

ARTH 218: THE BAROQUE



Diego Velázquez, *Las meninas*, 1656 (Madrid: Prado)

ART HISTORY

**School of Art History, Classics and Religious Studies
Victoria University of Wellington**

2009/Trimester 1

ARTH 218: THE BAROQUE

Course co-ordinator: David Maskill, OK 309, ph 463 5803

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Office hours by appointment

Tutors: Rose Howard
Kimberley Stephenson

Contact details and office hours will be advised in the first tutorial

Where and when: All lectures are in Murphy LT101
Wednesdays and Thursdays 1:00-2:00pm

Weekly tutorials beginning in the second week of term will be held in OK 319

Tutorial times: Wednesday 12-1pm
Wednesday 2-3pm
Thursday 2-3pm
Thursday 3-4pm

Trimester Dates:	Teaching period	2 March – 5 June
	Study & Exam period	7 June – 1 July

*Art History is situated on the level 3 (ground floor) of the Old Kirk building.
Pippa Wisheart, Art History's Administrator, has her office in OK 306
(ext. 5800). Notices regarding the course will be posted on the board adjacent to
her office. For general information about Art History see:
www.victoria.ac.nz/Art-History*

Course description

ARTH 218 is a survey of European art from 1600 to around 1750. The course introduces you to the major artists and art forms of the period and examines issues such as the variety of subject matter and artistic styles, the emergence of identifiably national schools of art and the impact of new religious, philosophical and scientific thinking on the visual arts. Major artists examined include: Annibale Carracci, Caravaggio, Rubens, Bernini, Velázquez, Rembrandt, Vermeer, Poussin, Watteau, Chardin, Hogarth, Gainsborough and Reynolds.

Learning objectives:

By the end of the course you will

- have been introduced to the chronology and key artists of the Baroque
- have developed your skills in visual analysis and, where applicable, to the materials and techniques used in the art of the period;
- have developed your ability to analyze and interpret Baroque art within the relevant social, political and theoretical contexts;
- have been introduced to some of the major themes and currents in the writing about Baroque art;
- have developed your ability to gather and organize relevant information and evidence from published material (i.e. secondary sources) and to further your ability to construct an argument using this material;
- have developed further your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (including appropriate citation, referencing and documentation);
- have developed your skills in using the range of available library resources;
- have developed your ability to contribute to group discussions
- been encouraged to view relevant art exhibitions and collections.

Course delivery

ARTH 218 consists of 22 one-hour lectures and 9 one-hour tutorials as outlined below. Please note that tutorials are discussion-based and we expect that you do the reading before your tutorial and come prepared to participate.

Lecture programme

4 Mar	1	<i>Roma restaurata</i> : the Carracci and the reform of painting
5 Mar	2	“To destroy painting”: Caravaggio and his impact
11 Mar	3	Baroque architecture in 17 th -century Rome
12 Mar	4	Sculpture in 17 th -century Rome
18 Mar	5	Popes and painters in 17 th -century Rome
19 Mar	6	Baroque drawing
25 Mar	7	The painter of Europe: Peter Paul Rubens
26 Mar	8	Painting for the Spanish court: Velázquez
1 Apr	9	Religious painting in Seville: Zurbarán
2 Apr	10	The court and the city: Baroque portraiture
8 Apr	11	Landscapes and cityscapes: painting in the Dutch Republic
9 Apr		TEST (covering lecture material from lectures 1-10)

Mid-trimester break (13 April-26 April)

29 Apr	12	‘The empire of things’: still-life painting
30 Apr	13	Painting in Delft: de Hooch and Vermeer
6 May	14	Painting in Amsterdam: Rembrandt
7 May	15	Poussin’s painted histories
13 May	16	The ideal landscapes of Poussin and Claude
14 May	17	French classicism in the 17 th century
20 May	18	Questioning the canon: Watteau
21 May	19	Rococo: art and design in 18 th -century Europe
27 May	20	Hogarth and English art
28 May	21	Theory and practice in English art: Reynolds and Gainsborough
3 June	22	The Grand Tour: cultural tourism in Europe
4 June		TEST (covering lecture material from lectures 12-21)

