



## *Rome Across the Ages: Art and Architecture in the Eternal City*

### **SECTION I: Course Overview**

**Course Code:** ARH370 FCO

**Subject Area:** Art History

**Prerequisites:** None

**Language of Instruction:** English

**Additional Course Fee:** \$100

**Total Contact Hours:** 45

**Recommended Credits:** 3

### **COURSE DESCRIPTION**

This course is a survey of the art and architecture of Rome from classical Antiquity to the Seventeenth century. It will teach the basic principles of art historical analysis through an active study of monuments, buildings, and artworks within their historical context. The power of images and the messages they convey will serve as a predominant guideline to reconstruct the history of the city. Issues such as politics, patronage, taste, gender, religion, and symbolic reading will be examined, as well as the ways these inter-relate to create identities.

### **LEARNING OBJECTIVES**

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

- Distinguish artistic styles, periods, and techniques.
- Illustrate works of art and architecture within their historical context.
- Analyze how artifacts express meaning in various contexts, including specific cultural themes, contingencies, events, values, expectations, and issues of taste.
- Interpret historical data from multiple perspectives.

## SECTION II: Instructor & Course Details

### INSTRUCTOR DETAILS

|                             |                 |
|-----------------------------|-----------------|
| <b>Name:</b>                | <b>TBD</b>      |
| <b>Contact Information:</b> | <b>TBD</b>      |
| <b>Class Schedule:</b>      | <b>TBD</b>      |
| <b>Term:</b>                | <b>Semester</b> |

### ATTENDANCE POLICY

This class will meet once weekly for three hours each time for a total of 14 class sessions. All students are expected to arrive on time and be prepared for the day's class session.

CEA enforces a mandatory attendance policy. Students are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions students may miss before receiving a grade penalty.

| ALLOWED ABSENCES – SPRING & FALL SEMESTERS |                    |  |
|--|--------------------|--|
| Courses Meeting X day(s) Per Week          | Allowed Absence(s) | Automatic Failing Grade at X <sup>th</sup> Absence |
| Courses meeting 1 day per week             | 1 Absence          | 4 <sup>th</sup> Absence                            |

For every additional absence beyond the allowed number, students' final course grade will drop down to the subsequent letter grade (ex: A+ to A). Students should understand that the grade penalties will apply if they are marked absent due to tardiness or leaving class early. Below is the grade penalty associated with each excessive absence up to and including automatic course failure.

| ATTENDANCE DOCKING PENALTIES                      |                 |                  |                 |                   |
|---|-----------------|------------------|-----------------|-------------------|
| Absence   | 1 <sup>st</sup> | 2 <sup>nd</sup>  | 3 <sup>rd</sup> | 4 <sup>th</sup>   |
| Penalty   | No Penalty      | 0.5 Grade Docked | 1 Grade Docked  | Automatic Failure |
| HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES |                 |                  |                 |                   |
| Grade   | A+              | A                | A-              | F                 |

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. Students should therefore only miss class when truly needed as illness or other unavoidable factors may force them to miss a class session later in the term.

### GRADING & ASSESSMENT

The instructor will assess students' progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards students' final grade. The following section (Assessment Overview) will provide further details for each. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. Any questions about the requirements should be discussed directly with the faculty member well in advance of the due date.

| FORM OF ASSESSMENT                | VALUE |
|-----------------------------------|-------|
| <b>Class Participation</b>        | 10%   |
| <b>Assignment Questions</b>       | 10%   |
| <b>AICAP Worksheet - Florence</b> | 10%   |
| <b>Student Presentations</b>      | 10%   |
| <b>Research Paper</b>             | 20%   |
| <b>Midterm Exam</b>               | 20%   |
| <b>Final Exam</b>                 | 20%   |

The instructor will calculate course grades using the CEA Grading Scale shown below. As a CEA student, credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by students' home institution.

