



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

Name:	TBA
Contact Information:	TBA
Term:	SEMESTER

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.

ALLOWED ABSENCES – SEMESTER		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th 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

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.

Class Participation	10%
Museum/Church Assignment	15%
Presentation	15%
Midterm Exam	30%
Final Exam	30%

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.

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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)

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).

- Arnheim, R., "Brunelleschi's Peepshow", in *Zeitschrift für Kunstgeschichte*, 41. Bd., H. 1 (1978), pp. 57-60.
- Barolsky, P., "Looking at Venus: A Brief History of Erotic Art", in *Arion: A Journal of Humanities and the Classics*, Third Series, Vol. 7, No. 2 (Fall, 1999), pp. 93-117.
- . "Ovid, Bernini, and the Art of Petrification", in *Arion: A Journal of Humanities and the Classics*, Third Series, Vol. 13, No. 2 (Fall, 2005), pp. 149-162.
- . "Raphael in the Shadow of Death", in *Source: Notes in the History of Art*, Vol. 34, No. 2 (Winter, 2015), pp. 19-21.
- Blunt, A., "The Palazzo Barberini: The Contributions of Maderno, Bernini and Pietro da Cortona", in *Journal of the Warburg and Courtauld Institutes*, Vol. 21, No. 3/4 (Jul. - Dec., 1958), pp. 256-287.
- Bolland, A., "Desiderio and Diletto: Vision, Touch, and the Poetics of Bernini's Apollo and Daphne", in *The Art Bulletin*, Vol. 82, No. 2 (Jun., 2000), pp. 309-330.
- Bull, M., "The Iconography of the Sistine Chapel Ceiling", in *The Burlington Magazine*, Vol. 130, No. 1025 (Aug., 1988), pp. 597-605.
- Camiz, F. T., "Death and Rebirth in Caravaggio's 'Martyrdom of St. Matthew'", in *Artibus et Historiae*, Vol. 11, No. 22 (1990), pp. 89-105.
- Derbes, A., "Barren Metal and the Fruitful Womb: The Program of Giotto's Arena Chapel in Padua", in *The Art Bulletin*, Vol. 80, No. 2 (Jun., 1998), pp. 274-291.
- Goffen, R., "Bellini, S. Giobbe and Altar Egos", in *Artibus et Historiae*, Vol. 7, No. 14 (1986), pp. 57-70.
- . *Spirituality in Conflict: Saint Francis and Giotto's Bardi Chapel*. University Park: Penn State University Press, 1988, 214pp.
- Hartt, Frederick, *History of Italian Renaissance Art* (7th Edition), London, 2011.
- Hass, A., "Caravaggio's Calling of St Matthew Reconsidered", in *Journal of the Warburg and Courtauld Institutes*, Vol. 51 (1988), pp. 245-250.
- Hirst, M., "Michelangelo in Florence: 'David' in 1503 and 'Hercules' in 1506", in *The Burlington Magazine*, Vol. 142, No. 1169 (Aug., 2000), pp. 487-492.
- Lavin, I., "Divine Inspiration in Caravaggio's Two St. Matthews", in *The Art Bulletin*, Vol. 56, No. 1 (Mar., 1974), pp. 59-81.
- Miedema, H., "On Mannerism and Maniera", in *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 10, No. 1 (1978 - 1979), pp. 19-45.
- Molho, A., "The Brancacci Chapel: Studies in Its Iconography and History", in *Journal of the Warburg and Courtauld Institutes*, Vol. 40 (1977), pp. 50-98, 322.
- Most, G. W., "Reading Raphael: 'The School of Athens' and Its Pre-Text", in *Critical Inquiry*, Vol. 23, No. 1 (Autumn, 1996), pp. 145-182.
- Olson, R., *Italian Renaissance Sculpture*. London: Thames and Hudson, 1992, 216pp.
- Olszewski, E. J., "Michelangelo's *David*: Full Frontal Nudity in the Age of Savonarola", in *Source: Notes in the History of Art*, Vol. 35, No. 1-2 (Fall 2015/Winter 2016), pp. 118-125.
- Paoletti, J., and G. Radke, *Art in Renaissance Italy*. New York: H.N. Abrams, 1997, 480pp.
- Rosand, D., "Titian in the Frari", in *The Art Bulletin*, Vol. 53, No. 2 (Jun., 1971), pp. 196-213.

---. "So-And-So Reclining on Her Couch", in *Studies in the History of Art*, Vol. 45, Symposium Papers XXV: Titian 500 (1993), pp. 100-119.

Schneider, L., "Raphael's Personality", in *Source: Notes in the History of Art*, Vol. 3, No. 2 (Winter, 1984), pp. 9-22.

---. "Fra Angelico" in *Italian Renaissance Art*. Boulder: Westview Press, 2001, pp. 106-115.

Sebregondi, L., *Giotto at Santa Croce*. Florence: Polistampa, 2006, 32pp.

Shapely, F. R., and C. Kennedy, "Brunelleschi in Competition with Ghiberti", in *The Art Bulletin* Vol. 5, No. 2 (Dec., 1922), pp. 31-34.

