



University of
New Haven

Secrets, Signs & Symbols in Italian Art: Exercises in Iconography

SECTION I: Course Overview

UNH Course Code: ARH335FLR

Subject Area: Art History

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

It is easy to admire the beauty of great works of art, yet without certain interpretive skills, the modern viewer may not understand their precise meanings as they are often disguised in symbols. Learning the ‘secrets, signs, and symbols’ of art provides the key to artistic interpretation. The Italian Renaissance is especially rich in meaningful imagery. Firmly rooted in both classical and Christian heritage, this symbolic language can sometimes seem a mysterious code to modern eyes. This course provides an examination of the signs and symbols that can help us to decipher artwork produced in Florence during the Renaissance (late-14th century until the mid-16th century). Our review of signs and symbols will be driven by the critical analysis of key art historians such as Aby Warburg, Erwin Panofsky, and Michael Baxandall.

The course will begin with an introduction to iconographic methodology and the meaning of recurrent symbols, including attributes, personifications, and allegories. Our investigation will then turn to specific themes and concepts through an analysis of images, stories, allegories, motifs & context, creation, Mary & Jesus, saints & symbols, and mythology & gods.

Lessons and assignments will draw upon a selection of Italian art that best lends itself to specific methodological approaches and key concerns (political, historical/contextual, gendered, etc.). By the end of this course, students will have developed the skills to apply the most significant approaches within art history to critically analyze an Italian Renaissance artwork. Ultimately this will enable students to interpret the symbolic messaging as it was meant to be “read” by the artists’ contemporaries.

LEARNING OBJECTIVES

- Demonstrate visual literacy including recognition of key themes, key characters, their epithets and attributes, their lives and natures as well as important biblical and mythological events and concepts

- Be able to articulate and defend your opinions on the visual art works studied, both verbally and in writing.
- Analyze religious and mythological themes in high and low modern culture including art, architecture, literature, music, and film
- Exhibit values related to teamwork and collaboration fostered by the pedagogy of shared-inquiry and critical dialogue appropriate to the humanities and philosophy
- Develop openness to alternative perspectives and the willingness to adapt/revise ways of thinking
- Develop independent views and approaches to art history and criticism

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	Semester

INSTRUCTIONAL FORMAT

Class will meet twice weekly for 80 minutes each time for a total of 28 class sessions. Meetings will be divided between illustrated lectures and discussions at the school, and guided visits on site in museums, churches and palaces of Florence. Many classes will be held out of the classroom. A strict dress code exists in Italian churches and places of worship. You will not be allowed entrance if your attire is deemed inappropriate by the facility. This means you will not be permitted entrance if you are wearing miniskirts, very short shorts, or tank tops. Therefore, please avoid these forms of attire and/or ensure that you bring additional garments for these class activities.

FORMS OF ASSESSMENT

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Class Participation	10%
Museum Assignment	15%
AICAP Assessment	5%
Presentation	15%
Midterm Exam	30%
Final Exam	25%

ASSESSMENT OVERVIEW

Class Participation (10%): When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Whereas attendance and punctuality are expected and will not count positively

towards the grade, laxity in these areas will have a negative effect on your grade. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–8.99)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
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 (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.99)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.99)

Museum Assignment (15% total): Students will be given two museum assignments requiring that they go to a respective museum and complete a prepared worksheet. Questions on the worksheet regarding the paintings and sculptures presented in the museums must be answered and brought to the following class session.

AICAP Assessment (5%): The following AICAP activities are available for this course:

- 1.) Lecture Series
- 2.) Insider’s Tour: San Miniato

You will have the option to complete an assignment based on the activity you choose. Your instructor will explain both AICAP activities during the first week of class so you can make an informed decision. AICAP activities are designed to help you connect your class lessons with your experiences in the city. AICAP assessments for this course will consist of an oral presentation or a written report.

Presentation (15%): Each student must prepare a power point 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 (25%): The final exam will consist of a slides identification test, a slide comparison, short-answer questions, and an essay-response question.

WORKLOAD EXPECTATIONS

In conformity with CEA policy, all students are expected to spend at least two hours of time on academic studies outside of, and in addition to, each hour of class time.

