

Department FNAR

Course Number 378

Course Name: **BAROQUE ART**

AREAS OF INQUIRY

CREATIVE EXPRESSIONS

This form must be submitted to the Faculty Council on Liberal Learning and Academic Life as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form.

DEADLINE FOR PROPOSALS: **16 September 2005**

Please answer the following questions:

Check Only One:

- ◆ This course is an existing course (in the current curriculum) that we are now proposing for this Area of Inquiry.
- ◇ This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information for the department chair administering this course.

Professor Betty Anglin, Ferguson Center for the Arts, CNU, Newport News, VA 23606

2. In any given semester, how many sections of this course is your department willing to offer?

1-2

3. Why is this course being offered/what is it designed to achieve (Course purpose/goal)?

This course will survey the Baroque arts of northern and southern Europe of the seventeenth and early eighteenth centuries. The course will evaluate the influence of political and religious institutions, such as the Reformation and the Counter Reformation, the Hapsburg empire and the papacy and how they influenced the development of one of the most expressive and volatile periods in the development of western art history.

4. Check the objectives below that the course will address. The first objective is required and every proposal must include at least one more objective from the list below.

- ◆ Examine selected example(s) of creative expression in terms of artistic, philosophical, cultural and/or psychological issues (**required**)
- ◆ Discuss the life of creative expressions and/or their originators
- ◆ Compare the role and/or meaning of creative expressions among cultures and/or historical periods
- ◇ Distinguish multiple approaches toward comprehending, creating, and evaluating creative works
- ◆ Apply technical language in developing original ideas or argument
- ◇ Demonstrate skills necessary to produce works of creative expression

5. Briefly explain how this class addresses the above objectives. A course may cover more than two objectives.
- a.) *By chronicling the history of the art of the Baroque period, this course will explore the artistic contributions from a pivotal period in the history of western art in which art was used to express the political and religious ideals of the Reformation and the Counter Reformation. An essential part of the course will be to learn about the lives of the artists and artisans who created these works as well as to study the institutions, both historic and cultural, that led to and influenced their ideas and creative ideals.*
- b.) *One of the objectives of the course will be to observe the changes and various influences upon Baroque art, such as the role of the Reformed and Catholic Church, the papacy, the monarchy in Spain and England and the international culture, which now dominated the art world.*
- c.) *As an essential part of the course students will become fluent with the terminology and language of the Baroque world, both in terms of technical terms and historical and cultural vocabulary.*
6. Course Assessment: **Identify how this course will accomplish the above objectives (choose at least one).**
- ◆ Participating in class discussion and debate
 - ◇ Engaging in teamwork and other collaborative exercises
 - ◆ Writing analytical or evaluative papers, perhaps incorporating original research
 - ◆ Making oral presentations
 - ◇ Creating an artistic product or a performance
 - ◇ Participating in fieldwork
 - ◇ Other means – please identify
7. Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished.
- Attached.***
8. Please identify and explain if this course contributes to the Foundations of Liberal Learning expectations for:
- ◆ Oral Communication Literacy:
Class discussion, the evaluation of scholarly journal articles and readings, and oral presentations on a research topic will be mandatory parts of the course.
 - ◇ Information Literacy:
 - ◆ Writing Literacy:
Students will be asked to write summaries of (and reactions to) critical readings as well as be evaluated by a written, essay format mid-term and final. In addition, students will conduct a research paper of 10-12 pages in length on a topic of their choice that relates to the course material.
9. Explain how this course connects to Vision 2010 – the CNU Strategic Plan.
- As one of the most stimulating periods of western art, exposure to the Baroque period will enrich a student's understanding and knowledge of our cultural heritage, broadening the depth of their appreciation for how the liberal arts touch and deepen the human experience.*

Submission Checklist:

By the deadline, submit a packet with the following documents to the Assistant Dean for Liberal Learning. Please submit in electronic and hard copy form.

_____ Area of Inquiry Course Proposal Form

_____ Syllabus for the Course

_____ Undergraduate Curriculum Committee Course Proposal Form



BAROQUE ART

ART 378

Professor Michelle Erhardt

Email: michelle.erhardt@cnu.edu

Office: **Ferguson 207**

Office Hours: Tues & Thurs 2:00-3:30, Weds. 2:30-3:30 at Einstein's, or by appointment

Text: Ann Sutherland Harris, Art and Architecture of the Seventeenth Century, (Prentice Hall), 2004.

Statement of Purpose:

The History of Baroque Art will survey the arts of northern and southern Europe of the seventeenth and early eighteenth centuries. The course will evaluate the influence of politics and religious institutions, such as the Hapsburg Empire and the papacy in light of the Reformation and the Counter Reformation, and view how they influenced the development of one of the most expressive and volatile periods in western art history.

