Course title: Genius Artists for the Genius City
Course code: AHIS 3102 CIEE
Programs offering course: Open Campus Block
Open Campus Track: Art and Architecture
Language of instruction: English
U.S. semester credits: 3.00
Contact hours: 45.00
Term: Fall Block II 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 completing this course, students will:

- Outline the relationship between the arts, society and politics in shaping modern Rome;
- Distinguish 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;
- Integrate specific terminology from the field of art history into formal analyses and interpretations;
- Evaluate the cultural and social role of the High Renaissance, the Baroque and Neoclassicism in Rome;
- Research, critically analyze, and interpret paintings, sculptures and buildings within their historical context;
- Research scholarly sources when analyzing and interpreting artworks;
- Critique the influence of artists' biographies and personalities on their styles and poetics.

Course Prerequisites

None.

Methods of Instruction

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

Rubrics will be used to assess each assignment.

Assessment and Final Grade

1. Weekly Quizzes & Written Assignments 20%
2. Oral Presentation 20%
3. Written Report 20%
4. Final Exam 20%
5. Class Participation 20%
TOTAL 100%
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.

Participation

Participation is defined as meaningful contribution in the digital classroom, using the resources and materials presented to students as part of the course. Meaningful contribution requires students to prepare in advance of each recorded session and regularly engage with the resources, discussions, reflective assignments, and all other online learning activities. Students are required to demonstrate engagement with course materials, for example, through insightful, constructive comments and by using subject-appropriate terminology in: online discussion boards, peer-to-peer feedback (after viewing the presentations of others), interaction with guest speakers, where available, and submissions related to other outside-of-class activities. Students should ensure that submitted commentary balances opinions, general impressions, and specific and thoughtful criticisms or contributions. Grades are based on the content, depth, and quality of the aforementioned types of meaningful contributions as measured per the Participation grading rubric in Canvas.

Students are also expected to use the Canvas inbox for communicating any clarifying questions they may want to ask about assessments or other course requirements.

Technology Requirements

Participation requires access to a computer with microphone (a headset and microphone are preferred over built-in sound devices) and webcam; a stable and strong internet connection; and a quiet and well-lit environment.

Attendance

**Expectations:** In an asynchronous online learning format, attendance takes the form of active student engagement:

- in instructional activities, course content, course tools
- with the course instructor, other students, and
- by timely completion of all assessments.

“Attendance” is more than just logging into the course on Canvas. Students must establish a record of participation in academically related activities in order to comply with this requirement.

Academically related activities include, but are not limited to:

- submitting an academic assignment;
- taking an exam or quiz;
- attending a study group that is assigned by the instructor;
- participating in an online discussion about academic matters, designed by the instructor; or
• initiating contact in Canvas with the instructor to ask a question about the academic subject studied in the course.

Academically related activities do NOT include activities where a student may be present, but not academically engaged, such as:

• logging into an online class without active participation
• contributing to or engaging in the CIEE Orientation or Community Course(s)

First Week of Class: Online courses officially commence on the first day of the term. Students must demonstrate engagement in class by no later than day 5 of the term, or risk being administratively dropped from the course with no opportunity to re-enroll. Students administratively dropped from the course for failure to engage will be considered withdrawn from the program and subject to CIEE financial withdrawal policies and fees.

Duration of Course: Continued, regular class engagement is required throughout the scheduled duration of the course, and disengagement will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for completing courses online, consistent failure to engage in the course on a weekly basis (defined as failing to engage for two or more weeks of online learning) will result in a formal written warning from the CIEE Center Director.

CIEE instructors / staff will monitor student engagement on a weekly basis.

The weekly schedule below outlines due dates for asynchronous learning activities for this course.

N.B. Please note the class schedule is subject to change if opportunities arise to enhance the curriculum.

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 Introduction: the artist as a genius

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
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

Course Materials
Readings


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.