CEA GRADING SCALE

Your grades will be calculated according to CEA's standard grading listed below:

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	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 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

CEA ATTENDANCE POLICY

Every student is expected to attend all scheduled class sessions (including field studies), arriving on time, and thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and overall course performance. In this course, students are allowed to have the following number of absences due to sickness, personal emergency, inevitable transport delay, and other related impediments:

Courses that meet X days per week	Allowed absences	Automatic failing grade at X th absence
SEMESTER		
Courses that meet 2 day(s) per week	2	8 th absence

No documentation is required for such absences, as CEA does not distinguish between excused or unexcused absences. For every additional absence beyond the allowed number, the final course grade will drop down to the subsequent letter grade (e.g., A+ to A). The following table below outlines how your absence(s) will impact your overall grade:

Absence	1	2	3	4	5	6	7	8
Penalty	No Penalty	No Penalty	1/2 letter grade	1 full letter grade	1.5 letter grade	2 full letter grades	2.5 letter grades	Automatic Failure
Grade	A+	A+	A	A-	B+	B	B-	F

REQUIRED TEXT

Listed below are the required course textbooks and additional readings. Whether you buy your books from our locally affiliated merchants or whether you acquire these before arrival, you must have constant access to these resources for reading, highlighting and marginal note-taking. It is required that you have unrestricted access to each. Additional copies will be placed on reserve in the Academic Affairs office for short-term loans. Access to additional sources required for certain class sessions will be provided in paper or electronic format consistent with applicable copyright legislation. In addition, the Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located in the host city and accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven. Please find the required text for this course below:

Taylor, Richard. *How to Read a Church. A guide to Symbols and Images in Churches and Cathedrals*, Hidden Springs Press, New York, 2008.

REQUIRED READINGS

Below is a list of required readings that will be assigned for this course. Please note, you do not need to read these texts in their entirety; rather, your instructor will assign specific readings from these sources:

Avery, Charles, *Florentine Renaissance sculpture*, London 1970.

Cadogan, Jean K., *Domenico Ghirlandaio: Artist and Artisan*, New Haven/London Yale University Press, 2000.

Campbell, Lorne. *Renaissance Portraits. European portrait-painting in the 14th, 15th and 16th centuries*. Yale University press, New Haven/London, 1990.

Di Cagno, Gabriella *The Cathedral, the Baptistery and the Campanile*, Mandragoa Florence 1997, pp.54-66

Gibson, Claire, *The hidden life of Renaissance art. Secrets and symbols in great masterpieces*, Saraband Glasgow, 2007.

Giusti, Annamaria, *The Baptistery of San giovanni in Florence*. Mandragora Florence 2009.

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

Hall, James. *Dictionary of Subjects and Symbols in Art*. Westview Press, Philadelphia 2008

Hartt, Frederick, *Italian Renaissance Art*, Fifth Edition (several sections).

Hibbard, Howard, *Michelangelo*, Westview Press, Colorado 1974.

Lash, Willem F. *Iconography and Iconology*, in Turner, Jane (ed) *The Dictionary of Art*, in 34 volumes, London 1996, vol. 15, pp. 89-98.

Panofsky, Erwin, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. New York, 1972.

- Paoletti, John, *Art in Renaissance Italy*. New York, 1997.
- Pedretti, Carlo, *Raphael. His life and work in the splendors of the Italian Renaissance*. Giunti Florence, 1989.
- Poeschke, Joachim, *Italian Frescoes, The age of Giotto, 1280-1400*, Abbeville Press 2005.
- Rubinstein, Nicolai, *The Palazzo Vecchio, 1298-1532: government, architecture and imagery in the civic palace of the Florentine Republic*. Oxford Clarendon Press 1995.
- Stemp, Richard, *The secret language of the Renaissance*, Duncan Baird Publishers 2012.
- Talvacchia, Bette, *Raphael*, Phaidon New York, 2007.
- Turner, Richard A., *Renaissance Florence: The Invention of a New Art*, Prentice Hall 1997.
- Wethey, Harold E., *The paintings of Titian, II. The Portraits*, Phaidon London 1971.
- Verdon, Timothy, *Mary in Florentine Art*, Florence, 2003.

