Masterpieces in Italian Art from the Middle Ages to the 18th Century

SECTION I: Course Overview

Course Code: ARH337FLR
Subject Area(s): Art History
Prerequisites: None
Language of Instruction: English
Additional Fees: See Below
Total Contact Hours: 45
Recommended Credits: 3

This course will focus on Italian art from the Middle Ages to the Rococo period and its social, political, and cultural implications. Classes, lectures, and field studies will cover a period of time that lasts from the 14th century to the end of the 18th century. Through the study of defining masterpieces by the most famous Italian artists during those 500 years, this course will consider the historical and cultural context of the main artistic centers in Italy: Florence, Rome, and Venice.

Art in various forms—painting, sculpture, and architecture—will be explored, emphasizing the complementary relationships between the artistic disciplines. Students will be introduced to some of the main theories of art in their historical development from the Renaissance to the Enlightenment. A brief political history of each period will be presented in order to set the artists and their works in their contexts.

Starting with the transition from Medieval to Renaissance art, the course will examine artistic movements, patrons, and individual artists’ works and contributions. Artists explored will include Giotto, Masaccio, and Masolino from the beginning of the period, culminating in Michelangelo and Titian. Discussion will then turn to the phenomenon of Mannerism and the development of Baroque art, including an analysis of artworks from Giambologna, Cellini, and Tintoretto to Caravaggio, the Caravaggisti, and Gian Lorenzo Bernini. Finally, the period of Rococo and its particularly ornamental and theatrical artworks will be explored through the works of Giambattista Tiepolo and Rosalba Carriera, the most famous female artist in Europe in the 18th century.

LEARNING OBJECTIVES

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

- Recognize key themes and characters as well as their epithets, attributes, lives, and natures.
- Demonstrate visual literacy.
- Examine the most influential Italian artists and their respective historical background.
- Justify your opinions on the visual artworks studied, both verbally and in writing.

**ADDITIONAL COURSE FEES**

This course requires payment of an additional fee to cover active learning components that are above and beyond typical course costs, such as site visits, entrance fees and other expenses. Please see the Course Overview online for further information.

**SECTION II: Instructor & Course Details**

**INSTRUCTOR DETAILS**

<table>
<thead>
<tr>
<th>Name:</th>
<th>TBA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact Information:</td>
<td>TBA</td>
</tr>
<tr>
<td>Term:</td>
<td>SEMESTER</td>
</tr>
</tbody>
</table>

**ATTENDANCE POLICY**

This class will meet twice weekly for 90 minutes each session. 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.

<table>
<thead>
<tr>
<th>ALLOWED ABSENCES – SEMESTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courses Meeting X day(s) Per Week</td>
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<tr>
<td>----------------------------------</td>
</tr>
<tr>
<td>Courses meeting 2 day(s) per week</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>ATTENDANCE DOCKING PENALTIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absence</td>
</tr>
<tr>
<td>Penalty</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES</th>
</tr>
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<tbody>
<tr>
<td>Grade</td>
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</tbody>
</table>

*The instructor reserves the right to make changes or modifications to this syllabus as needed*
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.

<table>
<thead>
<tr>
<th>Class Participation</th>
<th>10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum/Church Assignment</td>
<td>15%</td>
</tr>
<tr>
<td>Presentation</td>
<td>15%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>30%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>CEA Grading Scale</th>
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<tbody>
<tr>
<td>Letter Grade</td>
</tr>
<tr>
<td>A+</td>
</tr>
<tr>
<td>A</td>
</tr>
<tr>
<td>A-</td>
</tr>
<tr>
<td>B+</td>
</tr>
<tr>
<td>B</td>
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<tr>
<td>B-</td>
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<tr>
<td>C+</td>
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<td>C</td>
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<tr>
<td>C-</td>
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<tr>
<td>D</td>
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<tr>
<td>F</td>
</tr>
<tr>
<td>W</td>
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<tr>
<td>INC</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>CLASS PARTICIPATION GRADING RUBRIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Participation Level</td>
</tr>
<tr>
<td>You make major &amp; original contributions that spark discussion, offering critical comments clearly based on readings, research, &amp; theoretical course topics.</td>
</tr>
<tr>
<td>You make significant contributions that demonstrate insight as well as knowledge of required readings &amp; independent research.</td>
</tr>
<tr>
<td>You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.</td>
</tr>
<tr>
<td>You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.</td>
</tr>
<tr>
<td>You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.</td>
</tr>
<tr>
<td>You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.</td>
</tr>
<tr>
<td>You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.</td>
</tr>
</tbody>
</table>

Museum/Church Assignment (15%): Students will go to an assigned museum/church and complete a prepared worksheet with specific questions on the paintings and sculptures presented in the museum/church. Subsequently, students should prepare a short 1000-1500 word report assessing the location.

Presentation (15%): Each student must prepare a visual presentation on a given topic explaining the content of the scene, story depicted, and its typical iconography.

Midterm Exam (30%): The midterm exam will consist of a slides-identification test, a slide comparison, short-answer questions, and an essay-response question.

Final Exam (30%): The final exam will consist of a slides-identification test, a slide comparison, short-answer questions, and an essay-response question.

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. SELECTED READING(S): The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

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**RECOMMENDED READINGS**

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.


**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.

- **CEA Classroom – 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.

