneration, and Relics of Saints, and on Sacred Images," in *A Documentary History of Art* (pp. 63-65)
- Heinrich Wölfflin, excerpt from *Principles of Art History*

Week 2: THE CARACCI, CARAVAGGIO AND REPRESENTING REFORM

Assigned Readings

- Textbook: excerpt from Chapter 1: Italy (pp.1-49)
 - Giovanni Pietro Bellori, excerpt on Annibale Carracci from *The Lives of the Modern Painters, Sculptors and Architects*
 - Michael Fried, excerpt from *The Moment of Caravaggio*
- Movie (optional)
- Caravaggio*, directed by Derek Jarman, 1986

Week 3: ARTISTIC LEGACY AND THE PLACE OF THE FEMALE ARTIST

Assigned Readings

- Textbook: excerpt from Chapter 1: Italy (pp. 50-56)
 - Nanette Salomon, "Judging Artemisia: A Baroque Woman in Modern Art History," in *The Artemisia Files* (pp.33-61)
- Movie (optional)
- Artemisia*, directed by Agnès Merlet, 1997

Week 4: ARCHITECTURE AND THE URBAN SPACES OF THE CAPUT MUNDI

Assigned Readings

- Textbook: excerpt from Chapter 1: Italy (pp.78-84)
- Howard Hibbard, "Two Churches and St. Peter," in *Bernini* (pp. 142-167)
- Rose Marie San Juan, "*Roma ricercata*: The Pocket Guidebook and the City's Tourist Itineraries," in *Rome: A City Out of Print* (pp. 57-94)

Week 5: BERNINI AND THE PATRONAGE OF SCULPTURE

Assigned Readings

- Textbook: excerpt from Chapter 1: Italy (pp.85-112)
- Frank Fehrenbach, "Bernini's Light," *Art History* 28 (Feb. 2005): 1-42.

Week 6: RESEARCH WORKSHOP**Week 7: MID-TERM EXAM**

- The exam will take place in class. Students will NOT be permitted access to their notes or readings.

Week 8: FLANDERS: ARTISTIC REVOLUTIONS

Assigned Readings

- Textbook: Chapter 2: Flanders
- David Freedberg, "Painting and the Counter Reformation in the Age of Rubens," in *The Age of Rubens* (pp. 131-145)
- Margaret Carroll, "The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence," *Representations*, 25 (1989): 3-30.

Week 9: SPAIN: DEVOTION AND POWER, CHURCH AND COURT**Due: Preparatory Assignment (Visual Analysis + Annotated Bibliography)**

Assigned Readings

- Textbook: Chapter 3: Spain
- Tanya Tiffany, "Visualizing Devotion in Early Modern Seville: Velázquez's *Christ in the House of Martha and Mary*" *The Sixteenth Century Journal* 36, 2 (Summer, 2005): 433-453.

Week 10: FRANCE: ART, ABSOLUTISM AND ACADEMIES

Assigned Readings

- Textbook: Chapter 4: France
- Elizabeth G. Holt ed., "Nicolas Poussin," in *A Documentary History of Art* (pp. 141-159)
- Todd P. Olson, "French Humanism and Patriotic Visual Culture," in *Poussin and France* (pp. 1-24)

Week 11: THE DUTCH REPUBLIC: REMBRANDT AND THE ROLE OF THE PORTRAIT

Assigned Readings

- Textbook: excerpt from Chapter 5: The Dutch Republic (pp.323-368)
- Svetlana Alpers, "Introduction," in *Rembrandt's Enterprise: The Studio and the Market* (pp. 1-13)
- Dolores Mitchell, "Rembrandt's 'The Anatomy Lesson of Dr. Tulp': A Sinner among the Righteous" *Artibus et Historiae* 15, 30 (1994): 145-156.

Week 12: TBA**Week 13 : THE DUTCH REPUBLIC: REALISM IN GENRE AND LANDSCAPE + REVIEW FOR FINAL EXAM****Due: Research Paper**

Assigned Readings

- Textbook: excerpt from Chapter 5: The Dutch Republic (pp.368-400)
 - Eddy de Jongh, "Realism and Seeming Realism in Seventeenth-Century Dutch Painting," in *Looking at Seventeenth-Century Dutch Art* (pp. 21-56)
- Movie (optional)
- The Girl with a Pearl Earring*, directed by Peter Webber, 2003

Weeks 14 & 15: EXAMINATION PERIOD

COURSE ASSIGNMENTS:**MID-TERM EXAM** Date: TBA

- Format: Slide comparisons and short answer questions
- Content: The exam will cover images, issues, and terms taken up in lectures, class discussions, and readings.