RECOMMENDED READINGS

The following sources are available at the CEA Resource Center or the British Institute of Florence Library, or you may find them electronically by searching the UNH online databases (see your student handbook for more details and see your MyCEA account for information on how to access the UNH library).

- Acton H. and E. Chaney, 'Two Views on the Competition,' from *Florence, a Travelers' Companion*, pp. 66-69.
- Alberti, Leon Battista, *On Painting (Della pittura, 1436)*, trans. John Spencer. New Haven, 1966.
- Andres, Glenn et al, *The Art of Florence*, 2 vols. New York, 1985. This is on reserve because of the wealth of textual and visual information.
- Baldini, Umberto and Ornella Casazza, *The Brancacci Chapel* New York, 1992.
- Battisti, Eugenio, *Brunelleschi, the Complete Works*. New York, 1981.
- Baxandall, Michael, *Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition, 1350-1450*. Oxford, 1971.
- Baxandall, Michael, *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, Oxford University Press 1988.
- Blake McHam, *Donatello's bronze David and Judith as metaphors of Medici rule in Florence*. *The Art Bulletin*, 2001. [GALE document no: A 84309171](#)
- Borsook, Eve, *The Companion Guide to Florence*, Boydell and Brewer, 6th edition, rev. 1997 (several sections).
- Boskovits, Miklòs, *The mosaics of the Baptistery in Florence*, Florence 2007.
- Butterfield, Andrea, *The Sculptures of Andrea del Verrocchio*, New Haven, Yale University Press, 1997.
- Brucker, Gene, *Renaissance Florence*, University of California Press 1983 (several sections).
- Beck, James, *Italian Renaissance Painting*. New York, 1981.
- Berti, Luciano, *Masaccio*. University Park, 1967.
- Bober, P. and R. Rubenstein, *Renaissance Artists on Antique Sculpture, a Handbook of Sources*. Oxford, 1986.
- Borsook, Eve, *The Mural Painters of Tuscany*, 2nd. ed. Oxford, 1980.
- Bucci, Cristina and Lachi, Chiara, *Guide of the Palazzo Vecchio*, Florence, 2007.

- Burke, Peter, *The Italian Renaissance, Culture and Society in Italy*, 2nd. ed. Princeton, 1986.
- Cassidy, Brendan: *Introduction: Iconography, Texts, and Audiences*, in *Critical Perspectives in Art History*, ed. John C. McEnroe and Deborah F. Pokinski (Upper Saddle River, NJ: Prentice Hall, 2002), pp. 84-90.
- Cennini, Cennino d'Andrea, *The Craftsman's Handbook, (Il libro dell'arte)*, trans. D.V. Thompson, Jr., New York, 1954.
- Cesati, F., *The Medici, History of a European dynasty*, Florence 2000.
- Clifton, James, *Gender and shame in Masaccio's Expulsion from Paradise*. *Art History* 1999. [GALE document no: A 59021396](#)
- Cole, Bruce, *The Renaissance Artist at Work from Pisano to Titian*, New York, 1983, pp.13-34; 57-136..
- Cole, Bruce, *Giotto and Florentine Painting 1280-1375*. New York, 1976.
- Cole, Bruce, *Italian Art 1250-1550*. New York, 1987.
- Cole, Bruce, *Masaccio and the Art of Early Renaissance Florence*. Bloomington and London, 1980.
- Cole, Bruce, *Sieneese Painting from its Origins to the Fifteenth Century*. New York, 1980.
- Elie, Paul, "My patron, Thomas the Doubter; he's our twin.", *Commonweal* 1994. [GALE document no: A 15879424](#)
- Fabbri Nancy R. and Nina Rutenburg, 'The Tabernacle of Orsanmichele in Context', *Art Bulletin*, 63 (1981), pp. 385-405.
- Finch, Margaret, *St. Peter and the Brancacci Chapel*, Apollo, 2004. [GALE document no: A 122375137](#)
- Frisch, Teresa ed., 'The Tuscan City-States During a Century of Self-Determination,' *Gothic Art, 1140-c. 1450*, pp.69-78.
- Fornaciari, Gino, Brier, Bob, Fornaciari, Antonio, *Secrets of the Medici*. *Archeology* 2005. [GALE document no: A 141064834](#)
- Gardner, Julian, *Patrons, Painters, and Saints: Studies in Medieval Italian Painting*. Brookfield, 1993.
- Gilbert, Creighton, *Italian Art 1400-1500. Sources and Documents in the History of Art*. Englewood Cliffs, 1980.
- Goffen, Rona, ed., *Masaccio's Trinity*. Cambridge, 1998.
- Goffen, Rona, *Spirituality in Conflict: St Francis and Giotto's Bardi Chapel*. University Park, 1988.
- Goldthwaite, Richard, *The Building of Renaissance Florence: An Economic and Social History*. Baltimore, 1980.
- Goldthwaite, Richard, *Wealth and the Demand for Art in Italy, 1300-1600*. Baltimore, 1993.
- Gombrich, Ernst, *The Heritage of Apelles*. Ithaca, 1976.
- Gombrich, Ernst, *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, Marcia, *Color and Meaning, Practice and Theory in Renaissance Painting*. Cambridge, 1992.
- Hayum, Andree, *A Renaissance audience considered: the nuns at S. Apollonia and Castagno's Last Supper*. *The Art Bulletin*, 2006. [GALE document no: A 147876383](#)
- Hibbert, Christopher, *Florence: The Biography of a City*. New York, 1993.
- Hibbert, Christopher: *The House of the Medici, Its rise and fall*, New York 1999.