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# Course Calendar

*Masterpieces in Italian Art from the Middle Ages to the 18th Century*

<table>
<thead>
<tr>
<th>Session</th>
<th>Topics</th>
<th>Activity</th>
<th>Readings &amp; Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Course Introduction: Review Syllabus, Classroom Policies</td>
<td>Course Overview, Lecture &amp; Discussion</td>
<td>Paoletti, Introduction</td>
</tr>
<tr>
<td>2</td>
<td>Giotto: Arena Chapel</td>
<td>Lecture &amp; Discussion</td>
<td>Derbes, pp. 274-279</td>
</tr>
<tr>
<td>3</td>
<td>Giotto in Florence</td>
<td>Onsite visit S. Croce</td>
<td>Goffen, 1988, pp. 27-41, Sebregondi, pp. 34-45</td>
</tr>
<tr>
<td>4</td>
<td>Early Renaissance: Ghiberti and Brunelleschi</td>
<td>Lecture &amp; Discussion</td>
<td>Shapely &amp; Kennedy, pp. 31-34</td>
</tr>
<tr>
<td>5</td>
<td>Sculpture I</td>
<td>Onsite visit Bargello</td>
<td>Olson, pp. 42-53</td>
</tr>
<tr>
<td>6</td>
<td>Sculpture II</td>
<td>Onsite visit Cathedral Museum</td>
<td>Olson, pp. 73-91</td>
</tr>
<tr>
<td>7</td>
<td>The Invention of Linear Perspective, Early Renaissance Art Theory</td>
<td>Lecture &amp; Discussion</td>
<td>Arnheim, pp. 57-60, Hartt, Brancacci Chapel</td>
</tr>
<tr>
<td>8</td>
<td>Early Renaissance Painting: Masaccio and Masolino</td>
<td>Onsite visit Brancacci Chapel</td>
<td>Molho, pp. 50-98+322</td>
</tr>
<tr>
<td>9</td>
<td>Fra Angelico</td>
<td>Onsite visit San Marco</td>
<td>Schneider, “Fra Angelico” pp. 106-115</td>
</tr>
</tbody>
</table>

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| 12 | **Leonardo da Vinci:**  
    Last Supper  
    Mona Lisa | Lecture & Discussion | Wasserman, 1983, pp. 15-34  
    Wasserman, 2007, pp. 23-35  
    Zöllner, pp. 23-40 |
|---|---|---|---|
| 13 | **Michelangelo:**  
    David  
    Sistine Chapel ceiling | Lecture & Discussion | Olszewski, pp. 118-125  
    Hirst, pp. 487-492  
    Bull, pp. 597-605 |
| 14 | **Raphael:**  
    Stanze of Julius II | Lecture & Discussion | Most, pp. 145-182 |
| 15 | **Review for Midterm** | Discussion | Review course materials |
| 16 | **MIDTERM EXAM** | | |
| 17 | **Venetian High Renaissance:**  
    Titian  
    Assumption of Mary  
    Pesaro Altarpiece  
    Portrait of Charles VI  
    Pietà | Lecture & Discussion | Rosand, 1971, pp. 196-213 |
| 18 | **Mannerism** | Lecture & Discussion | Miedema, pp. 19-45 |
| 19 | **Venice Mannerism:**  
    Tintoretto  
    Scuola di San Rocco | Lecture & Discussion | Sperling, pp. 119-146 |
| 20 | **Baroque:**  
    Caravaggio  
    Contarelli Chapel  
    Judith and Holofernes | Lecture & Discussion | Hass, pp. 245-250  
    Camiz, pp. 89-105  
    Lavin, pp. 59-81 |
| 21 | **High Renaissance Painters & Caravaggisti:**  
    Raphael  
    Titian  
    Artemisia Gentileschi | Onsite visit  
    Palatina | Schneider, “Raphael’s Personality”, pp. 9-22  
    Barolsky, 2015, pp. 19-21 |
| 22 | **Baroque Ceiling Paintings (I):**  
    Pietro da Cortona  
    Palazzo Barberini  
    Andrea del Pozzo  
    S. Ignazio | Lecture & Discussion | Vitzthum, pp. 426-431+433  
    Blunt, pp. 256-287 |

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| 23 | **Baroque Ceiling Paintings (II):**  
Luca Giordano | Onsite visit  
Palazzo Medici | Sparti, pp. 159-221 |
| 24 | **Baroque Sculpture:**  
Gian Lorenzo Bernini  
Apollo and Daphne  
David  
Rape of Proserpina | Lecture & Discussion | Bolland, pp. 309-330  
Wilking, pp. 383-408  
Barolsky, 2005, pp. 149-162 |
| 25 | **Uffizi** | Onsite visit  
Uffizi | Barolsky, 1999, pp. 93-117  
Rosand, 1993, pp. 100-119 |
| 26 | **Giovan Battista Tiepolo:**  
Il Mondo Nuovo  
**Rosalba Carriera:**  
Self-portrait in Uffizi  
Portrait of Louis XV  
Diana and Apollo  
Self-portrait in Venice | Lecture & Discussion | Spieth, pp. 188-201 |
| 27 | **Review for Final** | Discussion | Review course materials |
| 28 | | | **FINAL EXAM** |

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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 on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found here.
General Academic Policies can be found here.