

Baroque Art

Art 333 T/TH 9:30-10:50 am

Dr. Natasha Seaman

Art Department, Rm. 206

Course Description: This course will examine the remarkable developments of naturalism, expression, and persuasion in the art and architecture of the seventeenth century in Italy, France, Spain, and the Netherlands. Through lectures and class discussion, we will investigate the works of Caravaggio, Bernini, Rembrandt, and Vermeer, among others, and the social, religious, and political events that shaped them.

Goals: To obtain rich knowledge of the period and its artists. To learn the vocabulary of the field and expand your ability to discuss and interpret works of art. To read current scholarship in the field and to complete a research paper (5-6 pp) using secondary and primary sources, appropriately cited.

Required Text:

At bookstore and on reserve:

Ann Sutherland Harris, *Seventeenth-Century Art and Architecture*

Additional readings will be found on Blackboard or e-reserves through the library website.

Course website: This course is linked to Blackboard. You will find links to readings on this site as well as other information as the course develops. **IF YOU DO NOT HAVE REGULAR ACCESS TO THE INTERNET, PLEASE LET ME KNOW.**

Special note on Blackboard: For optimal functionality, please use **Firefox** as your web browser. If you are new to Blackboard, there are a variety of online help functions on the course page, including the Student Toolbox and Blackboard Help. If these don't resolve your problem, you should go to any Walk In computer center on campus for assistance.

Grading:

Participation and attendance: 15%

Reading Questions and Weekly Journal: 20%

Midterm: 20%

Final Exam: 20%

Final Paper: 25% (of this, 40% is for the preparatory exercises and 60% for the final paper)

Assignments are due in class on their designated date. Late submission **MUST** be with prior permission of the instructor. Those without permission or a doctor's note will be marked down 3 points per day for lateness. You may submit papers via email, but only

if you provide a hard copy at the next class period. Papers submitted without hard copies will not be graded.

Exams: Makeup exams will only be given for **documented** medical emergencies/illness. Makeup exams are generally harder than the original. No early exams.

Attendance: Attendance at all lectures is **required**. If you miss more than four lectures, your participation grade will become an F. Whereas the text offers some information, the bulk of the material that you will be tested on comes from lectures. Paper assignments are discussed in detail the day they are assigned. Poor attendance will cripple your ability to succeed in the class.

Cell phone/Texting Policy: I recognize the importance of cell phones as means of being contacted in an emergency. Therefore, phones may remain on. Students who need to respond to a call or text message for emergency reasons may do so *outside of the classroom*. **Texting in class will not be tolerated and students who are texting will be asked to leave.**

Academic Honesty: The highest standards of academic honesty are expected. For details, consult your RIC Student Handbook under Student Conduct. The Student Handbook is provided by the Office of Student Life or can be found on the RIC Web site.

General Grading Criteria:

- A Exceptional work; far beyond what is simply required; shows superior control of course material; participates enthusiastically in classroom discussions.
- B Good; demonstrates a solid grasp of the material and participates consistently in classroom discussions.
- C Average; demonstrates adequate comprehension of course material and participates sporadically in classroom discussions; work that is enough to "get by."
- D Below average; understanding of material and participation in class are poor, but just enough to pass.
- F Not passing; careless approach to course requirements and deadlines; little or no effort applied to essays and class discussions; poor attendance.

Course Schedule (subject to change)

January 26	Introduction Reading: Sutherland Harris, xii-xxiii
January 28	Introduction to Christian Art The Counter Reformation Reading: “The Council of Trent on Religious Art” (Bb) Emil Mâle, “Counter Reformation Iconography,” in <i>Religious Art from the 12th through Eighteenth Centuries</i> (Bb) Sutherland Harris, 1-4
February 2	The Carracci in Bologna Annibale Carracci in Rome Discuss readings Q&A Reading: Sutherland Harris, 7-20; 20-31 In-depth reading: Bell, “Some Seventeenth-Century Appraisals of Caravaggio's Coloring” (Bb) Maranci, “Analyzing Scholarship,” pp. 120-125
February 4 Last day to add 2/5	Annibale Carracci in Rome, continued Reading: Sutherland Harris, 20-31
February 9	Caravaggio I Readings Q&A – typed questions due in class - Bell Reading: Sutherland Harris, 33-49 In-depth reading: Desmond Shaw, “Mocking of Caravaggio” – due 2/16
February 11	Caravaggio II Reading: Sutherland Harris, 33-49
February 16	Caravaggio III Caravaggisti Readings Q&A – typed questions due in class – Desmond Shaw Reading: Sutherland Harris, 50-56; 327-330
February 18	Library Instructional Session Choose topics and find three possible ways to narrow it – due 2/25

February 23	<p>The Carracci School: Lanfranco, Domenichino, Reni, Guercino, and Pietro da Cortona</p> <p>Reading: Sutherland Harris, 56-77; 113-120 In-depth reading: Kenseth, “Bernini’s Borghese Sculptures: Another View” (Bb) (due 3/2)</p>
February 25	<p>Bernini Sculpture I</p> <p>Topic, plus three ways of narrowing it, due</p> <p>Reading: Sutherland Harris, 85-94</p>
March 2	<p>Bernini Sculpture II</p> <p>Slide list for midterm distributed</p> <p>Readings Q&A – typed questions due in class – Kenseth</p> <p>Reading: Sutherland Harris, 98-113</p>
March 4	<p>Review for Midterm</p> <p>Read: Booth, <i>Craft of Research</i>, pp. 35-48 Submit 5-6 questions as suggested in 3.3; and describe topic as in 3.4.1-3.4.3 – due 3/23</p>
March 9	Midterm
March 11	NO CLASS
March 16 and March 18	Spring Recess
March 23	<p>Bernini Architecture</p> <p>Craft of Research assignment due</p> <p>Reading: John Varriano, Ch. 4 “Bernini” in <i>Italian Baroque and Rococo Architecture</i></p>
March 25	<p>Borromini</p> <p>Reading: Sutherland Harris, 78-84 In-depth Reading: Johnson, “Pictures Fit for a Queen” (Bb) (due 4/1)</p>
March 30	<p>Rubens I</p> <p>Reading: Sutherland Harris, 145-164</p>

April 1 Last day to withdraw is 4/2	Rubens II In-Depth Reading Q&A: Johnson Discuss working bibliography – due 4/8 Reading: Sutherland Harris, 165-170
April 6	Introduction to Dutch Art Portraiture in the Dutch Context: Frans Hals Reading: Sutherland Harris, 323-339
April 8	Portraiture Continued: Rembrandt I Working bibliography due Reading: Sutherland Harris, 346-356
April 13	Rembrandt II (Return working bibliography) Reading: Sutherland Harris, 356-368
April 15	Dutch Genre Painting and Vermeer Reading: Sutherland Harris, 369-390
April 20	Self Editing Session and Peer Review for Final Paper Draft of paper due in class
April 22	Spain: Velazquez I Reading: Sutherland Harris, 199-200; 224-240
April 27	Velazquez II Final paper due Reading: Sutherland Harris, 224-240
April 29	Zurbaran and Murillo Reading: Sutherland Harris, 216-224; 241-246
May 4	Claude Lorrain and Nicolas Poussin Reading: Sutherland Harris, 251-252; 285-314
May 6	LAST CLASS: Review for Final
May 10-15	Final Exam - TBA