| CEA GRADING SCALE |                 |                  |                |
|-------------------|-----------------|------------------|----------------|
| Letter Grade      | Numerical Grade | Percentage Range | Quality Points |
| A+                | 9.70 – 10.0     | 97.0 – 100%      | 4.00           |
| A                 | 9.40 – 9.69     | 94.0 – 96.9%     | 4.00           |
| A-                | 9.00 – 9.39     | 90.0 – 93.9%     | 3.70           |
| B+                | 8.70 – 8.99     | 87.0 – 89.9%     | 3.30           |
| B                 | 8.40 – 8.69     | 84.0 – 86.9%     | 3.00           |
| B-                | 8.00 – 8.39     | 80.0 – 83.9%     | 2.70           |
| C+                | 7.70 – 7.99     | 77.0 – 79.9%     | 2.30           |
| C                 | 7.40 – 7.69     | 74.0 – 76.9%     | 2.00           |
| C-                | 7.00 – 7.39     | 70.0 – 73.9%     | 1.70           |
| D                 | 6.00 – 6.99     | 60.0 – 69.9%     | 1.00           |
| F                 | 0.00 – 5.99     | 0.00 – 59.9%     | 0.00           |
| W                 | Withdrawal      | N/A              | 0.00           |
| INC               | Incomplete      | N/A              | 0.00           |

**Criteria for assessing and grading student work (presentations, papers and exams) in this course:**

- Work of 'A' quality demonstrates absolute command over the course material and the student's critical evaluation thereof. More specifically it demonstrates mastery of the facts and interpretations found in readings, lectures, discussions, and independent research. Papers at this level present relevant, original, and coherent arguments that are supported by well-integrated and well-chosen evidence. They also demonstrate the student's awareness of different methodological approaches.

- Work of 'B' quality demonstrates a solid understanding of the material and adequately addresses the assigned topic or task. Exams, papers, or presentations of 'B' quality are written clearly and free of technical errors but fail to analyze material thoroughly or show problems of organization and presentation. Additionally, work of 'B-' quality presents weak arguments and/or evidence that they are used inconsistently or ineffectively.
- Work of 'C' quality demonstrates a general working knowledge of the material and addresses the assigned topic or task, but has some significant structural flaw, absence of information or research background, or too imprecise a treatment. The submitted assignment may have no argument, it may ignore important and obvious sources or facts and contain only minimal interpretation.
- Work of 'D' quality does not demonstrate a working knowledge of the course material, fails to support arguments with sufficient evidence, indicates a hasty or unconsidered preparation and fails to fulfill the assignment in some minor way.
- Work of 'F' quality fails to fulfill the assignment in some fundamental way. It shows a total lack of knowledge of the course material. Additionally, papers that deserve an 'F' are late, thrown together quickly and carelessly, in a copy-paste fashion, with little to no command of the topic and the relevant readings.

## ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. The course instructor will provide further details and instructions during class time.

**Class Participation (10%):** Student participation is mandatory for all courses taken at a CEA Study Center. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade. This grade will be calculated to reflect students' participation in class discussions, one's capacity to introduce ideas and thoughts dealing with the texts, ability use language effectively, and to present an analysis in intellectual, constructive argumentation.

When determining the class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. It is the active, meaningful and informed verbal and written contribution that students make that is most important to their overall participation grade. Willingness to share views in classroom discussions and the insightfulness of one's comments and questions about assigned readings will all be considered when evaluating student participation.

Additionally, it is important to demonstrate a positive and supportive attitude to the instructor and classmates, and give full attention to class activities (i.e., cellphones off, laptop for notes only, not sleeping or distracting, etc.). Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

| CLASS PARTICIPATION GRADING RUBRIC  |                            |
|---|----------------------------|
| Student Participation Level   | Grade                      |
| You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics. | <b>A+</b><br>(10.0 – 9.70) |
|   | <b>A/A-</b>                |

|   |                               |
|---|-------------------------------|
| You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.                                   | (9.69 – 9.00)                 |
| You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.                   | <b>B+/B</b><br>(8.99 – 8.40)  |
| You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.  | <b>B-/C+</b><br>(8.39 – 7.70) |
| You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.                            | <b>C/C-</b><br>(7.69 – 7.00)  |
| You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.                      | <b>D</b><br>(6.99 – 6.00)     |
| You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings. | <b>F</b><br>(5.99 – 0.00)     |

**Assignment Questions (10%):** During every class session students will be asked questions about the readings assigned for that day, in order to test how well they absorb the course material.

