



CIEE Global Institute – Rome

Course name:	Genius Artists for the Genius City
Course number:	AHIS 3001 ROIT
Programs offering course:	Rome Open Campus (Language, Literature and Culture Track)
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

Students will analyze Italian art history from the 16th to the 19th centuries when some of the most outstanding examples of sculpture, paintings and architecture that shaped Rome were created. Michelangelo, Caravaggio, Bernini and other key figures will be studied for their contributions to Rome's development as an artistic center. Their achievements will be analyzed within the social context of the period in which they were created, to foster an understanding of the change in the status of the artist from artisan to genius.

Finally, as many of their works were commissioned by the Popes, the course helps to understand how the history of the Catholic Church, the political history of the region and the history of the noble families intersect in the careers of the genius artists and their works.

Learning Objectives

By the end of the course, students will be able to:

- Recognize the relationship between the arts, society and politics in shaping modern Rome
- Understand the theoretical and philosophical notions at the basis of the High Renaissance, the Baroque and Neoclassicism in Rome
- Develop consistent arguments in observing, interpreting and evaluating the relationship between Rome and the artists
- Demonstrate a clear knowledge of specific vocabulary in the field of art history, analysis and interpretation
- Understand the cultural and social role of the High Renaissance, the Baroque and Neoclassicism in Rome
- Demonstrate the ability to research, critically analyze and interpret paintings and buildings within their historical context
- Develop the ability of searching and using scholarly sources when analyzing and interpreting artworks
- Recognize the influence of artists' biographies and personalities on their styles and poetics

Course Prerequisites

No specific prerequisites are needed for this course, besides a general interest in the Arts as a cultural and social product.



Methods of Instruction

This course will combine lectures, class debates, walking tours, film screenings, press reviews and conversations with guest speakers.

Assessment and Final Grade

Weekly Quizzes & Written Assignments:	20%
Oral Presentation:	20%
Written Report:	20%
Final Exam:	20%
Class Participation:	20%

Course Requirements

Weekly Quizzes & Written Assignments

While there is no mid-term for this course, two quizzes and two written assignments serve as continual assessment of student progress and performance. On a weekly basis, students are thus expected to analyze, interpret and comment on specific readings, institutions and the collections they house with references to their historical, social, political and cultural contexts, as discussed in class. The professor will provide extensive and precise guidelines, and the assignments are to be submitted through Canvas.

Oral Presentation

Presentations will be delivered during on-site visits. Each student will present on a specific aspect of the arts in Rome. Topics will be individually discussed and agreed with the professor during the second week of classes.

Written Report

A final written report of approximately four (4) pages in length on one of the site visited during this course will be due at the end of the six-week block. Specific guidelines will be provided by the instructor.

Final Exam

Students will take a final exam at the end of the course. The exam (multiple choice, true/false, short essay questions and picture identifications) will cover all topics discussed and analyzed in class.

Rubrics will be used to assess each assignment.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online



discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities. In order to promote future pedagogical and strategic adjustments, students will also be requested to fill a form with an anonymous evaluation related to the class dynamics and contents. Although the content of the evaluation (considering that is anonymous) will not be evaluated or graded, satisfying this requirement constitutes a mandatory participation task.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short-Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning. Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning



More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion
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Weekly Schedule

Week 1

Class 1:1 **Introduction: the artist as a genius**
This session discusses the identity of Rome as the Eternal City, and establishes the specific timeline of art history in Rome, in order for students to be able to clearly differentiate artistic styles and associated artists. Appropriate vocabulary and critical resources will also be provided and discussed. The syllabus will be presented and reviewed, with emphasis on assessment methods and course requirements.
The early modern period witnessed a steady rise in the stature of artists, from craftsman plying their trade on the local level to international geniuses sought after by popes and princes. A discussion of this major shift in status and of the artists' burgeoning self-consciousness will lead into a formal analysis of Rome's most extraordinary examples of their work.

Readings:
Bohn and Saslow (2013) and Vasari (1991)

Class 1:2 **On-site lecture: Villa Peretti, Moses Fountain, Santa Maria Maggiore, Trinità dei Monti, Piazza del Popolo.**
The impetus for major urban changes, including the creation of important streets, squares and fountains under Pope Sixtus V will be discussed in relation to Counter-Reformatory aims. Among these achievements, Domenico Fontana's grand engineering feat of lowering, transporting and raising the Vatican obelisk in the center of present-day Saint Peter's Square will be placed in the broader scheme of Sistine city-planning.

Week 2

Sixtus V and his personal genius, Domenico Fontana in Counter-Reformation Rome

Class 2:1 **The provocative genius: Caravaggio**
In-class lecture and discussion
This session will analyze Caravaggio's painting style with special emphasis on the innovative techniques he created and applied. Discussions will include his unorthodox studio practices and select followers. His personal life, his relationship with the Papacy and with contemporary painters will also be addressed.



