



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
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. This class will furthermore discuss the role that women played as art commissioners.

Students 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.

Learning Objectives

Upon successful completion of this course, students are able to:

- Discuss current debates and critical problems in the field of history and art history regarding women

- 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: [See term syllabus]

Contact Information: [See term syllabus]

Term: [See term syllabus]

Course Day and Time: [For term syllabus, enter the day and meeting times of the course]

Office Hours: [By appointment, or specified in term syllabus]

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement – 20%

Lecture Assignment - 5%

Paper - 15%

Midterm Exam - 15%

Presentation - 20%

Final Exam - 25%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (20%): Students are expected to be engaged in class, to have read the [CEA CAPA Engagement Policy](#), and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

Lecture *Under the veil of the Mona Lisa* (5%): The instructor will provide clear guidelines the first week of class. This special lecture will be one of the active learning activities for this course. After this lecture, students will need to write a 500 word reflection on the content and experience of this lecture.

Paper (15%): 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 (15%): The midterm exam will consist of a slides identification test, some short answer 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. These presentations will be 15 minutes and give context into the art, artist, or cultural artifact the student chooses to research and present on.

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

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- 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)

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required

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.
- 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/Mclver, Katherine A. (eds.), Farnham 2013, pp. 361-380.
- Campbell, Erin J./Miller Stephanie R., Consavari, Eliyzabeth Carroll. *Introduction Early Modern Domesticities. Integrating people, spaces, oboects*, in: *The early modern Italian domestic interior, 1400-1700. Objects, spaces, domesticities*. Campbell, Erin J./Miller Stephanie R., Consavari, Elizabeth Carroll (eds.) Ashgate, Cornwall 2015 (Visual culture in early modernity), pp. 1-16.
- Campbell, Malcolm. *The original progam 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.
- 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/Mclver, Katherine A. (eds.), Farnham 2013, pp. 317-340.
- 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/Mclver, 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 pennelo lieto non lacrimato*, in: *Essays on women artists: "The most excellent"*. Liana De Girolami Cheney (ed.). New York 2003, pp. 71-81.
- Ffolliott, Sheila. *Early modern women artists*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/Mclver, 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.
- Gàldy, 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 and Susanna*, in: *Feminism and Art History. Questioning the litany*. Norma Broude/Mary D. Garrard (eds.). Westview Press 1982, pp. 147-171..
- 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.
- Hendy, Philip. *Piero della Francesca and the early Renaissance*. London 1968.
- 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/Mclver, 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/Mclver, Katherine A. (eds.), Farnham 2013, pp. 341-360.
- Mclver, 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/Mclver, 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/Mclver, Katherine A. (eds.), Farnham 2013, pp. 173-194.
- Miller, Stephanie R. *Parenting in the Palazzo: Images and artifacts of children in the Italian Renaissance home*, in: *The early modern Italian domestic interior, 1400-1700. Objects, spaces, domesticities*. Campbell, Erin J./Miller Stephanie R., Consavari, Elizabeth Carroll (eds.) Ashgate, Cornwall 2015 (Visual culture in early modernity), pp. 67-88.
- 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, 1988, 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.
- Olzewski, Edward J. *Parmigianino's Madonna of the long neck: A grace beyond the reach of art*. Philadelphia 2014.
- 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/Mclver, 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/Mclver, 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/Mclver, 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 8eds.). 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*. Meilssa 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 Tamara: 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.
- Turpin, Adriana. *Objectifying the domestic interior: Domestic furnishings and the historical interpretation of the Italian Renaissance interior*, in: *The early modern Italian domestic interior, 1400-1700. Objects, spaces, domesticities*. Campbell, Erin J./Miller Stephanie R., Consavari, Elizabeth Carroll (eds.) Ashgate, Cornwall 2015 (Visual culture in early modernity), pp. 207-225.
- Verdon, Timothy. *Mary in Florentine Art*, Florence, 2003.
- Verdon, Timothy. *The Cathedral Museum in Florence*. Florence 2016.
- Warner, Marina. *Alone of all her sex: The myth and cult of the Virgin Mary*. London Vintage 2000.
- Wassyngh 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.

Course Calendar

Session 1	
Topics	Introduction
Activity	Lecture & Discussion
Readings & Assignments	Reading: <ul style="list-style-type: none"> • 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)

Session 2	
Topics	The “Querelle des femmes” – The Case Against Women
Activity	Lecture & Discussion
Readings & Assignments	Reading: <ul style="list-style-type: none"> • Rogers/Tinagli, pp. 12-38 • Campbell J., 2013, pp. 361-380

Session 3	
Topics	Growing Up Female, Living as a Woman in Renaissance
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • 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)

Session 4	
Topics	Orphans
Activity	Visit Hospital of the Innocents
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Catalogue “Hospital of the Innocents”, pp. 3-16

Session 5	
Topics	Heroines from Antiquity & the Old Testament: Lucretia, Cleopatra, Judith, Esther, Susanna
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • 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