**AICAP Trip to Florence (10%):** Students are requested to fill out a worksheet with questions about their visit to Florence. The goal is to help students better notice and understand the artwork they are seeing. One section requires students to choose a work of art and write a short report answering the questions: what, who, when, where, how, why. The worksheet (and relevant instructions) will be distributed before departure.

**Student Presentations (10%):** Students are requested to team up in groups of 3-4 students and prepare a museum visit: each group will present on a general theme, with group members each illustrating an artwork that exemplifies the major points of their assigned theme. Students are expected to explain the artwork within the historical context of the time. Grades for each student will be based on content and presentation style.

**Research Paper (20%):** Students are required to research and write a paper (6-8 pages of text) about a work of art or architecture not examined in class. This should be something that students have seen during their travels. The paper should include a brief description of the chosen work of art, monument, or building, as well as an analysis of the context (touching on patronage, cultural and historical events, issues of taste, impact, and expectations), and a reflective interpretation. The paper is designed to demonstrate students' ability to carry out attentive observation, engage with scientific research, and form constructive arguments based on solid evidence. It is never too soon to select a topic and efficiently organize the paper. Planning is crucial for an effective result since research and thought take time. Students are expected to locate essential books and articles that are not available at school, as well as engage in an image search and fine craft your project. Students are expected to work on their paper well in advance to ensure that your paper is completed by the due date.

Guidelines for written papers:

- All papers must be typed, font size 12, with double-spaced lines. The text of the paper should be 6-8 pages long and should additionally include a cover page with the title and your name and a bibliography page.
- Texts should be carefully written with correct documentation of sources in proper footnotes or endnotes (any format, MLA, Chicago etc. is acceptable).
- All papers must include a pertinent bibliography, and any websites utilized must be clearly cited as references. Students may not use other internet sources than the ones cited in the syllabus or those of a recognized academic status. Wikipedia will not be considered an academic source of information.

- Plagiarism as well as undocumented 'borrowings' or quotations are unacceptable and will result in a F grade.
- Editing and proof-reading are important. Avoid repetitions (of concepts or words), spelling mistakes etc.
- One letter grade will be deducted for the first week of delay. Unacceptable work might be returned for re-submission.

**Midterm Exam (20%):** The midterm exam will consist of slide identifications (6 objects/monuments to be identified and discussed) and an argumentative essay on a general topic covered in class, that will demonstrate students' ability to interpret artworks and historical data from multiple perspectives.

**Final Exam (20%):** The final exam will consist in a 15-minute oral examination. Students will be asked questions about material covered in the second half of the semester: the final exam is not cumulative. Questions will also derive from the assigned readings.

## EXPERIENTIAL LEARNING ACTIVITIES (AICAP)

CEA courses are designed to include a variety of experiential learning activities that will take students out of the classroom and allow you to explore the local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). The following experiential learning activities are recommended for this course:

- Trip to Florence

## REQUIRED READINGS

Reading assignments for this course will come from the required texts listed below and/or selected readings that are provided in electronic format, consistent with applicable copyright legislation, through the Moodle platform (see below). All required readings must be completed according to the due date indicated by the instructor. Scholarly articles and journals (JStor etc.) can be accessed through the UNH library portal (see below). The academic office can additionally provide you with information about accessible libraries, documentation centers, research institutes and archives located in Rome.

- I. REQUIRED TEXT(S):** Students may purchase the required text(s) prior to departure or upon program arrival. The required text(s) are listed below:

A. Agenti, *Art and Archaeology of Rome*, Firenze: Scala, 2000, Pg. 224.

C. Hibbert, *Rome, The Biography of a City*, Harmondsworth: Penguin Books, 1987, Pg. 387.

Used textbooks are available at a discounted price in the Academic Office (ask the Academic Coordinator).

## RECOMMENDED READINGS

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

- I. REFERENCE:**

*Critical terms for art history*, edited by Robert S. Nelson and Richard Shiff, University of Chicago Press, Chicago, London, 1996, Pg. 536.

*Hall's Dictionary of Subjects and Symbols in Art*, London, 1984, Pg. 349.