RESEARCH PAPER

Paper topics, suggested literature, and a more detailed description of assignments will be circulated in advance. There are **two** steps to the paper:

PART 1: PREPARATORY ASSIGNMENT (VISUAL ANALYSIS + ANNOTATED BIBLIOGRAPHY)

- Length: 1 page for Visual Analysis; 2 pages for Annotated Bibliography
- Aim of Visual Analysis: To write a detailed visual description of a single work of art (e.g. a painting, altarpiece, fresco, sculpture or building) that will then become the primary focus of the final paper. The description should address elements such as medium, size, format, composition, and spatial construction. Students will be provided with a selection of works to choose from.
- Aim of Annotated Bibliography: To assemble, read, and summarize 5 scholarly sources that relate to the artwork chosen for the visual analysis. Each brief annotation should take into account the main argument of the text, the kinds of evidence being used to support the argument, and the relevance of the text to the topic in question. (There will be a 5% deduction per day for late submissions)

PART 2: ESSAY

- Length: 8 to 10 pages
- Aim: To construct an argument about a single work of art in relation to themes covered during the course. Students will be expected to make use of existing literature – both primary and secondary sources – to support their position. Grammar and a clearly formulated argument are important components of this assignment. For assistance with the writing process, students are encouraged to make use of the resources offered by the Capilano Writing Centre. Detailed information on the essay format and evaluation criteria will be distributed to students later in the course.
- Due: April 8 (there will be a 5% deduction per day for late submissions)

FINAL EXAM

- Format: Slide comparisons, short answer questions and essay questions
- Content: The slide comparisons will cover material from the mid-term exam to the end of the course. The essay questions will be cumulative (i.e. they will cover material from the entire course).
- Date: TBA (the exam will take place during the official examination period)

PARTICIPATION

Students will be expected to come to class prepared to discuss the assigned readings. Evaluation of participation will be based on Reading Responses that students will submit at the start of each class, as well as on the student's contributions to class discussion. The Reading Responses, which will ask students to articulate the main point of the required reading and pose critical questions in relation to this text, will allow students to engage critically with the readings that will be discussed in class.

EVALUATION PROFILE:

15% Mid-Term Exam February 25 (in class)
15% Preparatory Assignment Due March 11
30% Research Paper Due April 8
25% Final Exam TBA (official examination period)
15% Participation (Reading Responses + Discussion)
100% = Total

GRADE PROFILE:

A+ = 90 - 100% B+ = 77 - 79% C+ = 67 - 69% D = 50 - 59%
A = 85 - 89 B = 73 - 76 C = 63 - 66 F = 0 - 49
A- = 80 - 84 B- = 70 - 72 C- = 60 - 62

Operational Details:

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

Attendance:

Failure to attend class regularly will inevitably result in poor grades. Students are responsible for obtaining lecture notes from their classmates in the case that they are unable to attend a class.

Late Assignments:

The deadlines for assignments are given in the syllabus and thus you have ample time to organise your schedule to ensure your assignments are in by the due date. There will be a 5% deduction per day for late submissions. Extensions will be considered only in extreme circumstances (e.g. illness or family emergency). If you cannot hand in an assignment due to medical reasons, you must provide a note signed and dated by a medical professional.

Missed Exams:

Make-up tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crisis. Students should be prepared to provide proof of inability to write the test on the scheduled date (e.g. letter from doctor).

English Usage:

It is the student's responsibility to proof-read all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for incorrect grammar and spelling in written assignments.

Incomplete Grades:

An Incomplete Grade is given at the discretion of the instructor. It is generally given only in medical emergencies or severe personal crises.

Cheating and Plagiarism:

Plagiarism is the presentation of another person's or source's words and/or ideas as if they were one's own. It ranges from an entire assignment which is not the student's own work to specific passages within an assignment taken from a source without appropriate acknowledgement. Plagiarism will not be permitted in this class. Students are responsible for ensuring that they understand and follow the principles of proper documentation and scholarship. If in doubt about these matters, students should consult their instructor, the Writing Centre, or the Library. Students are responsible for ensuring that they understand what constitutes cheating and plagiarism and that these violations of proper academic practice have serious consequences.

Electronic Devices:

Please turn off cell phones during class time. No personal electronic devices (cell phones, pagers, calculators, electronic dictionaries, etc...) may be used during an examination without prior approval from the instructor.

Emergency Procedures:

Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.