- Hood, W., 'St. Dominic's Manners of Praying: Gestures in Fra Angelico's Frescoes at San Marco', *Art Bulletin*, June 1986, pp. 195-206.
- Hood, William, *Fra Angelico at San Marco*. New Haven 1993.
- Heydenreich, Ludwig, *Architecture in Italy, 1400-1500*, New Haven, Yale University Press, 1996.
- Jaff, Marco, *From the vault of Heavens. A hypothesis regarding Filippo Brunelleschi's invention of linear perspective and the costruzione legittima*. *Nexus Network Journal*, 2003. [GALE document no: A 151436842](#)
- Jacobus de Voragine -*The Golden Legend: readings on the saints*. Jacobus de Voragine, translated by William Granger Ryan, Princeton University Press, 1993.
- Joannides, Paul, *Masaccio and Masolino: A Complete Catalogue*. London, 1993.
- Kempers, Bram, *Painting, Power and Patronage: The Rise of the Professional Artist in the Italian Renaissance*. London, 1992.
- Keytenberg, Gert, *Orcagna's Tabernacle in Orsanmichele*. New York, 1994.
- Kleinbauer, Eugene, ed., *Modern Perspectives in Western Art History*. New York, 1971.
- Krautheimer, Richard, *Lorenzo Ghiberti*. Princeton, 1970.
- Krautheimer, Richard, *Ghiberti's Bronze Doors*. Princeton, 1971.
- Ladis, A., *Taddeo Gaddi*, University of Missouri 1986, 17-36.
- Larner, John, *Culture and Society in Italy, 1290-1420*. London, 1971.
- Maginnis, Hayden, *Painting in the Age of Giotto*. University Park, 1997.
- Mann, Nicholas/Syson, Kuke (ed). *The Image of the Individual. Portraits in the Renaissance*. British Museum Trustees London, 1998.
- Martines, Lauro, *Power and Imagination: City-States in Renaissance Italy*. New York, 1979.
- Meiss, Millard, *The Great Age of Fresco*. New York, 1970.
- Meiss, Millard, *Painting in Florence and Siena after the Black Death*. Princeton, 1951.
- Montgomery, Scott, *Il cavaliere di Cristo: Peter Martyr as Dominican role model in the fresco cycle of the Spanish Chapel in Florence*. *Aurora, The Journal of the History of Art*, 2000. [GALE document no: A 166945171](#)
- Murray, Peter, *The Architecture of the Italian Renaissance*. London, 1963.
- Norman, Diana, ed., *Siena, Florence and Padua: Art, Society, and Religion*. 2 vols. New Haven, 1995.
- Olson, Roberta, *Italian Renaissance Sculpture*. London, 1992.
- Panofsky, Erwin, *Renaissance and Renaissances in Western Art*. New York, 1972.
- Paoletti, John, *Art in Renaissance Italy*. New York, 1997.
- Prevelakis, Nicolas, *Iconography: It's historical, theological and philosophical background*. *EKISTICS: the problems and science of human settlements*. 2003. [GALE document no: A 138600657](#)
- Saalman, Howard, *Filippo Brunelleschi, the Buildings*. University Park, 1993.
- Sebregonda, Ludovica, *Giotto at Santa Croce, Florence* 2006.
- Shearman, John, *Only Connect: Art and the Spectator in the Italian Renaissance*. Princeton, 1992.
- Shulman, Ken. *Near the beaten path*. *ARTnews*, 1998. [GALE document no: A20488576](#)
- Smart, Alistair, *The Dawn of Italian Painting, 1250-1400*. Ithaca, 1978.