Session 6	
Topics	Female Saints: Catherine Alexandria, Catherina Siena, Barbara
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Tinagli, 1997, pp. 155-185. • Rogers/Tinagli, 2005, pp. 56-72

Session 7	
Topics	Virgin Mary: Role Model & Protectress
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Rogers/Tinagli, 2005, pp. 42-55. • Verdon, 2003, pp. 15-29, 61-77 • Kraus, 1982, pp. 79-100

Session 8	
Topics	Mother Mary & Mary Magdalene
Activity	Class visit to Cathedral Museum
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Verdon, 2016, pp. 38-59, pp. 64-68, pp. 90-101

Session 9	
Topics	The Female Nude
Activity	Lecture & Discussion Lecture <i>Under the veils of the Mona Lisa</i>
Readings & Assignments	Readings: <ul style="list-style-type: none"> • 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.

Session 10	
Topics	Female Patrons (I) Isabella d' Este
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Reiss, 2013, pp. 445-46. • Cockram, 2013, pp.

Session 11	
Topics	Female Portraits (I) Early Renaissance
Activity	Lecture & Discussion
Readings & Assignments	Readings: <p>Woods-Mardsen, 2001, pp. 64-87 Orsi Landini/Westerman Bulgarella, 2001, pp. 90-97 Pearson, 2013, pp. 489-508.</p> <ul style="list-style-type: none"> • Tinagli, 1997, pp. 47-83

Session 12	
MID-TERM REVIEW	

Session 13	
MID-TERM EXAM	

Session 14	
Topics	Female Portraits (II) High Renaissance
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Cox-Rearick, 1982, pp. 78-79. • Cox-Rearick/Bulgarella, 2013, pp. 1-15

Session 15	
Topics	Female Portrait Busts Mary & Saints
Activity	Visit Bargello
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Verdon, pp. 61-77 • Elliott, 1998, pp. 509-519

Session 16	
Topics	Prostitutes & Courtesans
Activity	Lecture & Discussion
Readings & Assignments	

Session 17	
Topics	Female Patrons (II) Eleonora da Toledo
Activity	Lecture & Discussion
Readings & Assignments	Reading: <ul style="list-style-type: none"> • Benadusi/Brown, Introduction, Medici Women Bilak, 2014, pp. 371-393. • McIver, 2013, pp. 469-488. • Smyth, 1996, pp. 72-98.

Session 18	
Topics	Life of a Duchess
Activity	Visit to the Palazzo Vecchio
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Gàldy, 2006, pp. 293-319

Session 19	
Topics	Female Patrons (III) Vittoria della Rovere & Anna Maria Luisa de' Medici
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Benadusi/Brown, Introduction, Medici Women Tomas, 2003, pp. 14-43 • Young, 1911, pp. 409-434, 495-510 • Benadusi, 2015, pp. 264-301. • Casciu, 2015, p. 322-346.

Session 20	
Topics	The Decline of a Ducal Family
Activity	Visit to the Pitti Palace
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Campbell, 1976, pp. 3-25

Session 21	
Topics	"Why have there been no great women artists?"
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Nochlin, 1973, pp. 3-39 • Folliott, 2013, pp. 423-444

Session 22	
Topics	Female Artists (I) Sofonisba Anguissola Lavinia Fontana
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Bissell, 1999, pp. 1-34. • Clements, 2006, pp. 124-160. • Pollock, 2005, pp. 169-206. • Garrard, 1989. Chapter 2, Historical feminism and female iconography, pp. 141-179. • Garrard, 1994, pp. 556-622. • Garrard, 2005, pp. 1-31. • Cropper, 2014, pp. 227-251

Session 23	
Topics	Female Artists (II) Artemisia Gentileschi
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Fortunati 1998, pp. 13-31. • Murphy, 2003, pp. 13-48. • Perlingieri, 1992, pp. 77-104. • Summerfield, 2004, pp. 86-150.

Session 24	
Topics	Female Artists (III) Angelika Kauffmann Elisabeth Vigée-Lebrun
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Fortune, 2010, pp. 73-82. • Russo, 2003, pp. 119-126. • Sheriff, 2003, pp. 164-187. • Wassyng Rowohrt, 2003, pp. 188-210. • Rosenthal, 2003, pp. 211-236.

Session 25	
Topics	Female Artists (IV) Elisabetta Sirani Rosalba Carriera
Activity	Lecture & Discussion
Readings & Assignments	Readings: <ul style="list-style-type: none"> • Russo, 2003, pp. 109-118. • Sani, 1996, pp. 877-878. • De Girolami Cheney, 2003, pp. 71-80. • Modesti, 2014, pp. 1-22.

Session 26	
Topics	Guest lecture Giovanna Giustior Jane Fortune/Linda Falcone
Activity	Lecture & Discussion
Readings & Assignments	

Session 27	
Final Review Lecture & Discussion	

Session 28	
Final Exam	

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.