Sparti, D. L., "Ciro Ferri and Luca Giordano in the Gallery of Palazzo Medici Riccardi", in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 47. Bd., H. 1 (2003), pp. 159-221.

Sperling, J. G., "Allegories of Charity and the Practice of Poor Relief at the Scuola Grande di San Rocco", in *Wallraf-Richartz-Jahrbuch*, Vol. 70 (2009), pp. 119-146.

Spieth, D. A., "Giandomenico Tiepolo's 'Il Mondo Nuovo': Peep Shows and the 'Politics of Nostalgia'", in *The Art Bulletin*, Vol. 92, No. 3 (Sep., 2010), pp. 188-210.

Vitzthum, W., "A Comment on the Iconography of Pietro da Cortona's Barberini Ceiling", in *The Burlington Magazine*, Vol. 103, No. 703 (Oct., 1961), pp. 426-431, 433.

Wasserman, J., "Reflections on the Last Supper of Leonardo da Vinci", in *Arte Lombarda*, Nuova Serie, No. 66 (3) (1983), pp. 15-34.

---. "Rethinking Leonardo da Vinci's 'Last Supper'", in *Artibus et Historiae*, Vol. 28, No. 55 (2007), pp. 23-35.

Wilking, A.T., "Bernini and Ovid: Expanding the Concept of Metamorphosis", in *International Journal of the Classical Tradition*, Vol. 6, No. 3 (Winter, 2000), pp. 383-408.

Zöllner, F., "The 'Motions of the Mind' in Renaissance Portraits: The Spiritual Dimension of Portraiture", in *Zeitschrift für Kunstgeschichte*, 68. Bd., H. 1 (2005), pp. 23-40.

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.

Alberti, L. B., *On Painting (Della pittura, 1436)*, trans. John Spencer. New Haven, 1966.

Baxandall, M., *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, Oxford University Press 1988.

Beck, J., *Italian Renaissance Painting*, New York, 1981.

Burke, P., *The Italian Renaissance, Culture and Society in Italy*, 2nd. ed. Princeton, 1986.

Cole, B., *The Renaissance Artist at Work from Pisano to Titian*, New York, 1983, pp.13-34; 57-136.

--- *Italian Art 1250-1550*, New York, 1987.

Goldthwaite, R., *Wealth and the Demand for Art in Italy, 1300-1600*, Baltimore, 1993.

Gombrich, E., *Symbolic Images, Studies in the Art of the Renaissance*, New York, 1972.

Hale, J.R., *Florence and the Medici, the Pattern of Control*, London, 1977.

Hall, M., *Color and Meaning, Practice and Theory in Renaissance Painting*, Cambridge, 1992.

Kleinbauer, E., ed., *Modern Perspectives in Western Art History*, New York, 1971.

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- Meiss, M., *The Great Age of Fresco*, New York, 1970.
- Minor, V. H., *Baroque Visual Rhetoric*, Toronto; Buffalo; London: University of Toronto Press, 2016.
- Panofsky, E., *Renaissance and Resuscitations in Western Art*, New York, 1972.
- Pedretti, C., *Raphael. His Life and Work in the Splendors of the Italian Renaissance*, Giunti Florence, 1989.
- Smart, A., *The Dawn of Italian Painting, 1250-1400*, Ithaca, 1978.
- Thomas, A., *The Painter's Practice in Renaissance Tuscany*, Cambridge, 1995.
- Wind, E., *The Eloquence of Symbols: Studies in Humanist Art*, Oxford Clarendon Press 1983.

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

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

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	Course Introduction: Review Syllabus, Classroom Policies	Course Overview Lecture & Discussion	Paoletti, Introduction
2	Giotto: Arena Chapel	Lecture & Discussion	Derbes, pp. 274-279
3	Giotto in Florence	Onsite visit S. Croce	Goffen, 1988, pp. 27-41 Sebregondi, pp. 34-45
4	Early Renaissance: Ghiberti and Brunelleschi	Lecture & Discussion	Shapely & Kennedy, pp. 31-34
5	Sculpture I	Onsite visit Bargello	Olson, pp. 42-53
6	Sculpture II	Onsite visit Cathedral Museum	Olson, pp. 73-91
7	The Invention of Linear Perspective Early Renaissance Art Theory	Lecture & Discussion	Arnheim, pp. 57-60 Hartt, Brancacci Chapel
8	Early Renaissance Painting: Masaccio and Masolino	Onsite visit Brancacci Chapel	Molho, pp. 50-98+322
9	Fra Angelico	Onsite visit San Marco	Schneider, "Fra Angelico" pp. 106-115
10	The Renaissance in Venice: Giovanni Bellini San Zaccaria altarpiece Doge Leonardo Loredan Frari triptych Feast of the Gods	Lecture & Discussion	Goffen, 1986, pp. 57-70
11	Filippo Botticelli: Spring – Birth of Venus	Lecture & Discussion	Barolsky, 1999, pp. 93-117

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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](#)