- Spike, John T., Masaccio, New York Abbeville Press, 1996. (pp. 39-54)
- Taylor-Mitchell, L., 'Images of St. Matthew Commissioned by the Arte del Cambio for Orsanmichele' in *Florence: Some Observations on Conservatism in Form and Patronage*, *Gesta*, XXX/1 (1992), 54-72. .
- Thomas, Anabel, *The Painter's Practice in Renaissance Tuscany*. Cambridge, 1995.
- Trexler, R. 'Florentine Religious Experience: The Sacred Image', *Studies in the Renaissance*, 19 (1972), pp.7-41
- Trexler, Richard, *Public Life in Renaissance Florence*. New York, 1980.
- Wackernagel, Martin, *The World of the Florentine Renaissance Artist*, trans. Alison Luchs. Princeton, 1981.
- Welch, Evelyn, *Art and Society in Renaissance Italy 1350-1500*, Oxford 1997 (several sections).
- White, John, *Art and Architecture in Italy, 1250-1400*, 2nd ed. Harmondsworth, 1987.
- White, John, *The Birth and Rebirth of Pictorial Space*. Boston, 1975.
- Wind, Edgar, *The eloquence of symbols: studies in humanist art*, Oxford Clarendon Press 1983.

ADDITIONAL RESOURCES

UNH Online Library: As part of this program, you are provided with direct access to additional resources and databases available through the online library of the University of New Haven. To access the online UNH library, go to <http://www.newhaven.edu/library/Services/CEA/> .

Students at CEA Study Abroad Centers have access to the several online research databases through the University of New Haven Library for the purposes of research. Access to these online databases is granted only during the time of enrollment, requires the use of a UNH ID number, which is issued individually to all Study Abroad Center students at the start of the semester. Access to the UNH Library is available through the *MyCEA Account*. You must comply with UNH policies with regard to library usage. Policies can be found at: <http://www.newhaven.edu/library/general/Policies/>

CEAClassroom – CEA's Moodle CMS: CEA instructors use the open source course management system (CMS) called Moodle that creates an interactive virtual learning environment for students and educators alike. This web-based platform provides you with 24/7 access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the many course learning objectives. The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

Course Calendar:
Secrets, Signs & Symbols in Italian Art: Exercises in Iconography

