



AHST 2331

**RENAISSANCE AND
BAROQUE ROME**

PROF. MARK ROSEN

Course Information

AHST 2331 Section: 001
Summer 2018

Professor Contact Information

Professor Mark Rosen (mark.rosen@utdallas.edu),

Course Pre-requisites, Co-requisites, and/or Other Restrictions

Because this is a full immersion in Italian art offered in a seminar format, we will start from the beginning and build up a working knowledge of the major cities, buildings, monuments, and artworks together. As an Understanding Art course, it fulfills a breadth requirement across the university as well. There is no pre-requisite other than that students be committed to learning and participating in our course.

Course Description

Our summer course will be dedicated to exploring and understanding the art of post-antique Rome, especially its development in the Renaissance and Baroque eras, roughly from the early fifteenth century through the completion of Bernini's Piazza San Pietro in the middle of the seventeenth century. We will discuss the major artists and architects operating in Rome during the period—featuring such crucial figures as Raphael, Michelangelo, Bramante, Caravaggio, Artemisia Gentileschi, and Bernini. Equally important, we will grasp the religious and political atmosphere of the time, particularly how the Vatican functioned and its cardinals commissioned artworks throughout the city.

Although Rome is the primary focus and the site of our longest visit, we will also make other trips closer in to Lugano to look at artworks on-site, one of the special opportunities afforded to us abroad. We will begin first in Milan, then spend a day in Mantua, and finally will travel as a group for a multi-day trip to Rome, where students will present artworks in their original locations.

Student Learning Objectives/Outcomes

- Students will analyze and evaluate Italian Renaissance artworks beyond considerations of style and authorship, understanding their creation in the context of the religious, political, and social concerns of the period
 - Students will develop their skills of visual analysis by presenting artworks firsthand to the group.
 - Students will gain an understanding of historical works of art that they can carry with them beyond this class to studying or evaluating artworks from other periods and cultures.
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Required Textbooks and Materials

Loren Partridge, *The Art of Renaissance Rome 1400-1600*.

Peter Partner, *Renaissance Rome 1500–1559: Portrait of a City*.

Giorgio Vasari, *The Lives of the Artists*, selections online

Other readings online

Optional book: George L. Hersey, *High Renaissance Art in St. Peter's and the Vatican: An Interpretive Guide* (Chicago, 1993)

Papers and Assignments

There will be **daily quizzes** at the start of classroom meeting. There will be a combination of identifications, short answers, and short essays based on our class meetings and your readings. The top ten quiz grades will count towards 30% of your grade. There will be **two exams** (one hour each), counting towards 15% of your grade. You will also keep a **journal or blog** in which you write daily about the readings, your understanding of the material, your travels, your firsthand experience of Italian art. This will count for 30% of your grade. You will also do an **in-class presentation** based on curating an exhibition (this will be explained early in the program), worth 10% of your grade. Participation and attendance are mandatory.

Assignments & Academic Calendar		
Class	Topic	Reading

Mon., July 2	Introduction; overview of Italian Politics and Culture	
Tues., July 3	The Urban Fabric of Rome and the Structure of the Papacy	Partridge, intro Partner, 3–23.
Wed., July 4	Churches and their Decoration	Partridge, chs. 2, 4, 5
Thurs., July 5	Early Renaissance Sculpture and the Young Michelangelo; preparation to visit Mantua	Partner, ch. 1–2 Vasari, Life of Michelangelo (first half)
Fri., July 6	Trip to Mantua	
Mon., July 9	Leonardo da Vinci	Partner, ch. 3 Vasari, Life of Leonardo da Vinci
Tues., July 10	St. Peter's and The Sistine Chapel	Partner, ch. 4 Vasari, Life of Michelangelo (second half)
Wed., July 11	Visit to Milan	
Thurs., July 12	Midterm exam; Roman Palaces	Partridge, ch. 5 Partner, ch. 5
Mon., July 16	The Vatican Palace	Partridge, ch. 6
Tues., July 17	Raphael in Rome	Vasari, Life of Raphael
Wed., July 18	The Counter Reformation; discussion of trip to Rome	Partner, chs. 6–7
Thurs., July 19	Late Sixteenth Century Art and the Carracci	Giovanni Pietro Bellori, “The Idea of the Painter, the Sculptor and the Architect” (online)
Mon., July 23	Caravaggio	Bellori, Mancini, and Baglione, biographies of Caravaggio (online)
Tues., July 24	The Caravaggisti; Orazio and Artemisia Gentileschi	Philip Sohm, “Caravaggio’s Deaths,” <i>The Art Bulletin</i> 84 (2002): 449–468 (online)

Wed., July 25	Bernini	Selections of Filippo Baldinucci, "Life of Bernini," from <i>A Documentary History of Art</i> , vol. II, ed. Elizabeth Holt (NY: Doubleday, 1958), 106–123 Howard Hibbard, <i>Bernini</i> (Pelican, 1965), 116-141
Thurs., July 26	Final exam and trip preparation	
Fri., July 27-Mon. July 30	Trip to Rome	

Grading Policy

Daily quizzes: 30% overall

Exams: 30% (15% each)

Journal/Blog: 30%

In-class presentation and participation: 10%

Course & Instructor Policies

- The professor and TA can be reached by email and will make efforts to respond in a timely manner.
- Please send emails to us from your UTD accounts. Even if we receive email from some other account of yours, we reply to the official university account, so check that one regularly.
- All major assignments must be completed to successfully pass the class (you can't skip the first exam and still expect to get a B+).
- Late assignments will be marked down substantially.
- Please turn off your phone and refrain from texting in class. It's a drag for everyone.
- This is a unique summer experience, so have fun and please share with the class and the group the things that you've been seeing and learning about when you're NOT in class.

These descriptions and timelines are subject to change at the discretion of the Professor.