Course Objective:

By chronicling the history of the art of the Baroque period, this course will explore the artistic contributions from a pivotal period in the history of western art in which art was used to express the political and religious ideals of the Reformation and the Counter Reformation. An essential part of the course will be to learn about the lives of the artists and artisans who created these works as well as to study the institutions, both historic and cultural, that led to and influenced their ideas and creative ideals.

One of the objectives of the course will be to observe the changes and various influences upon Baroque art, such as the role of the Reformed and Catholic Church, the papacy, the monarchy in Spain and England and the international culture, which now dominated the art world.

As an essential part of the course students will become fluent with the terminology and language of the Baroque world, both in terms of technical terms and historical and cultural vocabulary.

How the Objectives will be Accomplished:

Each class session we will discuss a new Baroque artist, or movement, as we chronologically explore the development of art in northern and southern Europe from 1600 to 1750. Each session will consist of lecture, class discussion, readings and films related to class in order to enrich our understanding of the period. Each student will be accountable for the following: participation in class discussion, written summaries of reading questions, a research paper of 10 pages in length, an oral presentation of the student's research paper, a midterm and a final.

WEEKLY READING & LECTURE SCHEDULE

1. Italy: Bolognese Painting & The Carracci Reform.
2. Italy: Michelangelo Merisi da Caravaggio.
3. Italy: Caravaggio's Italian Followers.
4. Italy: Gian Lorenzo Bernini's Early Career.
5. Italy: Bernini and Urban VIII.

6. Flanders: Peter Paul Rubens.
7. Flanders: Anthony van Dyck.
8. Spain: Jusepe de Ribera, Francisco de Zurbarán.
9. Spain: Diego Velázquez in Seville.
10. France: Nicolas Poussin in Paris and Rome.
11. France: Claude Lorrain and Charles Le Brun
12. Holland: Frans Hals and Dutch Portraiture.
13. Holland: Rembrandt van Rijn and his School.
14. Holland: Johannes Vermeer.
15. England: Anthony Van Dyck in England.
16. England: Christopher Wren.

Class Sessions:

Class sessions will consist primarily of slide lectures and discussion, but there will also be assigned readings and questions to practice and develop your analytical and writing skills. Occasionally, videos, which supplement the lecture material, will also be shown.

A lecture handout will be distributed at the beginning of each class period. This handout will contain the artists and titles of the images to be shown. These will help you follow the names and titles, especially when a foreign language is involved.

Class Participation:

Active participation on the part of each student is essential to the success and effectiveness of this course. It is important for the class to hear your thoughts and insights into the material being discussed. Participation will be considered in assigning a final grade.

Disabilities:

Please let me know as soon as possible if you have a documented disability that challenges your performance in this class so that accommodations may be made. Documents will be requested in order to accommodate the disability.

Course Requirements:

1. To attend and participate in the lectures and discussions.
2. To read assigned materials before the corresponding lectures
3. To take the exams and hand in any other required assignments

Grades will be calculated based on scheduled exam and quiz scores, the writing assignment, and attendance and participation. The grades will be based upon a total score of 100% and will be determined as follows:

Assigned Reading Questions	10%
Research Paper	20%
Oral Presentation & Class Participation	10%
Midterm Exam	30%
Final Exam	30%

Grading Scale:

A	93-100	B+	88-89	C+	78-79	D+	68-69	F	Below 60
A-	90-92	B	83-87	C	73-77	D	63-67		
		B-	80-82	C-	70-72	D-	60-62		

Reading Questions:

You will be assigned outside readings for various sections of the course. In addition to the reading, you will be given a series of short questions that you will answer in a 1 to 2 page reading critique. Your critique will be due the day we discuss the article in class.

Research Paper & Presentation:

For this assignment you will write a 10-page paper on one work created in the period covered in this course and present the results of your research to the class. It can be a painting, sculpture or a work of architecture.

If you are considering one of the major architectural monuments for your topic, it may be necessary to focus on only one aspect of it such as one of the areas in the church or a particular building campaign. It is also possible to select one aspect of its decoration like the stained glass windows or portal sculptures. The most important thing is to have a topic that is not too broad. Since you will present your research within the chronology of the class, it is essential to choose a topic and begin researching the paper immediately. Specific guidelines for writing the paper and its presentation as well as due dates, will be distributed in class. Please keep in mind that the final score for your paper will reflect the completion of all assignments related to the paper and the quality of the presentation.

Exams:

The exams will be largely essay format, covering large ideas and broad these specific to the works of art studied in this course. You will be tested on the information presented in lectures and outside readings.

Exams are NOT cumulative but material from previous chapters may need to be referenced when answering questions on a test, since art tends to rely on previous epochs. Misspellings may result in loss of points.

Under no circumstances, outside of a doctor's note or prior arrangements with me, can an exam be made up if missed. Permission to take an exam at any time other than what is on the schedule is up to my discretion. If exam dates change due to an advance or delay in the schedule, you will be required to take the exam on rescheduled date.