



Women, Art, and Culture in Italy

SECTION I: Course Overview

Course Code: ARH336FLR

Subject Area(s): Art History

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course will explore the role and status of women in connection to Italian Art from the late Middle Ages to the eighteenth century. After an introduction to key issues and theoretical approaches in the study of women in the arts, the course will proceed thematically and chronologically to explore what it meant to grow up female and what life was like for women from the late fourteenth century through the 1700s.

The course will proceed by analyzing depictions of women including saints, personifications and the Virgin Mary as well as female portraits and the nude--both by male and female artists. We will furthermore discuss the role that women played as art commissioners. Famous aristocrats will serve as illustrious examples of female art patronage through three centuries of art history: Isabella d'Este of Mantua (1474-1539), and women closely connected to the Medici court in Florence such as Eleonora da Toledo (1522-1562), Vittoria della Rovere (1622-1694) and Anna Maria Luisa de' Medici (1667-1743).

We will finally consider the historical and social prerequisites for the appearance of female artists in history and the socio-cultural conditions these women had to live and work under. Exemplary figures like Sofonisba Anguissola (1532-1625), Lavinia Fontana (1552-1614), Artemisia Gentileschi (1593-1653), Rosalba Carriera (1673-1757), Giulia Lama (1681-1747) as well as non-Italians Angelika Kauffmann (1741-1807) and Elizabeth Vigée Le Brun (1755-1842) will be discussed in detail.

**This course is currently pending approval from the University of New Haven*

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Argue current debates and critical problems in the field of history and art history regarding women
- Illustrate the world of female patronage in Italy until the eighteenth-century

- Identify some of the most famous female artists in Italy until the eighteenth-century
- Analyze theoretical writing themes in high and low modern culture, including art and literature
- Demonstrate visual literacy, including recognition of key characters, their epithets and attributes, their lives and natures

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	SEMESTER

ATTENDANCE POLICY

This class will meet twice weekly for 80 minutes each session for 28 class sessions. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

Allowed Absences – Fall & Spring Semesters		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at Xth absence
Courses meeting 2 day(s) per week	2 Absences	8 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should

therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Lecture Assignment	5%
Paper	20%
Midterm Exam	20%
Presentation	20%
Final Exam	25%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Lecture *Under the veils of the Mona Lisa* (5%): The instructor will provide clear guidelines the first week of class.

Paper (20%) Each student will have to write a 1200 word paper on a subject, theme, debate relevant to the course. A handout will be distributed with suggestions for subjects and a detailed description of the requirements.

Midterm Exam (20%): The midterm exam will consist of a slides identification test, some short term questions and an essay at the end.

Presentation (20%): Each student has to prepare a presentation, summary on a given text topic explaining the content of it and its importance for this course

Final Exam (25%): The final exam will consist of a slides identification test, some short term questions and an essay at the end

EXPERIENTIAL LEARNING ACTIVITIES (AICAP)

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). The following experiential learning activities are recommended for this course:

- Lecture on “Under the veils of the Mona Lisa: a portrait and an allegory hidden among the clothes of the world’s most famous painting.” (Elisabetta Gnignera)

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

I. REQUIRED TEXT(S): You may purchase the required text(s) prior to departure or upon program arrival. The required text(s) are listed below:

Bal, Mielke (ed.). *The Artemisia files. Artemisia Gentileschi for feminists and other thinking people*. University of Chicago Press 2005, pp. 63-105.

Baskins, Christelle L. *Typology, sexuality and the Renaissance Esther*, in: *Sexuality and gender in early modern Europe. Institutions, texts, images*. Turner, James Grantham (ed.). Cambridge University Press 1993, pp. 31-54.

Benadusi, Giovanna. *The gender politics of Vittoria della Rovere*, in: *Medici Women: the making of a dynasty in Grand Ducal Tuscany*. Benadusi, Giovanna/Brown, Judith . (eds.). Toronto, Centre for Reformation and Renaissance Studies 2015, pp. 264-301.

Bilak, Donna A. *Decoding Bronzino's Portrait of Eleonora da Toledo (ca. 1539): An iconography of jewels and dress*, in: *Agnolo Bronzino: The Muse of Florence*. De Girolami Cheney, Liana (ed.). Washington D. 2014, pp. 371-393.

Bissell, R. Ward. *Artemisia Gentileschi and the authority of art. Critical reading and catalogue raisonné*. The Pennsylvania State University Press 1999.

