

ARH4350-Fall 2017



Instructor: Dr. Keri Watson

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Office hours: Mondays and Wednesdays 9:30am - 10:30am

Tuesdays 9:00am - 1:00pm and by appointment

Course Overview

The seventeenth and eighteenth centuries were an exciting period in the history of art -- a time of discovery and innovation during which the arts flourished throughout Europe. This class explores the characteristics of Baroque and Rococo art and architecture and the development of these styles during the seventeenth and eighteenth centuries. This course is offered Mixed Mode. We will meet on Wednesdays, but you should expect to spend an additional 3-5 hours per week online via Webcourses to complete readings, assignments, and exams.

Course Objectives

Students who successfully complete this course will:

1. Question the continually changing category of experience that comprises the notion of art
2. Be able to recognize a core group of images and interpret these works within the socio-historical and cultural context of their production.
3. Develop the skills of critical reading, visual analysis, and written expression.

Required Texts and Materials

Robert Neuman. *Baroque and Rococo Art and Architecture*. New York: Pearson, 2013.

Scholarly articles available in pdf via Webcourses

Assignments

Discussion Board Posts (40%)

Each week you will need to post twice to the discussion board. The first post is a substantive post that responds to that week's assigned scholarly article. The second post is a responsive post that requires you to respond to the post of someone else in class. You need to post **one substantive post** and **one responsive post** every week. These 2 posts will be due by Thursday at 11:59 pm.

Post your first post by Wednesday, so that others have time to read your post and reply. You must post two times each week to receive full credit.

Exams (60%)

There will be three exams (20% each), which will cover material found in the textbook, in scholarly articles, and from lecture. The exams will include multiple choice and true/false questions and will be taken online through Webcourses.

Here is the grading scheme for this course:

Name: Range:

A	100%	to 93%
A-	< 93%	to 90%
B+	< 90%	to 88%
B	< 88%	to 83%
B-	< 83%	to 80%
C+	< 80%	to 78%
C	< 78%	to 69.5%
D	< 69.5%	to 60%
F	< 60%	to 0%

Course Policies

Late Work Policy: No late work is accepted. It is your responsibility to stay on schedule. If you have a conflict, submit the work early.

Extra Credit Policy: There is no extra credit

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Email: I check my email regularly M-F 9am-5pm and if you email during these hours you will most likely receive a quick response. Emails sent during off hours will be answered on the following business day.

Webcourses: This course takes place fully online in Webcourses. You should check our class Webcourses page daily.

Accessibility: The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, political beliefs, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community. Title IX prohibits sex discrimination, including sexual misconduct, sexual

violence, sexual harassment, and retaliation. If you or someone you know has been harassed or assaulted, you can find resources available to support the victim, including confidential resources and information concerning reporting options at www.shield.ucf.edu

If there are aspects of the design, instruction, and/or experiences within this course that result in barriers to your inclusion or accurate assessment of achievement, please notify the instructor as soon as possible and/or contact Student Accessibility Services. For more information on diversity and inclusion, Title IX, accessibility, or UCF's complaint processes contact:

Title IX – EO/AA - <http://www.eeo.ucf.edu/> & askanadvocate@ucf.edu

Disability Accommodation – Student Accessibility Services

- <http://sas.sdes.ucf.edu/> & sas@ucf.edu

Diversity and Inclusion Training and Events – www.diversity.ucf.edu

Student Bias Grievances – Just Knights response team - <http://jkrt.sdes.ucf.edu/>

UCF Compliance and Ethics Office - <http://compliance.ucf.edu/>

Ombuds Office - <http://www.ombuds.ucf.edu>

Academic Conduct Policy: Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

University Writing Center: The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>, stop by MOD 608, or call 407.823.2197.

Course Schedule

	Required Readings	Assignments
August 23	Introduction (pages 13-27)	Discussion Post 0
August 30	Chapter One: The Birth of Baroque Painting in Italy (pages 31-63) Anthony Blunt, "The Council of Trent and Religious Art," in <i>Artistic Theory in Italy 1450-1600</i> (Oxford, 1962), 103-136. Or ???	Discussion Post 1
Sep 6	Chapter Two: The Sacred and Secular in Painting in Seventeenth-Century Italy (pages 65-89)	Discussion Post 2

	David M. Stone, "Signature Killer: Caravaggio and the Poetics of Blood," <i>Art Bulletin</i> 94 (2012): 572-93	
Sep 13	Chapter Three: Italian Baroque Sculpture and the Bel Composto (pages 91-113) Frank Fehrenbach, "Bernini's Light," <i>Art History</i> 28 (2005), 1-42.	Discussion Post 3
Sep 20	Chapter Four: Baroque Architecture in Italy (pages 115-145) Rudolf Wittkower, <i>Art and Architecture in Italy, 1600-1750, Vol. 2.</i> (New Haven, 1999), 5-38.	Discussion Post 4
Sep 27	Chapter Five: The Golden Age of Spain and Viceregal America (pages 147-181) Jonathan Brown, <i>Velazquez: Painter and Courtier</i> (New Haven, 1986), 1-35. John A. Parks, "The Tradition and Techniques of Spanish Master Diego Velazquez," <i>American Artist</i> , 28-41	Discussion Post 5 Exam 1 (Part I: Italy and Spain)
Oct 4	Chapter Six: The Human Figure in Dutch Seventeenth-Century Painting (pages 183-207) Eddy de Jongh, "Realism and Seeming Realism in Seventeenth Century Dutch Painting," in <i>Looking at Seventeenth Century Dutch Art: Realism Reconsidered</i> (Cambridge, 1997), 21- 56.	Discussion Post 6
Oct 11	Chapter Seven: Picturing Holland in the Dutch Republic's Golden Age (pages 209-231) Simon Schama, <i>The Embarrassment of Riches</i> , 343-365	Discussion Post 7
Oct 18	Chapter Eight: Flemish Baroque Painting in the Age of Rubens (pages 233-259) Geraldine Johnson, "Pictures Fit for a Queen: Peter Paul Rubens and the Marie de' Medici Cycle," <i>Art History</i> 16 (1993), 447-69.	Discussion Post 8 Exam 2 (Part II: Holland and Flanders)
Oct 25	Chapter Nine: French Painting and Prints of the Seventeenth Century (pages 261-283) Todd Olson, <i>Poussin and France</i> (New Haven, 2002), 1-24.	Discussion Post 9

Nov 1	Chapter Ten: Baroque Architecture in France and England <i>Allen Weiss, Mirrors of Infinity: The French Formal Garden and 17th -Century Metaphysics (1996), 8-31.</i>	Discussion Post 10
Nov 8	Chapter Eleven: French Painting from the Regency to the Reign of Louis XV (pages 311-331) <i>Aaron Wile, "Watteau, Reverie, and Selfhood," Art Bulletin 96 (2014): 319-337.</i>	Discussion Post 11
Nov 15	Chapter Twelve: The Public and Private in French Painting of the Enlightenment (pages 333-353) <i>Mary D. Sheriff, "Invention, Resemblance, and Fragonard's Portraits de Fantaisie," Art Bulletin 69 (1987): 77-87.</i>	Discussion Post 12
Nov 22	Chapter Thirteen: French Sculpture and Architecture in the Eighteenth Century (pages 355-373)	n/a
Nov 29	Chapter Fourteen: The Georgian Panorama in British Painting and Prints (pages 375-401) <i>Anaclara Castro, "The Rake's (Un)lawfully Wedded Wives in William Hogarth's A Rake's Progress," Eighteenth-Century Life 40 (2016): 66-87.</i>	Discussion Post 13 Exam 3 (Part III: France and England)