## II. ANTIQUITY:

- J.P. Adam, *Roman Building: Material and Techniques*, London, Routledge, rev. ed. 2003 (1991), Pg. 360.
- A. Claridge, *The Oxford Archaeological Guide to Rome*, Oxford University Press, 1998, Pg. 480.
- J. Elsner, *Imperial Rome and Christian Triumph, The Art of the Roman Empire AD 100-450*, Oxford University Press, 1998: Pg. 58-87.
- J.H.S. Mc Gregor, *Rome from the Ground Up*, Harvard University Press, 2005, Pg. 343.
- J. Onians, *Classical Art and the Culture of Greece and Rome*, Yale University Press, New Haven and London, 1999, Pg. 320.
- R. L. Ray, *Roman Pompeii: Space and Society*, London, Routledge, 1994, Pg. 232.
- F. Sear, *Roman Architecture*, Cornell University Press, 1983, Pg. 288.
- J. Shelton, *As the Romans Did: A Sourcebook in Roman Social History*, Oxford University Press, 1998, Pg. 512.
- J. E. Stambaugh, *The Ancient Roman City*, Johns Hopkins University Press, 1988, Pg. 416.
- J. W. Stamper, *The Architecture of Roman Temples: the Republic to the Middle Empire*, Cambridge University Press, 2005, Pg. 304.

## III. ON THE RENAISSANCE AND BAROQUE IN GENERAL:

- S. Blake McHam, *Looking at Italian Renaissance Sculpture*, Cambridge University Press, 1998, Pg. 303.
- A. Chastel, *The Sack of Rome 1527*, Princeton University Press, 1983, Pg. 344.
- D. Freedberg, *Painting in Italy: 1500-1600*, Harmondsworth, Pelican, 1975, Pg. 761.
- R. Goffen, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*, Yale University Press, 2004, Pg. 532.
- M. Hall, *After Raphael*, Cambridge University Press, 1999, Pg. 349.
- F. Hartt, *History of Italian Renaissance Art: Painting, Sculpture, Architecture*, New Jersey, Prentice Hall, ed. 2010 (1987), Pg. 736.
- F. Haskell, *Patrons and Painters (Art and Society in Baroque Italy)*, Yale University Press, New Haven and London, 1980, Pg. 474.
- A. Hauser, *The Social History of Art*, London, Routledge, 1999, (1951), vol. II, Renaissance, Mannerism, Baroque, Pg. 232.
- G. L. Hersey, *High Renaissance Art in St. Peter's and the Vatican*, University of Chicago Press, 1993, Pg. 305.
- A. Morton, *Painting in Rome during the Papacy of Clement VIII (1592-1602)*, New York, 1981, Pg. 400.
- L. Murray, *The High Renaissance and Mannerism*, London and New York, Thames and Hudson, 1985, Pg. 285.
- J. Paoletti and G. Radke, *Art in Renaissance Italy*, London, Laurence King, ed. 1997, Pg. 576.
- J. Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, London, 1963.

- J. Shearman, *Mannerism*, Harmondsworth, Pelican, 1977, Pg. 216.
- C. L. Stinger, *The Renaissance in Rome*, Indiana University Press, ed. 1998, (1985) Pg. 444.
- G. Vasari, *Lives of the Artists*, trans. by G. Bull, London, 1971, Pg. 478.
- R. Wittkower (6th ed. revised by J. Connors and J. Montagu), *Art and Architecture in Italy, 1600-1750*, Yale University Press, 1999, 3 vols., vol. I Pg. 132, vol. II Pg. 208, vol. III Pg. 204.

#### IV. ON MICHELANGELO:

- H. Chapman, *Michelangelo Drawings*, Exh. Cat. British Museum, London, 2005, Pg. 320.
- H. Hibbard, *Michelangelo*, London, Penguin, 1988 (1975), Pg. 348.
- M. Hirst, *Michelangelo: The Achievement of Fame, 1475-1534*, Yale University Press, 2010, Pg. 416.
- M. Hirst, *Michelangelo and his Drawings*, Yale University press, 1988, Pg. 132.
- A. Mortimer (editor), *Michelangelo: Selected Poems and Letters*, Penguin Press, 2007, Pg. 288.
- A. Nagel, *Michelangelo and the Reform of Art*, Cambridge University Press, 2000, Pg. 320.
- H. Pfeiffer, *The Sistine Chapel: a new vision*, Abbeville Press, 2007, Pg. 352.
- J. Poeschke, *Michelangelo and his time*, New York, 1996.
- W. Wallace, *Michelangelo, Selected Scholarship in English*, 5 vols., New York and London, 1995, vol. II (The Sistine Chapel) Pg. 595.
- J. Wilde, *Michelangelo, six lectures*, Oxford, 1978, Pg.194.

