Art History 3357 Global Baroque Art
Syllabus

Maya Stanfield-Mazzi, Ph.D., Associate Professor
University of Florida, Fall Semester, August 22–December 12, 2018 (3 credits)
Tue. Period 7 (1:55–2:45) and Thurs. Periods 6–7 (12:50–2:45) in Fine Arts C 201
Final exam: Wednesday, December 12, 5:30–7:30 pm
Email address: mstanfield@ufl.edu Office telephone: 352-273-3070

Course Description
The Baroque style in art, characterized by exuberance, dynamism, and artifice, is traditionally thought to have originated in Italy and spread throughout much of Europe, as artists sought to surpass the Roman style of the Renaissance. Recent scholarship shows that the Baroque, and its later form the Rococo, was actually a global style, identifiable in various parts of the world from 1600 to 1800. This course will study Baroque and Rococo art from a global perspective, seeking to understand how and why the style appeared in so many regions (even those with no Roman and/or Renaissance heritage) and what its distinct meanings were. We will also learn about the origins of the concepts of the Baroque and Rococo and question the terms’ continued efficacy. The course concludes with consideration of “Neobaroque” and “Ultrabaroque” styles in contemporary art. Class assignments will encourage students to compare works from different parts of the world, but also understand the local meanings of the pieces they select.

Expected Learning Outcomes
• Understand the concept of the Baroque and how it has developed in art historical scholarship.
• Develop a critical understanding of the concept of the “Global Baroque.”
• Demonstrate knowledge of the major developments in Baroque and Rococo art in Europe.
• Identify and describe global examples of the Baroque and Rococo styles and explain their motivations and meanings.
• Use art historical methods to describe, compare, and analyze works of Baroque and Rococo art from different world regions orally and in writing, independently and in groups.

Required Materials

• Other required readings are available as pdf’s on the Canvas (E-learning) site for the course, under Files. Visit https://ufl.instructure.com to log in. Additional class materials, including a copy of this syllabus, terms lists, and images, will also be posted there.

Requirements
All students must:
(1) attend class
(2) take a map quiz
(3) complete homework assignments and do assigned readings before the classes for which they are assigned
(4) participate in class discussions and activities
(5) attend Dr. Nicola Courtright’s lecture at the Harn and write a response to it
(6) write a short essay comparing two works of art from different parts of the world
(7) participate in a class trip to the Ringling Museum of Art in Sarasota on November 10th
(8) write a research paper (5–7 pages) focusing on 3–4 works of Global Baroque or Rococo art
(9) take the in-class midterm and final examinations.
**Attendance, Makeup, and Class Conduct Policies**

Because the lectures synthesize the various class materials and present additional information, it is vital that students attend class. The lectures will also provide images of many works that are not in the readings. Class is also a place for active learning—there will be discussion, short writing activities, and group activities.

Absences for exams and late papers will require documentation, i.e. a doctor’s note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade. Students who do not complete requirements 6–9 will fail the course. Written assignments should be submitted as Word documents on Canvas unless otherwise stated. Assignments are due at 12:00 pm (noon) on the due dates.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops should NOT be used for taking notes, and can only be used to consult readings in electronic format. During lectures all electronics should be stowed, and notes should be taken on paper. Students are encouraged to bring hard copies of the class readings to the appropriate class sessions. A 10-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed. Other important information is at the end of this document in the Appendix.

**Course Evaluation**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at [https://evaluations.ufl.edu](https://evaluations.ufl.edu). Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at [https://evaluations.ufl.edu/results/](https://evaluations.ufl.edu/results/).