Brown, Beverly Louise. *Virtuous virgins: classical heroines, romantic passion and the art of suicide*. London 2004.

Benadusi, Giovanna/Brown, Judith C. *Medici women. The making of a dynasty in Grand Ducal Tuscany*. Toronto 2015.

Campbell, Julie D. *The Querelle des femmes*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 361-380.

Campbell, Malcolm. *The original program of the salone di Giovanni di san Giovanni*, in: *Antichità viva*, 15, 1976, pp. 3-25.

Casciu, Stefano. *Anna Maria Luisa, Electress Palatine: last art patron and collector of the Medici dynasty*, in: *Medici Women: the making of a dynasty in Grand Ducal Tuscany*. Benadusi, Giovanna/Brown, Judith . (eds.). Toronto, Centre for Reformation and Renaissance Studies 2015, pp. 322-346.

Ciletti, Elena. "Gran macchina è bellezza". *Looking at the Gentileschi Judiths*, in: *The Artemisia files. Artemisia Gentileschi for feminists and other thinking people*. Bal, Mielke (ed.). University of Chicago Press 2005, pp. 63-105.

Clark, Kenneth. *The Nude. A study of ideal art*, London 1956, Chapter 1, The naked and the nude, pp. 1-25.

Clements, Helen Marie. *Painting beyond the canvas: an antithetical visual statement by women artists of the sixteenth and seventeenth centuries*. Ann Arbor, 2006.

Cockram, Sarah D. P. *Isabella d'Este and Francesco Gonzaga: power sharing at the Italian Renaissance court*. Farnham. Ashgate, 2013

Cohen, Elizabeth S. *Women on the margins*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 317-340.

- Cox-Rearick, Janet. *Bronzino's woman with her little boy*, in: *Studies in the History of Art*, 12, 1982, pp. 67-79.
- Cox-Rearick, Janet/Bulgarella Westerman, Mary. *Public and Private Portraits of Cosimo de' Medici and Eleonora di Toledo: Bronzino's Paintings of His Ducal Patrons in Ottava and Turin*, in: *Artibus et Historiae*, Vol. 25, No. 49 (2004), pp. 101-159
- Crawford, Katherine. *Permanent impermanence: Continuity and rupture in early modern sexuality studies*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 257-278.
- Cropper, Elizabeth. *Galileo Galilei and Artemisia Gentileschi: between the history of ideas and microhistory*, in: *Caravaggio. Reflections and refractions*, Ashgate, Farnham, 2014, pp. 227-251.
- De Girolamo Cheney, Liana. *Elisabetta Sirani: Il pennello lieto non lacrimato*, in: *Essays on women artists: "The most excellent"*. Liana De Girolami Cheney (ed.). New York 2003, pp. 71-81.
- Elliott, Janis. *The Judgement of the Commune: The Frescoes of the Magdalen Chapel in Florence*, in: *Zeitschrift für Kunstgeschichte*, 61, 1998, pp. 509-519.
- Folliott, Sheila. *Early modern women artists*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 423-444.
- Fortune, Jane. *Invisible Women, Forgotten Artists of Florence*. The Florentine press, 2nd edition, 2010.
- Fortunati Vera. *Lavinia Fontana: A woman artist in the age of the Counter-Reformation*, in: *Lavinia Fontana of Bologna 1552-1614*. National Museum of Women in the Arts, Exhibition catalogue. Milan 1998, pp. 13-31.
- Galdy, Andrea. *Tuscan concerns and Spanish heritage in the decoration of the Duchess Eleonora's apartment in the Palazzo Vecchio*, in: *Renaissance Studies*, 2006, 3, pp. 293-319.
- Garrard, Mary D., *Artemisia Gentileschi, The Image of the Female Hero in Italian Baroque Art*. Princeton University Press 1989.
- Garrard, Mary D. "Here's looking at me: Sofonisba Anguissola and the Problem of the Woman Artist", in: *Renaissance Quarterly*, XLVII, 1994, pp. 556-622.
- Garrard, Mary D. *Artemisia's hand*, in: *The Artemisia files. Artemisia Gentileschi for feminists and other thinking people*. Bal, Mielke (ed.). University of Chicago Press 2005, pp. 1-31.
- Goffen, Rona. *Titian's Venus of Urbino*. Cambridge University Press, 1997.
- Jordan, Constance. *Renaissance women and the question of class*, in: *Sexuality and gender in early modern Europe. Institutions, texts, images*. Turner, James Grantham (ed.). Cambridge University Press 1993, pp. 90-106.
- Klapisch-Zuber, Christiane. *The first female nudes of the Quattrocento*, in: *Late medieval and early modern ritual. Studies in Italian Urban culture*, Turnhout 2012, pp. 161-180.
- Kok, Erna. *The female nude from life: on studio practice and beholder fantasy*, in: *The nude and the norm in the early modern Low Countries*, De Clippel, Karolien/Van Cauteren, Katharina/Van der Stighelen, Katlijne (eds.) Turnhout, 2011, pp. 35-50.
- Kraus, Henry. *Eve and Mary: Conflicting images of Medieval Woman*, in: *Feminism and Art History. Questioning the litany*. Norma Broude/Mary D. Garrard (eds.). Westview Press 1982, pp. 79-100.
- Lanza, Janine M. *Women and work*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 279-296.