Class	Topic	Activity	Student Assignment
1	Introduction Terminology What is iconography?	Lecture & Discussion	Taylor, <i>How to Read a Church</i> 2008, pp. 9-25. Gombrich, <i>Symbolic Images, Studies in the Art of the Renaissance</i> , 1972, pp. 1-22. Lash, "Iconography and Iconology" in <i>The Dictionary of Art</i> , London 1996, pp.89-98. Panofsky, "Studies in Iconology - Introduction", pp.3-31. Rampley, <i>From symbol to allegory: Aby Warburg's theory of art</i> , pp. 41-55
2	Main tools to decode an image	Lecture & Discussion	Stemp, <i>The Secret Language of the Renaissance</i> , 2006, pp 6-29 and pp. 35-69. Gibson, <i>The Hidden Life of Renaissance Art</i> , 2007, pp. 6-10 and pp. 94-101.
3	Images of the Jesus and Virgin in Renaissance Florence	Class visit to the Uffizi Meet at David in Piazza della Signoria	Taylor, <i>How to Read a Church</i> , 2008, pp. 105-115; Verdon, <i>Mary in Florentine Art</i> 2003, p.15, 29, 61-77.
4	First exercises to "read" architecture and sculptures	Class visit Piazza del Duomo Meeting point on steps in front of Duomo	di Cagno, <i>The Cathedral, the Baptistery and the Campanile</i> , 1997, pp. 54-66; Taylor, <i>How to Read a Church</i> 2008, pp. 41-53; Gibson, <i>The Hidden Life of Renaissance Art</i> , 2007, pp. 178-181.
5	The Bible, Old Testament: Genesis Joseph	Class visit to the Baptistery Meeting point in front of Baptistery	Taylor, <i>How to Read a Church</i> 2008, pp. 157-172; Giusti, <i>The Baptistery of San Giovanni in Florence</i> , 2000, pp. 60-112. Hall, <i>Dictionary of Subjects and Symbols in Art</i> , (Noah: pp.225-226 / Abraham: pp. 2-3 / Jacob: pp.163-165 / Joseph: pp.176-177 / Joshua: pp.178 / Moses: pp.213-215 / Solomon: pp.286-287).
6	Mary, the Mother of God	Lecture & Discussion	www.catholic.or , Mary, Mother of God Hall, <i>Signs and Symbols, Virgin Mary</i> , pp.323-335. Vedon, <i>Mary in Florentine art</i> , pp. 15-29, 61-77.

7	Virtues and Vices Siena's political iconography and the cult of Mary	Lecture & Discussion	Taylor, <i>How to Read a Church</i> 2008, pp. 179-180; Hartt, <i>Ambrogio Lorenzetti, Siennese art of the early Trecento</i> , pp.125-149. Paoletti/Radke, <i>Art in Renaissance Italy</i> , pp. 95-105; Recommended reading: Stemp, <i>The Secret Language of the Renaissance</i> , 2006, pp. 178-181.
8	The life of Jesus and Florentine public monuments	Lecture & Discussion	Taylor, <i>How to Read a Church</i> , 2008, pp. 77-103; Hartt, <i>Italian Renaissance Art</i> (Andrea Pisano, bronze doors) pp.199-217. 276-282 Recommended reading: Stemp, <i>The Secret Language of the Renaissance</i> , 2006, pp. 118-119.
9	Who and what are saints? Orsanmichele and the guilds	Lecture & Discussion	Taylor, <i>How to Read a Church</i> , 2008, pp. 117-118, 127-131, 135-143, 152; Hartt, <i>Italian Renaissance Art</i> pp.204-214; Turner, <i>Renaissance Florence: The Invention of a New Art</i> Chap. 3;
10	St. John the Baptist as the patron saint of Florence	Lecture & Discussion	Taylor, <i>How to Read a Church</i> pp. 118-121; Cadogan, <i>Domenico Ghirlandaio: Artist and Artisan</i> , 2000, pp. 230-243; Gibson, <i>The Hidden Life of Renaissance Art</i> pp. 62-64; Recommended reading: Stemp, <i>The Secret Language of the Renaissance</i> , pp. 210-213;
11	St. Francis and the movement of the mendicant orders	Lecture & Discussion	www.catholic.org , Saint Francis Taylor, <i>How to Read a Church</i> pp.149-152; Hartt, pp.108-133; Paoletti/Radke, <i>Giotto</i> , pp. 84-88
12	The Franciscans in Florence	Class visit to S. Croce Meeting point in front of S. Croce	Paoletti Radke, <i>The Santa Croce Frescoes</i> , pp.84-88 Poeschke, <i>Giotto</i> , pp.224-230
13	Midterm Review	Midterm Review	Review for Midterm
14	MIDTERM EXAM		