Tutorial programme

Week beginning

March 9	Defining the Baroque: Annibale Carracci and Caravaggio
March 16	Bernini's <i>Apollo and Daphne</i> and the Baroque senses
March 23	Reading Velázquez's <i>Las Meninas</i>
March 30	Test preparation
April 6	NO TUTORIALS (Use this time to prepare for the test)
April 27	The prestige of painting
May 4	Rembrandt's 'touch'
May 11	The French Academy of Painting and Sculpture
May 18	Watteau's <i>Shopsign for Gersaint</i> and the end of absolutism
May 25	Te Papa visit
June 1	NO TUTORIALS (Use this time to prepare for the final test)

Assessment

The course is **internally assessed** by means of one essay and two image-based tests. The two tests will relate to that part of the course immediately preceding them. The essay will allow you to range more broadly over the course content. In this way, the assessment should ensure that you have a sound knowledge of as much of the course as possible.

- 1 **Test (30%)**, held in Murphy LT101, 9 April at 1pm, covering lecture material from lectures 1-10. This is designed to test both your visual and analytical skills. You will be required to identify and date a series of images and to justify your identification.*
- 2 **Essay (40%)**, length 2000-2500, due 5pm, Friday 8 May.
- 3 **Test (30%)**, held in Murphy LT101, 4 June at 1pm, covering lecture material from lectures 12-21. You will be required to answer questions based on a series of images. You will NOT be required to identify them.*

* A list of Revision images will be available via Blackboard two weeks before each test. In addition, images from lectures will be available for viewing on Blackboard throughout the course. You are strongly advised to give yourself a regular *weekly* time to review the images.

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. While attendance at lectures is not compulsory, it is strongly recommended. **Tutorial attendance is compulsory.** Attendance will be recorded and you must attend **a minimum of six tutorials**. You will be informed if you have missed more than two tutorials. A good contribution to tutorials can make a difference to your grade if you are borderline.

Mandatory course requirements

Mandatory course requirements are defined in the University Calendar. **You must submit one essay, sit two tests and attend a minimum of six tutorials to fulfil the mandatory course requirements for ARTH 218.** Aegrotat provisions are set out in the Calendar. No assignments will be accepted after June 5 without prior arrangement. If you are in any doubt about your ability to meet this deadline you must see your tutor or course coordinator immediately.

Workload

The University recommends that **15 hours/week**, inclusive of lectures and tutorials, be given to a 200-level course in order to maintain satisfactory progress.

Extensions, late penalties and second opinions

Art History has a policy that **extensions will not be granted**. If you have medical or other problems preventing you from meeting a deadline you must contact your course coordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course coordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date. Essays should be placed in the art history assignment box in the ground floor foyer of Old Kirk by 5pm on the due date unless otherwise directed. The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to Student Records on time. It is also important that we ensure that you keep up with the course. Essays will be marked by your tutor. A **second opinion** may be requested in the final assessment of any piece of written work.

Essay topics

You are required to submit one essay for this course. As it is worth 40% of the final grade you are encouraged to discuss your essay plan with your tutor who will be happy to make suggestions about structure and appropriate readings (length 2000-2500, due 5pm, Friday 8 May).

The following criteria are used in marking essays. They assess your ability to:

- identify the requirements of, and possibilities inherent in, a topic
- formulate and develop a coherent argument
- present an appropriate range of visual and written evidence
- show originality and independence of thought
- write with fluency of style and correctness of mechanics

Presentation of essays:

Essays should be printed (**double-spaced, 12 point font**) with a wide margin on the left side of the page and stapled. Do not submit your essays in folders.

Essays must be fully and accurately documented and spelling, punctuation and grammar checked before handing in.

All titles of works of art (but NOT architecture) should be underlined or *italicised*.

In order to present your essays correctly, please read *Researching and Writing Art History Essays*. This is available on Blackboard.

General Information

General University statutes and policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet

- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GOOD LUCK AND ENJOY THE COURSE!