Levin, Carole/Meyer, Alicia. *Women and political power in early modern Europe*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 341-360.

McIver, Katherine A. *Material culture: consumption, collecting and domestic goods*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 469-488.

McTavish, Lianne. *Maternity*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 173-194.

Miziolek, Jerzy. *Florentine marriage chests depicting the story of Lucretia and the war with Giangaleazzo Visconti*, in: *Art and Politics*. Warsaw 1999, pp. 31-34.

Modesti, Adelina. *Elisabetta Sirani "Virtuosa". Women's cultural production in early modern Bologna*. Turnhout 2014.

Murphy, Caroline. *Lavinia Fontana, A painter and her patrons in sixteenth-century Bologna*. Yale, University Press 2003.

Nochlin, Linda. *Why have there been no great women artists?*, in: *Women, art and power and other essays*. New York, Harper & Row, 1973, pp; 145-178.

Nuttal, Paula. *Reconsidering the nude: Northern tradition and Venetian innovation*, in: *The meaning of nudity in medieval art*. Lindquist, Sherry C.M. (ed.). Ashgate Farnham 2012, pp. 299-318.

Orsi Landini, Roberta/Westerman Bulgarella, Mary. *Costume in fifteenth-century Florentine portraits of women*, in: *Virtue & Beauty. Leonardo's Ginevra de' Benci and Renaissance portraits of women*. Exhibition catalogue, National Gallery of Arts, Washington 2001, pp. 90-97.

Pearson, Andrea. *Images of women*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 489-508.

Perlingieri, Ilya Sandra. *Sofonisba Anguissola. The first great woman artist of the Renaissance*. New York 1992.

Pollock, Griselda. *Feminist dilemmas with the art/life problem*, in: *The Artemisia files. Artemisia Gentileschi for feminists and other thinking people*. Bal, Mielke (ed.). University of Chicago Press 2005, pp. 169-206.

Poska, Allyson M. *Patriarchy: Rethinking marriage and family in early modern Europe*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 195-212.

Reiss, Sheryl E. *Beyond Isabella and Beyond: Secular women patrons of art in early modern Europe*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 445-467.

Rogers, Mary/Tinagli, Paola. *Women in Italy, 1350-1650. Ideals and realities. A sourcebook*. Lancaster 2005.

Rosenthal, Angela. *Angelica's Odyssey: Kauffman's paintings of Penelope and the weaving of narrative*, in: *Women, art and the politics of identity in eighteenth-century Europe*. Melissa Hyde/Jennifer Milam (eds.) Ashgate 2003, pp. 211-236.

Ruggiero, Guido. *Marriage, love, sex, Renaissance civic morality*, in: *Sexuality and gender in early modern Europe. Institutions, texts, images*. Turner, James Grantham (ed.). Cambridge University Press 1993, pp. 10-30.

Russo, Kathleen Lucey. *Rosalba Carriera*, in: *Essays on women artists: "The most excellent"*. Liana De Girolami Cheney (ed.). New York 2003, pp. 109-118.

Russo, Kathleen Lucey. Elisabeth Vigée-Lebrun's imagery, in: *Essays on women artists: "The most excellent"*. Liana De Girolami Cheney (ed.). New York 2003, pp. 119-126.

Sani, Bernardina. *Rosalba Carriera*, in: *The Dictionary of Art*. Jane Turner (ed.), vol. 5, New York, 1996, pp. 877-878.