#### V. ON CARAVAGGIO:

- S. Ebert-Schifferer, *Caravaggio: the Artist and his Work*, J.P. Getty Museum, 2012, Pg. 320.
- W. Friedlaender, *Caravaggio Studies*, Princeton, 1955, ed. 1985, Pg. 386.
- H. Hibbard, *Caravaggio*, London, 1968, Pg. 416.
- M. Kitson, *The complete Paintings of Caravaggio*, New York, 1986, Pg. 16.
- J.F. Moffitt, *Caravaggio in context: learned naturalism and Renaissance humanism*, Jefferson, NC, 2004, Pg. 257.
- R. Spear, *Caravaggio and His Followers*, Exh. Cat. Cleveland Museum of Modern Art, 1975, Pg. 244.
- J. Varriano, *Caravaggio: the art of realism*, Pennsylvania State University Press, 2006, Pg. 288.
- R. Vodret, *Caravaggio: the complete works*, Silvana Editoriale, 2012, Pg. 216.

#### VI. ON BERNINI AND BORROMINI:

- C. Avery, *Bernini: Genius of the Baroque*, Thames & Hudson, 2006, Pg. 288.
- F. Baldinucci, *The Life of Bernini*, Pennsylvania State University Press, 2007, 117 Pg.
- A. Blunt, *Borromini*, Harvard University Press, 1979, Pg. 240.
- H. Hibbard, *Bernini*, London, 1991 (1965), Pg. 255.
- I. Lavin, *Bernini and the Unity of the Visual Arts*, Oxford University Press, 1980, Pg. 483.
- T. Marder, *Bernini and the art of architecture*, New York, 1998, Pg. 343.



J. Morrissey, *The Genius in the Design: Bernini, Borromini and the rivalry that transformed Rome*, New York, Harper, 2005, Pg. 336.

## ADDITIONAL RESOURCES

To ensure your success abroad, CEA has provided the academic resources listed below:

- **UNH Online Library:** As a CEA student, students have access to the online library of CEA's School of Record, the University of New Haven (UNH). Students can use this online library to access databases and additional resources (journals etc.) while performing research abroad. Students may access the UNH online library [here](#) or through your MyCEA Account. Students must comply with [UNH Policies](#) regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help students navigate through the many functions and resources Moodle provides. Always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is students' responsibility to ensure that they have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to MyCEA, then click on the "Academics" tab. Look for a link above the class schedule that says "View Online Courses," and select this link to be taken to the Moodle environment.

- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist students with understanding course topics. Explore these and other avenues of research including the databases available via the UNH online library.

[www.aarome.org](http://www.aarome.org) - American Academy in Rome

[www.aiac.org](http://www.aiac.org) - Associazione Internazionale per l'Archeologia Classica (lectures and conferences in Rome)