15	Biblical heroes and Florentine self-representation: David and Goliath Judith and Holofernes	Visit Bargello Meet in front of Bargello Museum	Bennett/Williams, <i>Sculpture, Society and Politics</i> , pp. 65-78. www.newadvent.org , King David www.newadvent.org , Book of Judith Taylor, <i>How to Read a Church</i> 2008, pp.105-116; Avery, <i>Verrocchio</i> , pp.132-135 Hibbard, <i>Michelangelo</i> , pp.51-61
16	Dominican iconography	Class visit to Santa Maria Novella cloister museum Meeting point in front of church of SMN	www.catholic.org , Saint Dominic Hartt, <i>Andrea da Firenze's frescoes in Spanish Chapel</i> , pp 159-162 Recommended reading: Stemp, <i>The Secret Language of the Renaissance</i> , pp. 130-131
17	The Dominicans and the Medici	Class visit to San Marco Meet in front of San Marco	Hartt, <i>The Heritage of Masaccio and the second Renaissance Style</i> , pp. 245-254; Recommended reading: Stemp, <i>The Secret Language of the Renaissance</i> , 2006, pp. 122-127.
18	Symbolic Renaissance Architecture	Lecture & Discussion	Hartt, <i>The Beginnings of Renaissance Architecture</i> , pp. 181-197 Micheletti, <i>The Medici of Florence</i> , pp.3-41 Recommended reading: Stemp, <i>The Secret Language of the Renaissance</i> , pp. 208-213;
19	Italian Homes and representations of a private family	Class visit of Palazzo Davanzati Meet in front of Palazzo Davanzati at 9.00 am	Readings to be Assigned
20	Mythological iconography I	Presentations	www.yale.edu , Hercules the Hero – Understanding the Myth Gibson, <i>The Hidden Life of Renaissance Art</i> , 2007 pp. 124-126, 170-173;
21	Mythological iconography II	Presentations	Gibson, <i>The Hidden Life of Renaissance Art</i> , 2007 pp. 124-126, 170-173;
22	The Medici Dukes	Lecture & Discussion	www.palazzo-medici.it , Cosimo I Hibbert, pp. 261-274. Micheletti, <i>The Medici of Florence</i> , pp. 3-41.

23	Portraits	Visit to the Palazzo Pitti Meeting point in front of Palazzo Pitti	Campbell, <i>Renaissance Portraits</i> , 1990, pp. 109-137; Pedretti, <i>Raphael. His life and work in the splendors of the Italian Renaissance</i> 1989, pp. 43-47, 88-89, 98-100, 128-129, 132-133, 142-143; Talvacchia, <i>Raphael</i> , 2007, pp. 55-61, 106-115, 121; Wethey, <i>The paintings of Titian, II. The Portraits</i> , 1971, pp. 75-76, 81-82, 91-92, 112-113, 119, 126-129, 148
24	Cosimo I and the arts	Class visit to Palazzo Vecchio Meeting point in front of copy of Michelangelo's David in Piazza della Signoria	Rubinstein, <i>The Palazzo Vecchio, 1298-1532</i> , 1995, pp. 102-114;
25	Mythological iconography III	Presentations	Gibson, <i>The Hidden Life of Renaissance Art</i> , 2007 pp. 124-126, 170-173;
26	Masaccio, Masolino and the life of St. Peter	Presentations Lecture & Discussion	Masaccio, Trinity and Brancacci Chapel, pp. 90-103 Taylor, <i>How to Read a Church</i> pp.131-134; Hartt, <i>Italian Renaissance Art</i> pp. 229-238 (Brancacci Chapel);
27	Michelangelo's versions of the Pietà Example of changes of iconography and meaning	Lecture & Discussion	Hibbert, <i>Michelangelo</i> , pp. 43-50, 280-290 Extra reading: Paoletti, The Rondanini Pietà: Ambiguity maintained through the Palimpsest, <i>Aritbus et Historiae</i> , 21/ 42, 2000, pp. 53-80, see http://www.jstor.org/discover/1483624?sid=21105585650813
28	FINAL EXAM		Review All Readings and Course Materials

SECTION III: CEA Academic Policies

CEA is committed to providing excellent educational opportunities to all students. The policies outlined in this section outline general expectations for CEA students. Please carefully review the course policies outlined below to ensure your 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.

A. 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 or early departures from class may result in being marked absent and are ultimately determined by your course instructor. Students 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 requests. 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 your instructor. Late homework may not be accepted and/or points may be deducted as a result as to be determined by your instructor. Typically, homework submitted several days after the deadline, with no previous discuss with your instructor will not be accepted. It is up to your instructor's discretion to determine penalties for homework submitted after the deadline.