Schuler, Carol M. *Virtuous model, voluptuous martyr: the suicide of Lucretia in Northern Renaissance and its relationship to Late Medieval devotional imagery*, in: *Saints, Sinners and Sisters*. Jane L. Carroll/Alison G. Stewart (eds.). Aldershot 2003, pp. 7-25. X 6619m

Sheriff, Mary D. *The cradle is empty: Elisabeth Vigée-Lebrun, Marie-Antoinette, and the problem of intention*, in: *Women, art and the politics of identity in eighteenth-century Europe*. Melissa Hyde/Jennifer Milam (eds.) Ashgate 2003, pp. 164-187.

Smyth, Carolyn. *An instance of feminine patronage in the Medici Court of sixteenth-century Florence. The Chapel of Eleonora da Toledo in the Palazzo Vecchio*, in: *Women and art in early modern Europe*. Cynthia Lawrence (ed.). University Park 1997, pp. 72-98.

Sperling, Jutta Gisela. *The economics and politics of marriage*, in: ? , pp. 213-232.

Strumwasser, Gina. *Judith and Holofernes, Susanna and the Elders, Lot and his daughters, and Judah and Tamap: The emergence of new subjects from the Old Testament*, in: *Heroes, heroines and heroic tales from the Old Testament: an iconographic analysis of the most frequently represented Old Testament subjects in Netherlandish painting, ca. 1430 - 1570*. Doctoral theses, Ann Arbor 1979, pp. 104-134.

Summerfield, Wendy. *In the shadow of Mars: the emergence of the female portrait painter in Renaissance Italy*. Ann Arbor 2004.

Tinagli, Paola. *Women in Italian Renaissance Art. Gender representation identity*. Manchester University Press 1997.

Tomas, Natalie R. *The Medici women. Gender and power in Renaissance Florence*. Aldershot Ashgate 2004.

Verdon, Timothy. *Mary in Florentine Art*, Florence, 2003.

Verdon, Timothy. *The Cathedral Museum in Florence*. Florence 2016.

Wassyng Roworth, Wendy. *Ancient matrons and modern patrons. Angelica Kauffman as a classical history painter*, in: *Women, art and the politics of identity in eighteenth-century Europe*. Melissa Hyde/Jennifer Milam (eds.) Ashgate 2003, pp. 188-210.

Watanabe-O'Kelly, Helen. *The Eroticization of Judith in early modern German art*, in: *Gender matters. Discourses of violence in early modern literature and the arts*, pp. 81-100.

Woods-Marsden, Joanna. *Portrait of the lady, 1430-1520*, in: *Virtue & Beauty. Leonardo's Ginevra de' Benci and Renaissance portraits of women*. Exhibition catalogue, National Gallery of Arts, Washington 2001, pp. 65-87..

Young, G. F. *The Medici*. 2 vol. London 1911.

ADDITIONAL RESOURCES

In order to ensure your success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the "While You're Abroad Tab" and make sure you are under the "Academics" sub-menu. There you will see a link above your schedule that says "View Online Courses" select this link to be taken to your Moodle environment.

COURSE CALENDAR
Women, Art, and Culture in Italy

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	Introduction	Lecture & Discussion	Pollock, 2005, pp. 169-206. Jordan, 1993, pp. 90-106. (Women and class) Ruggiero, 1993, pp. 10-30. (marriage, love, sex) McTavish 2013, pp. 173-194. (Maternity)
2	The “Querelle des femmes” – The Case Against Women	Lecture & Discussion	Rogers/Tinagli, pp. 12-38 Campbell J., 2013, pp. 361-380
3	Growing Up Female, Living as a Woman in Renaissance	Lecture & Discussion	Tinagli, 1997, pp. 21-46. Miziolek, 1999, pp. 31-43. Levin, 2013, pp. 341-360. Cohen, 2013, pp. 317-340. (women on margins) Crawford 2013, pp. 257-278. (sexuality) Jordan, 1993, pp. 90-106. (Women and class) Lanza, 2013, pp. 279-296. (women and work) McTavish 2013, pp. 173-194. (Maternity) Poska, 2013, pp. 195-212. (Marriage and family) Ruggiero, 1993, pp. 10-30. (marriage, love, sex) Sperling, 2013, pp. 213-232. (economics, marriage)
4	Orphans	Visit Hospital of the Innocents	Catalogue “Hospital of the Innocents”, pp. 3-16
5	Heroines from Antiquity & the Old Testament: Lucretia, Cleopatra, Judith, Esther, Susanna	Lecture & Discussion	Watanabe-O’Kelly, pp. 81-100 Baskins, 1993, pp. 31-54. Strumwasser, 1979, pp. 104-134. Ciletti, 2005, pp. 63-105. Brown, 2004, pp. 14-25. Schuler, 2003, pp. 7-25. Rogers/Tinagli, 2005, pp. 73-86
6	Female Saints: Catherine Alexandria, Catherina Siena, Barbara	Lecture & Discussion	Tinagli, 1997, pp. 155-185. Rogers/Tinagli, 2005, pp. 56-72