[www.romereborn.virginia.edu](http://www.romereborn.virginia.edu) - Virtual Rome

<http://www.wga.hu/index1.html> - Web Gallery of Art

<http://www.britannica.com/> - Britannica Online

**COURSE CALENDAR**  
*Angels, Demons, and Artists in Rome*

| SESSION | TOPICS   | ACTIVITY   | READINGS & ASSIGNMENTS   |
|---------|--|--|--|
| 1       | <b>Introduction to the Course</b><br>Rome: a tale of a city  | <b>Lecture &amp; Discussion in classroom</b>   | Augenti, pp. 5-15; Hibbert, Ch.1-2; Pdf: Introduction to Western Civ.<br><b>Optional:</b><br><u>Livy</u> , <i>Ab Urbe condita</i> (The History of Rome), Book 1 online: <a href="http://www.perseus.tufts.edu/">http://www.perseus.tufts.edu/</a><br><u>Virgil</u> , <i>Aeneid</i> , Book VI, 777-801, online: <a href="http://www.poetryintranslation.com/">http://www.poetryintranslation.com/</a>   |
| 2       | <b>Politics, Propaganda, &amp; Public Space</b><br>The Republican Forum, the Colosseum and the Imperial Fora | <b>Onsite Study Excursion</b><br><u>Meeting Point:</u><br>Outside the Metro stop Colosseo (underground line B)                   | <a href="http://archeoroma.beniculturali.it/en/archaeological-site/roman-forum-and-palatine-hill">http://archeoroma.beniculturali.it/en/archaeological-site/roman-forum-and-palatine-hill</a><br><u>Augenti</u> , pp. 16-49; <u>Hibbert</u> , Ch. 3; Class Notes and Maps.<br><b>Optional:</b><br><u>Mc Gregor</u> , Ch. 2<br><u>C. Suetonius</u> , <i>The Lives of the Twelve Caesars</i> , online: <a href="http://www.gutenberg.org/files/6400/6400-h/6400-h.htm">http://www.gutenberg.org/files/6400/6400-h/6400-h.htm</a><br>Juvenal, <i>Satires</i> , online: <a href="http://www.poetryintranslation.com/klineasjuvenal.htm">http://www.poetryintranslation.com/klineasjuvenal.htm</a><br><b>Recommended visits on your own:</b><br>The Ara Pacis (from outside); The Pantheon; The Baths of Caracalla. |
| 3       | <b>The Greek Ideal and Roman Collectors</b><br>The Capitoline Museums  | <b>Onsite Study Excursion</b><br><u>Meeting Point:</u><br>At the centre of the Capitoline Square (bus line 87 from Via Cicerone) | <a href="http://archeoroma.beniculturali.it/en/national-roman-museum-palazzo-massimo-alle-terme/sculptures/">http://archeoroma.beniculturali.it/en/national-roman-museum-palazzo-massimo-alle-terme/sculptures/</a><br><u>Onians</u> , J. <i>Classical Art and the Culture of Greece and Rome</i> : Yale University Press, New Haven, 1999: Pg. 154-205; Class notes<br><b>Optional:</b><br><u>Pliny</u> , <i>Letters on the Tuscan Villa</i> , online: <a href="http://catena.bgc.bard.edu/texts/pliny_tuscan.htm">http://catena.bgc.bard.edu/texts/pliny_tuscan.htm</a><br><u>Cicero</u> , selected letters online: <a href="http://www.fordham.edu/halsall/ancient/cicero-letters.asp">http://www.fordham.edu/halsall/ancient/cicero-letters.asp</a>  |

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|--|---|--|--|
|  |   |  | <p><b>Recommended visits on your own:</b><br/>The Roman Art collections at Palazzo Massimo (in Piazza della Repubblica) and at Palazzo Altemps (in Piazza Sant'Apollinare 46, near Navona). One ticket allows entrance to both.</p>  |
| 4  | <p><b>From Ancient Rome to Medieval Rome</b><br/>Santa Maria Maggiore, Santa Prassede and San Clemente</p>                  | <p><b>Onsite Study Excursion</b><br/><u>Meeting Point:</u><br/>In front of the Basilica of Santa Maria Maggiore (underground line A, metro stop Termini)</p> | <p>Augenti, pp. 61-72 (medieval Rome); Hibbert, Ch. 4-5; Class notes.</p>  |
| 5  | <p><b>Medieval Rome II</b><br/>Santa Maria in Trastevere, the Jewish Ghetto, Santa Maria sopra Minerva</p>                  | <p><b>Onsite Study Excursion</b><br/><u>Meeting Point:</u><br/>in Piazza Santa Maria in Trastevere (bus line 480 from Via Cicerone)</p>                      | <p>Augenti, pp. 92-103 (late medieval Rome); Hibbert, Ch. 6; Class Notes<br/><a href="https://www.santamariaintrastevere.it/">https://www.santamariaintrastevere.it/</a></p>   |
| <p><b>AICAP TRIP TO FLORENCE</b><br/><b>*Florence AICAP Worksheet due next session</b></p> |   |  |  |
| 6  | <p><b>The Restoration of Papal Rome</b><br/>The Sistine Chapel: Sixtus IV, Julius II and Michelangelo; Raphael's Stanze</p> | <p><b>Onsite Study Excursion</b><br/><u>Meeting Point:</u><br/>In front of the Vatican Museum in Viale Vaticano (NOT St. Peter's Square)</p>                 | <p>Augenti, pp. 58-59 and 123-142<br/>Hersey, Ch. 6, 177-224 (the Sistine chapel); Ch. 5, pp. 129-157 (Raphael's Stanze)</p> <p><b>Optional:</b><br/>Stinger, The Renaissance in Rome, Ch. 6, especially pp. 308-319<br/>Vasari, Life of Michelangelo, online:<br/><a href="http://www.fordham.edu/halsall/basis/vasari/vasari26.htm">http://www.fordham.edu/halsall/basis/vasari/vasari26.htm</a></p> <p>Visit to be completed in your own time (before next class):<br/>The Church of San Pietro in Vincoli (the Statues of Moses, Leah and Rachel by Michelangelo). <u>Take a selfie!</u></p> |