**Communication**

The principal form of communication for this course is email, using students’ @ufl.edu addresses. Students should be sure to check their UF email often and use it to communicate with the professor, mstanfield@ufl.edu. Emails will be responded to within 48 hours. Any important announcements posted on Elearning will also come to students as emails, but students should not use Elearning to send messages to the professor (use email instead). If you cannot come to office hours but would like to speak to the professor, feel free to call her office number during office hours (Tuesdays 1:55–3:50 pm), 352-273-3070. Otherwise ask for an appointment to meet in person.
Grade Breakdown
Class attendance: 5%
Class participation: 15%
Map quiz: 5%
Harn lecture response: 10%
Midterm examination: 15%
Short comparative essay: 10%
Research paper: 20%
Final examination: 20%

SCHEDULE AND ASSIGNMENTS

Thursday, Aug. 23rd
Introductions. What is this class about? What is its structure? What are the requirements?

Assignment:
This syllabus. Read it thoroughly and always bring it to class; it is your contract with me.
Purchase textbook.

Tuesday, Aug. 28th
Introduction to the Baroque and Ways of Seeing it Globally

Assignment:
• Bailey, “Introduction” and Chapter 7, “Global Baroque,” in Baroque and Rococo

Thursday, Aug. 30th and Tuesday, Sept. 4th
Study sheet for map quiz handed out/posted on Canvas Tuesday

Historiography of the Baroque

Assignment:
• Heinrich Wölfflin, “Movement” and “The Causes of the Change in Style,” in *Renaissance and Baroque* (1888, English translation 1964), pp. 58–88, for discussion Thursday (Canvas)
• Alois Riegl, “The Development of the Baroque Style,” in *The Origins of Baroque Art in Rome* (1908, English translation 2010), pp. 112–151, for discussion Thursday (Canvas)
• José Lezama Lima, “Baroque Curiosity,” in *La expresión americana* (1957, English translation 2010), pp. 211–240, for discussion Tuesday (Canvas)
**Thursday, September 6th and Tuesday, September 11th**

**MAP QUIZ TUESDAY THE 11TH**

Painting and the Catholic Reformation: Italy and Spain

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**Assignment:**

- Bailey, Chapter 1 “Pictures at War: Painting and the Catholic Reformation” in Baroque and Rococo
- Suzanne L. Stratton-Pruitt, “Velázquez’s Las Meninas: An Interpretive Primer,” in Velázquez’s las Meninas (2003), pp. 124–149, **for discussion Tuesday** (Canvas)

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**Thursday, September 13th and Tuesday, September 18th**

Painting and the Catholic Reformation: The Spanish Empire

**Assignment:**


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**Thursday, September 20th**

Guest lecture on Quitenian sculpture by UF doctoral candidate Leslie Todd
Friday, September 21st, 6:00 pm at Harn Museum of Art
Attend lecture by Dr. Nicola Courtright and submit a response to it by Tuesday.

Tuesday, September 25th, Thursday, September 27th, and Tue., Oct. 2nd
RESPONSE TO COURTRIGHT LECTURE DUE TUESDAY THE 25th
Study questions for midterm handed out/posted on Canvas Thursday the 27th
Secular Subjects and Globalization

Assignment:
• Bailey, Chapter 2 “Profane Images: The Hierarchy of Genres and the Proliferation of Worldly Subjects” in Baroque and Rococo
• Julie Berger Hochstrasser, “Introduction” and “Commodities from Elsewhere in Europe,” Still Life and Trade in the Dutch Golden Age (2007), pp. 1–9 and 61–93, for discussion Tuesday the 25th (Canvas)

Thursday, October 4th
MIDTERM

Tuesday, October 9th, Tuesday, Oct. 16th, and Thursday, Oct. 18th
Short comparative essay handed out/posted on Canvas Tuesday the 9th
NO CLASS THURSDAY THE 11TH (WORK ON SHORT COMPARATIVE ESSAY, DUE TUESDAY THE 16th)
Catholic Persuasion: Church Architecture and Altarpieces
Assignment:
• Bailey, Chapter 3 “The Bel Composto: Baroque and Rococo Church Interiors” in Baroque and Rococo
Tuesday, October 23rd and Thursday, October 25th
Research paper assignment handed out/posted on Canvas Tuesday
Catholic Persuasion: Sculpture