7	Virgin Mary: Role Model & Protectress	Lecture & Discussion	Rogers/Tinagli, 2005, pp. 42-55. Verdon, 2003, pp. 15-29, 61-77 Kraus, 1982, pp. 79-100
8	Mother Mary & Mary Magdalene	Class visit to Cathedral Museum	Verdon, 2016, pp. 38-59, pp. 64-68, pp. 90-101
9	The Female Nude	Lecture & Discussion	Clark, 1956, pp. 1-25. Nuttal, 2012, pp. 299-318. Goffen, 1997, pp. 1-22. Goffen, 1997, pp. 63-90. Klapisch-Zuber, 2012, pp. 161-180. Kok, 2011, pp. 35-50. Goffen, 2007, 115-138. Tinagli, 1997, pp. 121-153.
	Lecture <i>Under the veils of the Mona Lisa</i> CEA		
10	Female Patrons (I) Isabella d' Este	Lecture & Discussion	Reiss, 2013, pp. 445-46. Cockram, 2013, pp.
11	Female Portraits (I) Early Renaissance	Lecture & Discussion	Woods-Mardsen, 2001, pp. 64-87 Orsi Landini/Westerman Bulgarella, 2001, pp. 90-97 Pearson, 2013, pp. 489-508. Tinagli, 1997, pp. 47-83
12	Review for Midterm Exam Lecture & Discussion		
13	MIDTERM EXAM		
14	Female Portraits (II) High Renaissance	Lecture & Discussion	Cox-Rearick, 1982, pp. 78-79. Cox-Rearick/Bulgarella, 2013, pp. 1-15
15	Female Portrait Busts Mary & Saints	Visit to the Bargello	Verdon, pp. 61-77 Elliott, 1998, pp. 509-519
16	Prostitutes & Courtesans	Lecture & Discussion	

17	Female Patrons (II) Eleonora da Toledo	Lecture & Discussion	Benadusi/Brown, Introduction, <i>Medici Women</i> Bilak, 2014, pp. 371-393. McIver, 2013, pp. 469-488. Smyth, 1996, pp. 72-98.
18	Life of a Duchess	Visit to the Palazzo Vecchio	Galdy, 2006, pp. 293-319.
19	Female Patrons (III) Vittoria della Rovere & Anna Maria Luisa de' Medici	Lecture & Discussion	Benadusi/Brown, Introduction, <i>Medici Women</i> Tomas, 2003, pp. 14-43 Young, 1911, pp. 409-434, 495-510 Benadusi, 2015, pp. 264-301. Casciu, 2015, p. 322-346.
20	The Decline of a Ducal Family	Visit to the Pitti Palace	Campbell, 1976, pp. 3-25
21	"Why have there been no great women artists?"	Lecture & Discussion	Nochlin, 1973, pp. 3-39 Folliott, 2013, pp. 423-444
22	Female Artists (I) Sofonisba Anguissola Lavinia Fontana	Lecture & Discussion	Bissell, 1999, pp. 1-34. Clements, 2006, pp. 124-160. Pollock, 2005, pp. 169-206. Garrard, 1989. Chapter 2, <i>Historical feminism and female iconography</i> , pp. 141-179. Garrard, 1994, pp. 556-622. Garrard, 2005, pp. 1-31. Cropper, 2014, pp. 227-251
23	Female Artists (II) Artemisia Gentileschi	Lecture & Discussion	Fortunati 1998, pp. 13-31. Murphy, 2003, pp. 13-48. Perlingieri, 1992, pp. 77-104. Summerfield, 2004, pp. 86-150.
24	Female Artists (III) Angelika Kauffmann Elisabeth Vigée-Lebrun	Lecture & Discussion	Fortune, 2010, pp. 73-82. Russo, 2003, pp. 119-126. Sheriff, 2003, pp. 164-187. Wassying Rowohrt, 2003, pp. 188-210. Rosenthal, 2003, pp. 211-236.
25	Female Artists (IV) Elisabetta Sirani Rosalba Carriera	Lecture & Discussion	Russo, 2003, pp. 109-118. Sani, 1996, pp. 877-878. De Girolami Cheney, 2003, pp. 71-80. Modesti, 2014, pp. 1-22.

