



University of
New Haven

Women, Art and Culture in Italy

SECTION I: Course Overview

Course Code: ARH336FLR

Subject Area(s): Art

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, you'll be 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:
Contact Information:
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.

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. Your course instructor will provide further details and instructions during class time.

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

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

Midterm Exam (20%): The midterm exam will consist of a slides identification test, some short 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 activities is a required part of coursework. In this course, you explore the city in which you are studying using a variety of tools. This provides the opportunity to gain nuance and context on your context and the subject you are studying, 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)

REQUIRED READINGS

The reading assignments for this course are listed below. All required readings must be completed according to the due date assigned by the course instructor. 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) and/or through CEA's online Moodle classroom.

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/McIver, Katherine A. (eds.), Farnham 2013, pp. 361-380.

Campbell, Erin J./Miller Stephanie R., Consavari, Eliyizabeth Carroll. *Introduction Early Modern Domesticities. Integrating people, spaces, objects*, 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 program of the salone di Giovanni di san Giovanni*, in: *Antichità viva*, 15, 1976, pp. 3-25.

- Casciu, Stefano. Anna Maria Luisa, Electress *Palatine: last art patron and collector of the Medici dynasty*, in: *Medici Women: the making of a dynasty in Grand Ducal Tuscany*. Benadusi, Giovanna/Brown, Judith . (eds.). Toronto, Centre for Reformation and Renaissance Studies 2015, pp. 322-346.
- Ciletti, Elena. “*Gran macchina è bellezza*”. *Looking at the Gentileschi Judiths*, in: *The Artemisia files. Artemisia Gentileschi for feminists and other thinking people*. Bal, Mielke (ed.). University of Chicago Press 2005, pp. 63-105.
- Clark, Kenneth. *The Nude. A study of ideal art*, London 1956, Chapter 1, The naked and the nude, pp. 1-25.
- Clements, Helen Marie. *Painting beyond the canvas: an antithetical visual statement by women artists of the sixteenth and seventeenth centuries*. Ann Arbor, 2006.
- Cohen, Elizabeth S. *Women on the margins*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 317-340.
- Crawford, Katherine. *Permanent impermanence: Continuity and rupture in early modern sexuality studies*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 257-278.
- Cropper, Elizabeth. *Galileo Galilei and Artemisia Gentileschi: between the history of ideas and microhistory*, in: *Caravaggio. Reflections and refractions*, Ashgate, Farnham, 2014, pp. 227-251.
- De Girolamo Cheney, Liana. *Elisabetta Sirani: Il pennello lieto non lacrimato*, in: *Essays on women artists: “The most excellent”*. Liana De Girolami Cheney (ed.). New York 2003, pp. 71-81.
- Ffolliott, Sheila. *Early modern women artists*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 423-444.
- Fortune, Jane. *Invisible Women, Forgotten Artists of Florence*. The Florentine press, 2nd edition, 2010.
- Fortunati Vera. *Lavinia Fontana: A woman artist in the age of the Counter-Reformation*, in: *Lavinia Fontana of Bologna 1552-1614*. National Museum of Women in the Arts, Exhibition catalogue. Milan 1998, pp. 13-31.
- Galdy, Andrea. *Tuscan concerns and Spanish heritage in the decoration of the Duchess Eleonora’s apartment in the Palazzo Vecchio*, in: *Renaissance Studies*, 2006, 3, pp. 293-319.
- Garrard, Mary D. *Artemisia 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/McIver, Katherine A. (eds.), Farnham 2013, pp. 279-296.
- Levin, Carole/Meyer, Alicia. *Women and political power in early modern Europe*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 341-360.
- McIver, Katherine A. *Material culture: consumption, collecting and domestic goods*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 469-488.
- McTavish, Lianne. *Maternity*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 173-194.
- 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/McIver, Katherine A. (eds.), Farnham 2013, pp. 489-508.
- Perlingieri, Ilya Sandra. *Sofonisba Anguissola. The first great woman artist of the Renaissance*. New York 1992.
- Pollock, Griselda. *Feminist dilemmas with the art/ life problem*, in: *The Artemisia files. Artemisia Gentileschi for feminists and other thinking people*. Bal, Mielke (ed.). University of Chicago Press 2005, pp. 169-206.
- Poska, Allyson M. *Patriarchy: Rethinking marriage and family in early modern Europe*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 195-212.
- Reiss, Sheryl E. *Beyond Isabella and Beyond: Secular women patrons of art in early modern Europe*, in: *The Ashgate research companion to women and gender in early modern Europe*. Poska, Allyson M./Couchman, Jane/McIver, Katherine A. (eds.), Farnham 2013, pp. 445-467.
- Rogers, Mary/Tinagli, Paola. *Women in Italy, 1350-1650. Ideals and realities. A sourcebook*. Lancaster 2005.
- Rosenthal, Angela. *Angelica's Odyssey: Kauffman's paintings of Penelope and the weaving of narrative*, in: *Women, art and the politics of identity in eighteenth-century Europe*. Melissa Hyde/Jennifer Milam (eds.) Ashgate 2003, pp. 211-236.
- Ruggiero, Guido. *Marriage, love, sex, Renaissance civic morality*, in: *Sexuality and gender in early modern Europe. Institutions, texts, images*. Turner, James Grantham (ed.). Cambridge University Press 1993, pp. 10-30.
- Russo, Kathleen Lucey. *Rosalba Carriera*, in: *Essays on women artists: "The most excellent"*. Liana De Girolami Cheney (ed.). New York 2003, pp. 109-118.
- Russo, Kathleen Lucey. *Elisabeth Vigée-Lebrun's imagery*, in: *Essays on women artists: "The most excellent"*. Liana De Girolami Cheney (ed.). New York 2003, pp. 119-126.
- Sani, Bernardina. *Rosalba Carriera*, in: *The Dictionary of Art*. Jane Turner (ed.), vol. 5, New York, 1996, pp. 877-878.
- Schuler, Carol M. *Virtuous model, voluptuous martyr: the suicide of Lucretia in Northern Renaissance and its relationship to Late Medieval devotional imagery*, in: *Saints, Sinners and Sisters*. Jane L. carroll/Alison G. Stewart (eds.). Aldershot 2003, pp. 7-25. X 6619m
- Sheriff, Mary D. *The cradle is empty: Elisabeth Vigée-Lebrun, Marie-Antoinette, and the problem of intention*, in: *Women, art and the politics of identity in eighteenth-century Europe*. 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 Tamap: The emergence of new subjects from the Old Testament*, in: *Heroes, heroines and heroic tales from the Old Testament: an iconographic analysis of the most frequently represented Old Testament subjects in Netherlandish painting, ca. 1430 - 1570*. Doctoral theses, Ann Arbor 1979, pp. 104-134.
- Summerfield, Wendy. *In the shadow of Mars: the emergence of the female portrait painter in Renaissance Italy*. Ann Arbor

2004.

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

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

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.

Wassying 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.

Key Resources

In order to ensure you success abroad, CEA CAPA has provided the academic resources listed below.

- **UNH Online Library:** As a CEA CAPA student, you will be given access to the online library of the University of New Haven (UNH). You may access the UNH online library [here](#). You must comply with [UNH Policies](#) regarding library usage.
- **CEA CAPA Online Classroom – Canvas:** Canvas is the official LMS of CEA CAPA. Students should check Canvas regularly for updates and deadlines about course material. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

COURSE CALENDAR
Women, Art, and Culture in Italy

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

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

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

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

SECTION III: CEA CAPA 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, that address student learning holistically and frame a larger learning context.