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|--------------|--|---|---|
| 7            | <p><b>‘What Money can Buy’:<br/>palaces &amp; villas in the Renaissance</b><br/>Palazzo Farnese, Palazzo Spada, the Villa Farnesina</p>                                | <p><b>Onsite Study Excursion</b><br/><u>Meeting Point:</u><br/>in Piazza della Cancelleria</p> <p><b>REVIEW</b></p>   | <p>Augenti, pp. 125-128; Hibbert, Ch. 8-9 (the Renaissance); Ch. 10 (the Sack of Rome)</p> <p>Villa Farnesina handout</p> <p><b>* Research Paper titles due</b></p>   |
| 8            | <b>MIDTERM EXAM</b>  |   |   |
| 9<br>Mar. 17 | <p><b>A Cardinal’s collection in 17th century Rome</b><br/>Pagan myths &amp; saintly figures at the Galleria Borghese</p>  | <p><b>Onsite Study Excursion</b><br/><u>Meeting point:</u><br/>At the Galleria Borghese at <b>8.30</b>.</p> <p>Metro A to Barberini and then walk (25 minutes) up Via Veneto and through the Borghese park, or check buses from your accommodation.</p> | <p><a href="http://www.galleriaborghese.it">www.galleriaborghese.it</a></p> <p>Augenti, pp. 161-169; 175-183; 220-223<br/>Hibbert, revise Ch. 9-10; study Ch. 11, (the Reformation)</p> <p><b>Optional:</b><br/>Hibbard, Bernini, Ch. 1 (pp. 23-67)<br/>Moffitt, Caravaggio in context, relevant pages<br/>Wittkower, Vol. I, Chapters 1-2, Pg. 1-26 (background to early baroque; Paul V Borghese; Caravaggio)</p> |
| 10           | <p><b>Baroque Rhetoric &amp; Theatrical Effects</b><br/>Bernini and Caravaggio in Rome</p>   | <p><b>Onsite Study Excursion</b><br/><u>Meeting Point:</u><br/>Piazza Navona</p>  | <p>Augenti, pp. 133-135 (St. Peter’s); pp. 161-174<br/>Hibbert, Ch. 12, (the Baroque period)</p> <p><b>* Research Papers due in the academic office by 6:00 pm</b></p>  |
| 11           | <p><b>Illusion, Ecstasy &amp; the Divine</b><br/>Bernini at S. Maria della Vittoria and Sant’Andrea; Borromini at S. Carlo alle Quattro Fontane; The Quirinal Hill</p> | <p><b>Onsite Study Excursion</b><br/><u>Meeting Point:</u><br/>outside Repubblica metro station (underground line A).</p>   | <p><u>Augenti</u>, pp. 184-213; <u>Hibbert</u>, revise Ch. 12</p> <p><b>Optional:</b><br/><u>Morrissey</u>, pp. 244-268.<br/><u>Wittkower</u> Vol. II, Ch. 2 pp. 5-29; Ch. 3 pp. 39-49</p>  |
| 12           | <p><b>Student presentations at the Galleria Doria Pamphilj</b></p>   | <p><b>Onsite Study Excursion</b><br/><u>Meeting Point:</u><br/>outside the Pantheon</p>   | <p>Ch. 13 (Rome in the 18<sup>th</sup> century and the Grand Tourists)</p>  |

|    |                   |                         |                                      |
|----|-------------------|-------------------------|--------------------------------------|
| 13 | Final Exam review | Discussion in classroom | Bring questions to review final exam |
| 14 | Revision          |                         |                                      |
| 15 | FINAL EXAM        |                         |                                      |

## SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)