26	Guest lecture Giovanna Giusti or Jane Fortune/Linda Falcone	Lecture & Discussion	
27	Final Review Lecture & Discussion		
28	FINAL EXAM		

SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined below. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time.

CLASS & INSTRUCTOR POLICIES

PROFESSIONALISM & COMMUNICATION: As a student, you are expected to maintain a professional, respectful, and conscientious manner in the classroom with your instructors and fellow peers as well as in CEA Moodle classrooms. You are expected to take your academic work seriously and engage actively in your classes while abroad. Advance class preparation, completing your assignments on time, and showing a focused and respectful attitude are expected of all CEA students. Additionally, it is critical to your success abroad that you express effective interpersonal and cross-cultural communication. Demonstrating your effort to do the best work possible will be recognized whereas unconstructive comments, failure to make adequate academic progress, and lack of compliance with CEA Policies will not be tolerated.

ARRIVING LATE/DEPARTING EARLY FROM CLASS: Late arrivals and/or early departures from class may result in being marked absent as determined by your course instructor. You must comply with in-country, immigration regulations and CEA internal policies by maintaining full-time student status while abroad. Full-time student status for semester programs constitutes enrolling and regularly attending at least 12 US credit hours per week. Full-time student status for summer programs constitutes enrolling and regularly attending at least 3 US credit hours per week per summer term. Consequently, CEA will dismiss from all CEA courses, programs, activities, and housing any student who fails to maintain satisfactory academic progress or full-time student status.

SUBMITTING WORK: All formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in the format your instructor stipulates. Your instructor may require you to hand your assignments in electronically and/or in a hard-copy format during class time. You should keep copies of your work until your academic records have been recorded at your home institution, which may take 3 – 12 months after the completion of your program. As a student, you are responsible for providing copies of your work in the event of grade appeals, credit transfer requirements, faculty requests, etc.

LATE HOMEWORK: Homework is due at the specified date and time stated by the course instructor. Late homework may not be accepted and/or points may be deducted. Typically homework submitted several days after the deadline, with no previous discuss with your instructor, will not be accepted. It is at the instructor's discretion to determine penalties for assignments submitted after the due date.

EXTRA CREDIT: Individual student requests for extra credit are not permitted. Extra credit for students who miss classes, quizzes, and/or exams is not available in any circumstance. Typically extra credit will not be awarded; however, in the special event your instructor determines extra credit is available for the class, it is up to his/her discretion on how and when to award opportunities for extra credit. Under no circumstance will extra credit exceed more than 5% of your overall course assessment.

COURSE SECTIONS: You must attend the class section you are enrolled in, and you may not switch sections after the add/drop period unless special permission is granted by the instructor in conjunctions with the onsite Academic Director. Any students who attend a section of a class for which they are not enrolled will not be able to stay for the lesson and will not be considered present unless they attend their assigned section that week.

MAKE-UP CLASSES: CEA reserves the right to schedule make-up classes in the event of an unforeseen or unavoidable schedule change. You are expected to attend any make-up classes, and you should understand that the standard attendance policy will still apply. Make-up classes may be scheduled outside of typical class hours as necessary.

MISSING EXAMINATIONS: Examinations will not be rescheduled. Pre-arranged travel or anticipated absence does not constitute an emergency, and requests for missing or rescheduling exams will not be granted.

ELECTRONIC DEVICES: Always check with your instructor about acceptable usage of electronic devices in class. Any students who create a disturbance or fail to pay attention in class due to electronic devices will receive a warning and must immediately put the device(s) away unless otherwise instructed by the instructor. Inappropriate usage of electronic devices or repeat warnings may lead to a deduction in participation grades and/or class dismissal. Any students asked to leave class will be counted absent for the day.

Cell Phones: Use of a cell phones during class is impolite, inappropriate, and prohibited. All students are expected to show common courtesy to others in order to create a positive learning environment and eliminate distractions for everyone. Cell phones, tablets, watches, and other electronic devices are to be turned off or silenced (do not set to vibrate) and placed in your purse, backpack, briefcase, etc. during class. The same policy applies for any class sessions that may take place outside of the classroom, including guest lectures, academic excursions, site visits, AICAP activities, and so forth.