EXTRA CREDIT: Individual student requests for extra credit are not permitted. Extra credit for students' who miss classes, quizzes, 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 credit. Under no circumstance will extra credit exceed more than 5% of your overall course assessment.

SECTIONS: Students must attend the class section they are enrolled in and may not switch sections after the add/drop period unless special permission is granted by the instructor and the onsite Academic Director. Students who attend a section of a class they are not enrolled in 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. All students are expected to attend any make-up classes and the standard attendance policy will 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. 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. Students are asked 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 parts of the course 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, ACADEMIC EXCURSIONS, FIELD TRIPS, AICAP ACTIVITIES, & GUEST LECTURES: Students 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 period.

B. 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. At the beginning of the semester and at the end of course enrollment, check your *MyCEA Account* 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: Students may make changes to course enrollments 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 during a semester program or on the second day of classes during summer programs. Some limitations may apply to the add/drop period—including but not limited to—the inability to change sections of foreign language courses. You are responsible for notifying your home institution of any schedule changes made during the add/drop period and ensuring that your home institution will accept credit for all adjusted courses.

COURSE WITHDRAWAL: Students wishing to withdraw from a course may do so until the Course Withdrawal Deadline, which is the end of the ninth week of classes for semester programs or at the end of the first week

of classes for summer programs. Course withdrawal requests approved during this timeframe will appear as a “W” on your academic transcript. To request a course withdrawal, you must complete the *Change of Course Petition Form* and submit it to your onsite academic staff. You must also notify your instructor in writing of your intent to withdraw from the course. It is critical that you remain academically eligible as a full-time student while abroad, thus course withdrawals will be denied if you are unable to remain enrolled as a full-time student. Full-time student status for semester programs is defined as enrolling in 12 US credits. Full-time student status for summer programs is defined as enrolling in 3 US credits per summer term. No tuition or course fees refunds will be granted for approved 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 grades and attendance records can be accessed via your *MyCEA Account* online at any time throughout the semester. You are responsible for adhering 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. For the complete policies, please see the [CEA Academic Integrity Policy](#) in its entirety. Violations of CEA’s Academic Integrity Policy may result in serious consequences, including program dismissal. CEA also reserves the right to share information of such violations with your home institution.

ACADEMIC & SPECIAL NEEDS ACCOMMODATIONS: CEA is supportive of students with academic and/or special needs accommodation(s) on its study abroad programs. In order to accommodate such requests, students must notify CEA in advance and provide documentation no later than one month 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 what 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 at the host country, and the costs of available services. Late requests for accommodations will be review, but CEA may not be able to provide accommodations without sufficient notice. Retroactive requests for accommodations will not be considered. Finally, please note that due cultural norms and/or the availability of resources onsite, select academic and/or special needs accommodations may not be available in all cases.

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 or require absence from class. To strike a reasonable balance between accommodating religious observance and meeting academic needs and standards, CEA instructors will make reasonable accommodations when a student must miss a class, exam, or other academic exercise because of a required religious observance. In order to be considered for religious accommodations, you must inform your instructor and CEA academic onsite staff of the religious conflict within the first two weeks of classes for semester programs or by the end of the second class meeting for summer programs. Students 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. Students must submit a written request for religious accommodations using *CEA’s Religious Observance Request Form* in the timeline stated above for full consideration.

ACADEMIC ELIGIBILITY: You must remain academically eligible to participate in CEA classes. Factors determining eligibility are outlined in [CEA Student Policies](#), including: full-time 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 in 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 of 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: Students 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 or Record, the University of New Haven (UNH) of West Haven, Connecticut. For any questions regarding your academic transcripts, please contact: Transcripts@ceaStudyAbroad.com

GRADE APPEALS: Students who decide to appeal a course grade must do so within the **60-day period** following the end of your academic program (or, for academic year students, 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 the CEA Grade Appeal Application form to Academics@ceastudyabroad.com and your onsite academic staff.

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.

A FULL LIST OF CEA POLICIES IS AVAILABLE ONLINE:

<http://www.ceastudyabroad.com/student-policy/cea-policies>