Due date for submission of First written assignment.

Readings:
Wittkower (1999)

Week 3

Class 3:1 Pope Urban VIII and the Barberini dynasty

On-site lecture: Palazzo Barberini

The example of Urban VIII will shed light on the distinctive conditions of Roman patronage, which exerted a centripetal force on extraordinary talents from outside the city. This unique situation will be discussed against the backdrop of other Italian courtly centers where a local workshop system was supported from generation to generation.

Quiz 1

Readings:
Wittkower (1999)

Class 3:2 Genius and rivalry: Bernini & Borromini

On-site lecture: The Quirinal (Santa Maria della Vittoria, San Carlo alle Quattro Fontane, Sant'Andrea al Quirinale)

Emblematic examples of Gian Lorenzo Bernini and Francesco Borromini's contributions to the transformation of Baroque Rome will receive thorough attention as students identify and analyze characteristic features of each artist's language and style. The tensions between the two masters will also be discussed, as they lend a sense of the competitiveness existing among artists vying for major (papal) commissions, and illustrate how the latter operated.

Readings:
Wittkower (1999)

Week 4

Class 4:1 Nepotism and networks in Rome: collecting the works of geniuses

On-site lecture: The Borghese Gallery

This session expands the previous discussion of Roman patronage to encompass the practice of collecting under the Borghese family.

Class 4:2 Documentary Film Screening and Group Discussion

Students will prepare a critical analysis during the lesson and submit it at the end of class.

Quiz 2



Week 5

Class 5:1 **A female voice in Baroque Rome**
On-site lecture: exhibition on Artemisia Gentileschi at Palazzo Braschi

Class 5:2 **Genius in the service of the faith**
On-site lecture: Il Gesù, Sant'Ignazio e Sant'Agnese.

Due date for submission of Second written assignment.

Readings:
Wittkower (1999)

Week 6

Class 6:1 **Neoclassicism: Antonio Canova**
On-site lecture: visit to Canova-Tadolini workshop and Hendrik Christian Andersen House Museum
The extraordinary sculptor reached enormous fame in Rome and beyond: his unique and pure style, his ability of representing religious, mythological and contemporary subjects made him famous among his contemporaries. His work will be analyzed with emphasis on its role in shaping Neoclassical Rome.

Class 6:2 **Giovanni Battista Piranesi and Printmaking in Rome.**
Review for Final Exam
In-class lecture on the birth of mass media and a discussion of works by Piranesi
This session will introduce the medium of printmaking and its important place in Rome, not only as an art form but also as an effective means of communicating powerful messages to the elite and unlettered alike. Techniques, such as etching, will be explored through direct investigation of actual works of art on paper with special emphasis on Piranesi's masterpieces.

Readings:
Bowron and Rishel (2000)

Class 6:3 **Final Exam**

In-class written final exam.
Due date for submission of Written Report

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

Readings

Alberti, Leon Battista. *On the Art of Building in Ten Books*. Cambridge, MA: MIT, 1988. Print.



- Baxandall M. *Painting and Experience in Fifteenth-Century Italy*. Oxford University Press, 1998. Print.
- Bohn, Babette, and James M. Saslow. *A Companion to Renaissance and Baroque Art*. Wiley-Blackwell, 2013. Print.
- Bowron E. and Rishel J. (Eds.) *Art in Rome in the Eighteenth Century*. Philadelphia Museum of Art, 2000.
- Brown B.L. *The genius of Rome. 1592-1623*. London: Royal Academy of Arts, 2001. Print.
- Burke P. *The Italian Renaissance: Culture and Society in Italy*. Princeton University Press, 1999. Print.
- Folin M. *Courts and courtly arts in Renaissance Italy. Art, culture and politics, 1395-1530*. Woodbridge: Antique Collectors' Club, 2011. Print.
- Hay D. *The Italian Renaissance in Its Historical Background*. Cambridge University Press, 1977. Print.
- Haskell F. *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque*. Yale University Press, 1980. Print.
- Hughes R. *Rome. A personal, visual and cultural history*. New York: Alfred Knopf, 2012. Print.
- Pietrangeli C. (Ed.). *The Sistine Chapel: A Glorious Restoration*. New York: Harry N. Abram, 1994. Print.
- Ruggiero G. *The Renaissance in Italy: A Social and Cultural History of the Rinascimento*. Cambridge University Press, 2015. Print.
- Vasari G. *The Lives of the Artists*. Torino, 1991. Print.
- Varriano J. *Italian Baroque and Rococò Architecture*. Oxford University Press, 1986. Print.
- Wittkower R. *Art and Architecture in Italy, 1600-1750*. Yale University Press, 1999. Print.

Further reading materials will be assigned on a week-by-week basis.

Professor will provide a complete list of complementary readings, media sources and articles published in national and international media in order to stimulate class debates and activities.