Laptops: Your instructor will determine whether laptops will be allowed in class. The use of a laptop may be limited to specific purposes including note taking as allowed by special needs/academic accommodations, and/or at the discretion of the instructor. The use of a laptop is prohibited during all tests and quizzes unless otherwise specified by your instructor. If you have any questions, regarding the use of laptops or cell phones, please inquire with your instructor onsite.

ACTIVE LEARNING ENVIRONMENT: As a student, you will have the opportunity to participate in a variety of experiential learning activities throughout the course. These activities may take place during regular class hours or they may occasionally be scheduled outside of class hours. Students should arrive well-prepared and on-time for these activities. Moreover, students are expected to be engaged and respectful as it is a privilege to be invited to these visits and meet with local experts. Disrespectful behavior will result in a warning and/or dismissal from the activity and may result in a grade deduction or absence for the class session.

CEA GENERAL ACADEMIC POLICIES

COURSE ENROLLMENT: It is your responsibility as a student to ensure that your course enrollment records are accurate for all enrolled courses throughout the semester. You should check your MyCEA Account at the beginning of the semester and at the end of course enrollment to ensure you are properly enrolled in all of your desired courses. If a course is missing or an additional course is present, you must resolve the issue with CEA onsite academic staff immediately.

ADD/DROP POLICIES: You may make adjustments to your course schedule during the designated Add/Drop period. Add/Drop periods will be opened according to the scheduling of the CEA Study Center you are attending. All Add/Drop periods will close at the end of the first week of classes for semester programs or on the second day of classes for summer programs. Some limitations may apply to use of the Add/Drop period depending on your offering and/or course enrollments. You are responsible for notifying your home institution of any schedule changes.

COURSE WITHDRAWAL: If you wish to withdraw from a course after the conclusion of the CEA Add/Drop period, you must do so by completing the [*Change of Course Petition*](#) form. You must also notify your instructor in writing of your intent to withdraw from the course. Course withdrawals filed after the end of the first week of classes until the Course Withdrawal Deadline will be reported as a “W” on your academic transcript. The

Withdrawal Deadline for a semester program is the Friday of the ninth week of classes. The Course Withdrawal Deadline for a summer program is at the end of the first week of classes. Course withdrawals may vary or not be available for special programs such as Early Start programs. Please see the Academic Calendar for specific course withdrawal dates for your session. After the Course Withdrawal Deadline, any student effectively withdrawing from a course by virtue of not attending will be given an “F” in accordance with the CEA Attendance Policy. You must remain academically eligible in all cases by complying with the minimum number of credits required to maintain full-time student status. No tuition or course fee refunds or adjustments will be made due to course withdrawals.

MONITORING GRADES & ATTENDANCE: You are responsible for monitoring your grades and attendance records throughout the course. Any questions or concerns should be discussed immediately with your instructor and/or onsite academic staff. Your grading and attendance records can be accessed via your MyCEA Account at any time throughout your program. You are responsible for adhering to the attendance policy as outlined earlier in this syllabus.

ACADEMIC INTEGRITY: CEA is an academic community based on the principles of honesty, trust, fairness, respect, and responsibility. Academic integrity is a core value which ensures respect for the academic reputation of CEA, its students, faculty, and staff. CEA expects that you will learn in an environment where you work independently in the pursuit of knowledge, conduct yourself in an honest and ethical manner, and respect the intellectual work of your peers and faculty. Students, faculty and staff have a responsibility to be familiar with the definitions contained in, and adhere to, the [CEA Academic Integrity Policy](#). Violations of CEA’s Academic Integrity Policy may result in serious consequences, including course failure and/or program dismissal. CEA reserves the right to share information of such violations with your home institution.

ACADEMIC & SPECIAL NEEDS ACCOMMODATIONS: CEA is supportive of students who require academic and/or special needs accommodation(s) while studying abroad. If you would like to request accommodations while abroad, you must notify CEA in advance and provide documentation no later than 2 weeks prior to the start of classes. Students requesting academic and/or special needs accommodation(s) must submit CEA’s Academic & Special Needs Accommodation(s) form. CEA will review requests to determine whether accommodation(s) can be granted. The extent to which accommodations can be provided depends on the nature of the accommodation needed, the availability of accommodations in the host country, and the costs of available services. Late requests for accommodations are subject to review, and CEA may not be able to provide accommodations without sufficient notice. Retroactive requests for accommodations will not be considered. You can learn more about academic and special needs accommodations by reviewing the [CEA Disability Policy](#).