Assignment:
• Margarita M. Estella Marcos, “The Indo-Portuguese and Hispano-Philippine Schools of Ivory Sculpture,” in Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection (2013), pp. 86–93, for discussion Thursday (Canvas)

Tuesday, October 30th and Thursday, November 1st
Worldly Domination: Palace and Church Architecture

Assignment:
• Bailey, Chapter 4 “Domination and Assimilation: Civic, Palace and Sacred Architecture” in Baroque and Rococo
• José Pereira, “Prologue” and “Church Facades,” in Baroque India: The Neo-Roman Religious Architecture of South Asia: A Global Stylistic Survey (2000), pp. 1–5 and 204–32, for discussion Thursday (Canvas)

Tuesday, November 6th
Rubens at the Ringling, in preparation for class trip on November 10th

NOTE: Students not visiting the Ringling should read the chapter “The Triumph of the Eucharist Series,” in Virginia Brilliant’s Triumph & Taste: Peter Paul Rubens at the Ringling Museum of Art (2011), pp. 28–71, and submit a printed summary of it to me on Thursday the 8th. (On hard copy reserve in Fine Arts Library)
**Saturday, November 10th**
**CLASS VISIT TO RINGLING MUSEUM OF ART**

**Thursday, November 8th and Tuesday, November 13th**

Interior Decoration

**Assignment:**
- Bailey, Chapter 5 “In Apollo’s Realm: Baroque and Rococo Palace and Domestic Décor” in Baroque and Rococo
- Dana Leibsohn, “Made in China, Made in Mexico,” in At the Crossroads The Arts of Spanish America & Early Global Trade (2012), pp. 11–40, **for discussion Thursday** (Canvas)

**Thursday, November 15th and Tuesday, November 20th**

**RESEARCH PAPER DUE THURSDAY THE 15TH**

The Baroque and Rococo Outdoors

**Assignment:**
- Bailey, Chapter 6 “Living Baroque: Processions, Festivals, Ephemeral Architecture and Gardens” in Baroque and Rococo

**HAPPY THANKSGIVING!**

**Tuesday, November 27th and Thursday, November 29th**

Study questions for final handed out/posted on Canvas the 29th

Baroque and Rococo in Contemporary Art

**Assignment:**
- Sarah Wilson, “Post-Colonial Rococo: Yinka Shonibare MBE Plays Fragonard,” in Rococo Echo: Art, History and Historiography from Cochin to Coppola (2014), pp. 313–328, **for discussion Thursday** (Canvas)
Tuesday, December 4th
Conclusions and Review for Final Assignment:
• Bailey, Chapter 8 “Epilogue” in Baroque and Rococo

Wednesday, December 12th
FINAL EXAM 5:30–7:30 pm

Critical Dates
Sept. 4: Study sheet for map quiz handed out/posted on Canvas
Sept. 11: MAP QUIZ
Sept. 20: Guest lecture by doctoral candidate Leslie Todd
Sept. 21: Lecture by Dr. Nicola Courtright at the Harn, 6:00 pm
Sept. 25: RESPONSE TO COURTRIGHT LECTURE DUE
Sept. 27: Study questions for midterm handed out/posted on Canvas
Oct. 4: MIDTERM EXAM
Oct. 9: Short comparative paper handed out/posted on Canvas
Oct. 11: NO CLASS
Oct. 16: SHORT COMPARATIVE ESSAY DUE
Oct. 23: Paper assignment handed out/posted on Canvas
Nov. 10: Trip to Ringling Museum of Art in Sarasota
Nov. 15: RESEARCH PAPER DUE
Nov. 22: Thanksgiving
Nov. 29: Study questions for final handed out/posted on Canvas
Dec. 12: FINAL EXAM 5:30–7:30 pm
Appendix

Grading Scale
Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

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<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
<th>Letter Grade</th>
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<td>94-100</td>
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<td>90-93</td>
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If you have questions about how grade points are assigned by the University, go to: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Academic Honesty
UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

Students with Disabilities
I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center
3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: http://www.counseling.ufl.edu/cwc/