1. **Title of the module**

**HART5040: Classicism and Baroque – Seventeenth-century European Art and Architecture (Level 6)**

**HART6800: Classicism and Baroque – Seventeenth-century European Art and Architecture (Level 5)**

1. **School or partner institution which will be responsible for management of the module**

School of Arts – History & Philosophy of Art

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

HART6800 – Level 5

HART5040 – Level 6

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA History & Philosophy of Art; BA Art History; available as a wild option

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
2. analyse through the study of key artists (such as Caravaggio, Annibale Carracci, Bernini, Borromini, Guercino, Claude, Pietro da Cortona, Poussin, Rubens, and Van Dyck), why artistic style was invested with such importance in seventeenth-century Europe, and how this phenomenon was informed by an historical knowledge of the different styles of Renaissance artists (such as Raphael and Titian), and of the art of antiquity.
3. in association with the analysis of style, examine the iconographical content of key works of art, and compared treatments of biblical and mythological subjects by different artists.
4. explore the contexts in which, and the functions for which, important seventeenth-century works were made; for example, the theatrical celebration of power in the works of Bernini and Rubens, or, alternatively, works made to serve the private antiquarian interests of patrons like Cassiano dal Pozzo.
5. analyse the formal and stylistic properties of seventeenth-century works of art, in particular the oeuvres of the artists discussed in lectures, informed by a knowledge of artistic techniques and working practices, and by direct contact with works of art in British collections (i.e. national collections accessible to people with mobility disabilities).

In addition, upon completing the level 6 version of this module students will be able to:

1. understand a critical survey of seventeenth-century literature on the visual arts, in particular Italian biographers and theorists (e.g. Bellori), and the criticism associated with the French Académie Royale (e.g. Félibien, De Piles).
2. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

1.      develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;

2.      develop the skills of communication, improving performance, problem-solving, and working with others;

3.      communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;

4.      read critically, analyse and use a range of primary and secondary texts;

5.      locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;

6.      employ information technologies to research and present their work.

In addition, level 6 students will be able to:

7.    demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;

8.     approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

The organising principle of this course is derived from Giovanni Pietro Bellori’s *Vite de’ Pittori et Architetti Moderni* (1672). In selecting a small group of twelve exemplary artists for his history, Bellori was employing artistic biography to expound his theory of art based on the Idea. This charted a middle way between naturalism and mannerism, through which the imitation of nature informed by the principles of antique art produced works which surpassed nature. Among the artists included in Bellori’s corpus are Annibale and Agostino Carracci, Michelangelo da Caravaggio, and the non-Italian artists Nicolas Poussin, Peter Paul Rubens, and Anthony Van Dyck. Several of the leading artists of the period were excluded from the canon, notably Gian Lorenzo Bernini, Francesco Borromini and Pietro da Cortona. Bellori presumably had these artists in mind when he condemned his contemporaries who “juggle madly with corners, gaps and twirling lines, discompose bases, capitals and columns with stucco nonsense, trivial ornament and disproportions”. The aesthetic and theoretical judgements which informed Bellori’s exclusion of artists from his book can be glimpsed in this quote. In the art historical literature on this period such critical judgements are explained in terms of the dichotomy between “classicism” and “the baroque” (although these were not terms used in the period). Following Riegl and Wölfflin the baroque has been defined in opposition to classic art, as an art of becoming rather than of being, addressing the emotions, rather than the intellect, through a tactile evocation of appearances. Often the theoretical writing of the period has been characterised as reacting against, or irrelevant to, what was truly innovative about the work of baroque artists like Bernini and Borromini. These generalisations will be tested through close study of the works of the artists named above, and also by exploring how they might relate to contemporary artistic debates, such as those at the French Académie Royale about the relative merits of Poussin and Rubens, or between Andrea Sacchi and Pietro da Cortona in Rome over the number of figures which should be included in a narrative painting. In addition to exploring the acute interest in stylistic criticism during the seventeenth century, the study of individual artists will also involve consideration of the role played by their patrons, especially their ideological, religious and antiquarian concerns. Although the course will progress by studying individual artists in roughly chronological order, the treatment will be thematic rather than monographic. Lectures at the beginning and end of the course will introduce and summarise the more general historiographical themes; the remaining lectures will be on artists including Caravaggio, Annibale Carracci, Bernini, Borromini, Pietro da Cortona, Poussin, Rubens and Van Dyck.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

E. Cropper, *The Domenichino Affair* (New Haven and London, 2005).

F. E. Cropper & C. Dempsey, *Nicolas Poussin. Friendship and the Love of Painting* (Princeton, 1996).

Haskell, *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque* (London, 1963).

L. Marin, *To Destroy Painting* (Chicago and London, 1995).

R. Wittkower, *Art and Architecture in Italy 1600-1750* (3rd edition, London, 1973).

1. **Learning and teaching methods**

Total contact hours – 44

Private study hours – 256

Total study hours- 300

1. **Assessment methods**
	1. Main assessment methods

HART6800 (Level 5):

Seminar Notes (10%)

Group Presentation (40%)

Essay (2500 words) (50%)

HART5040 (Level 6):

Seminar Notes (10%)

Group Presentation (40%)

Essay (3000 words) (50%)

13.2 Reassessment methods

Like-for-like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 | 9.8 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Lectures | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| Seminars | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Group presentation | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Essay | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
| Seminar notes | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** |
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1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The module addresses a range of artists from across Europe. It also situates their work within a developing global culture where the flourishing of art in Europe was related to the economic exploitation of colonies world-wide by European powers.The curriculum takes into account the international nature of both the School of Arts and the student body and it is intended to prepare students for study abroad. The module team is drawn from the School of Arts, which includes many members of staff with international experience of teaching and research collaboration.

In compiling the reading list, consideration has been given to the range of texts that are available internationally and a selection of texts has been identified to complement the delivery of the material.

The support the School provides to its students is also internationally attuned given our international student body.

**If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.**

1. **Partner College/Validated Institution**
2. **University School responsible for the programme**

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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