RELIGIOUS HOLIDAYS: CEA is sensitive to, and supportive of, the fact that faculty, staff, and students constitute a rich mixture of religious and ethnic groups. CEA recognizes that many religious holidays merit and/or require absence from scheduled classes. CEA instructors will make reasonable accommodations for any students who must miss a class, exam, or other academic exercise because of a required religious observance. In order to request religious accommodations, you must complete the CEA Religious Observance Request form and submit the form to your instructor and/or CEA onsite academic staff. To be considered eligible for religious accommodations, you must submit this form by the end of the second week of classes for semester programs or by the end of the second day of classes for summer programs. Students participating in religious accommodations must submit any missed work in advance of the holiday and will be required to make up missed class time through alternate assignments to receive full credit for time out of class.

ACADEMIC ELIGIBILITY: You must remain academically eligible to participate in CEA classes. Factors determining eligibility are outlined in the CEA Student Policies and include: full-time student status, satisfactory academic progress, and complying with academic and attendance policies. Whether you plan to transfer course grades back to your home institution or not, CEA expects that you will complete all graded assessment categories for each course in which you are enrolled. Failure to complete course requirements will result in

grade penalties, and may lead to academic probation and/or program dismissal if you are unable to maintain satisfactory academic progress or full-time student status in your program.

EARLY PROGRAM DEPARTURE: CEA understands that occasionally unforeseen circumstances warrant a temporary leave of absence or a program withdrawal from your study abroad program. CEA is committed to working with students to ensure each case is carefully evaluated and all academic options within reason are considered. All students requesting a temporary leave of absence (not to exceed 2 weeks in a semester program, some exceptions apply), or those wishing to withdraw from their academic program for medical or other reasons, must complete the Leave of Absence and Withdrawal Form at the time of the request. Academic credit may/may not be available, depending upon the request. All requests are subject to review by CEA Academic Staff.

COURSE & INSTRUCTOR EVALUATIONS: You will have the opportunity to evaluate both the class and the instructor at the conclusion of the course. Your constructive participation in the evaluation process is important and appreciated.

TRANSCRIPTS: Academic transcripts for this course will be available approximately 90 days following your program's end date. Transcripts for all CEA Study Center courses will be provided by CEA's School of Record, the University of New Haven (UNH) of West Haven, Connecticut. For any questions regarding your academic transcript, please contact: Transcripts@ceaStudyAbroad.com

GRADE APPEALS: If you would like to appeal your earned grade for a CEA Study Center course, you may do so by completing the CEA Grade Appeal Application form and submitting it to Academics@ceaStudyAbroad.com. For students participating in semester programs, you must submit the request form within the 60-day period following your program end date. (For students participating in yearlong programs, the end of the semester in which the course was taken). Upon receiving course grades through the MyCEA Account, you may initiate the appeal process by filling out and submitting to Academics@ceastudyabroad.com and your onsite academic staff the CEA Grade Appeal Application Form.

The grade appeal must concern an end-of-semester form of assessment calculated after your program's end date. It is your responsibility to address all interim grading issues directly with your instructor(s) while onsite. The appeal procedure and the grade re-evaluation it requires do not guarantee a change in grade and could result in an increase, no change, or decrease in the final grade. Any change is subject to a ruling by the course instructor in consultation with the onsite Academic Director and must be based on the academic evidence provided by you. Please note that you may need to submit copies of your work and/or emails conversations with your instructor if you are disputing a grade. CEA recommends keeping records of your academic work and communication with instructors until your academic records have been recorded at your home institution which may take 3 – 12 months after program completion.

Upon receiving the results of the review and the decision of the instructor, CEA staff will inform you of the outcome of the appeal. Students who decide to submit a secondary appeal must submit a Grade Appeal Review Petition to the Department of Academic Affairs at academics@ceaStudyAbroad.com within 15 days of being informed of the initial appeal decision. Secondary appeals will be reviewed by CEA's Academic Review Board. All decisions from the Academic Review Board are final.

ALL CEA POLICIES: As a CEA student, you are expected to adhere to the policies outlined in this syllabus as well as all CEA policies located at <http://www.ceastudyabroad.com/student-policy/cea-policies>. If you are participating in a hybrid program with CEA, you are similarly expected to adhere to all policies at the foreign partner institution you attend. Regardless of programming option chosen, all students are expected to adhere to the policies of their home institutions while studying abroad with CEA.