CAS AH 354: Venetian Renaissance Art and Architecture
Boston University Study Abroad Venice
Summer 2014

Professor: Dr. Krystina Stermole
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Number of credits: 4

COURSE DESCRIPTION

This course explores the development of the visual culture of Venice and its former Republic from the thirteenth century through to the end of the sixteenth century. Given that we are lucky enough to be studying Venetian art in Venice, the course takes place almost entirely on-site. As a result, class will take us to a variety of indoor and outdoor locations—churches, public squares, civic monuments—and is designed to emphasize the importance of seeing and understanding works of art in the historical and physical contexts for which they were originally created.

EVALUATION

Participation (incl. attendance, in-class looking exercise, Ducal Pal. treasure hunt): 15%
Quizzes: 3 x 10% = 30%
On-site worksheet: 15%
On-site group “Campo Presentation”: 20%
Final exam: 20%

NOTE-TAKING

Since class takes place both in the classroom and out, note-taking materials should be easy to make use of in unconventional conditions (i.e., standing, sometimes in places like the middle of an outdoor square or inside a church). Notes taken during class are of fundamental importance to this course, as your evaluation on the worksheets, midterm, and final exam will be based primarily upon your command of the information communicated and discussed in class lectures.

TEXTBOOKS

As this course focuses on training to you to look carefully at works of art and analyze what you see, you will do a lot less reading than for a normal art history course. There are, however, two helpful textbooks for the course and brief readings from these are listed for each class:

1. Deborah Howard, The Architectural History of Venice (any edition is fine)
2. Peter Humfrey, Painting in Renaissance Venice (any edition is fine)

You will also receive a copy pack of the handouts for our on-site (out-of-the-classroom) lectures. PLEASE BRING THIS WITH YOU TO EVERY CLASS as it provides information and materials to which on-site lectures will refer.

IN-CLASS LOOKING EXERCISE
There will be one in-class looking exercise that involves visiting some works of art and architecture outside class time in order to observe and analyze them before we meet as a group. On Tuesday, June 24, class will be dedicated to examining the assigned works using slides and having a group discussion about them. The assignment is designed to introduce you to the process of looking and analyzing that will then be employed again for the on-site worksheet and campo presentation.

ON-SITE WORKSHEET

There will be one on-site worksheet for this course. It is designed to continue to develop your ability to describe and analyze what you see when looking at works of art in situ. Once again you will be required to go and see things on-site outside of class time and make sense of them by drawing on what you have learned in class. The worksheet does not require any secondary research and your responses will be written directly on the handout you are given. It is due Monday, June 30.

QUIZZES

There are three quizzes for this course that will happen on the Tuesdays of weeks 2, 3 and 4 of the course. These will take 15 minutes and will require you to define art terminology and briefly describe concepts and works of art outlined on your daily handouts from the preceding week. For more on what the quizzes cover, see the quiz crib sheet in your on-site copy pack.

ON-SITE GROUP “CAMPO” PRESENTATION

This is a group project that involves visiting and getting to know a part of the city, with its campo (square), neighborhood and principal church. Together with your group, you will explore, observe and prepare an analysis of the principal spaces and works of art and architecture in your area and then prepare an on-site presentation of your conclusions to the other members of class. The presentations will take place on July 9 and 10, and should last between 30 and 40 minutes.

FINAL EXAM

This will involve a section requiring you to define and briefly discuss some terminology learned during the course and two essay-style responses (one shorter, one longer) to statements based on major themes explored during the course. The exam is cumulative, addressing all of the material covered over the five weeks of class. Review for the exam will take place on Monday, July 14, and the exam will occur on Tuesday, July 15.

SOME PRACTICAL CONSIDERATIONS

Since class takes place both in the classroom and out, note-taking materials should be easy to make use of in unconventional conditions (i.e., standing, sometimes in places like the middle of an outdoor square or inside a church). As lovely as Venice can be in June and July, it is probably going to get very hot. As a result, please bring water and sunscreen for our on-site visits, and please make sure to dress appropriately. Also remember that when we visit a church, you MUST dress modestly: hats must be removed and your shoulders, chest, and knees must be respectfully covered.
ATTENDANCE

Boston University students in Venice are expected to attend each and every class session, tutorial, and field trip required for the course. Students should note that attendance will be taken into account by faculty when determining final grades. Students absent from class for medical reasons need to provide a local doctor’s note.

PLAGIARISM

Simply stated, plagiarism is taking another’s work and presenting it as you own. Dictionary definitions of plagiarism frequently include terms such as ‘theft’ or ‘steal’. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University’s Code of Student Responsibilities: http://www.bu.edu/lifebook/university-policies/policies-code.html.

RELIGIOUS HOLIDAYS

Boston University’s Office of the University Registrar states: “The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.” See Chapter 151C of the General Laws, Commonwealth of Massachusetts.

CONTACT INFO

If you need to contact me outside of class hours, you can reach me at <krystina.stermole@gmail.com>. If you get lost during an on-site outing, please call my cell phone: 3409131013.
SCHEDULE

Week I

Mon., June 9, 9:30–11:30
IN CLASS: Course orientation and introduction to Venetian history

Tues., June 10, 3:30–5:30
ON SITE: Venetian Identity in the Piazza San Marco (St. Mark’s Square) and the Exterior of the Ducal Palace
Meet: Piazza San Marco at water’s edge
Readings: Introduction to Humfrey, Painting in Renaissance Venice; and Chapter 3 (up to “Building Materials and Techniques”) of Howard, The Architectural History of Venice.

Wed., June 11, 8:00–1:00
ON SITE: The Early Settlements of the Venetian Lagoon and the Island of Torcello
Meet: The BU Center

Thurs., June 12, 3:30–5:30
ON SITE: The Religious Heart of Venice: San Marco (Church of St. Mark)
Meet: Piazza San Marco at water’s edge

Fri., June 13
ALL-DAY FIELD TRIP TO PADUA: Giotto’s Scrovegni Chapel, Andrea Mantegna at the Church of the Eremitani, the Church of St. Anthony and Donatello and the Baptistery of the Duomo
Meet: BU Center at 8:00AM sharp!

Week II

Mon., June 16, 9:30–11:30
ON SITE: Early Domestic Architecture along the Grand Canal: The Veneto-Byzantine, Venetian Gothic and Early Renaissance Architectural Styles
Meet: Top of Rialto Bridge
Tues., June 17, 3:30–5:30  
**IN CLASS:** Architecture in the Early Renaissance: Theory and Practice from the Mainland Makes Its Way to Venice  
**Meet:** BU Center  
**Readings:** Chapter 5 (up to “Architecture during the Wars of the League of Cambrai”) of Howard, *The Architectural History of Venice.*  

* QUIZ #1  

* Field research for in-class looking exercise given (for Tues., June 24)  

Wed., June 18, 9:30–11:30  
**ON SITE:** Early Venetian Painting: 14th- and 15th-Century Altarpieces in the Accademia Galleries  
**Meet:** Top of Accademia Bridge  
**Readings:** Chapter 1 (up until “Narrative Painting and the Venetian Scuole”) of Humfrey, *Painting in Renaissance Venice.*  

Thurs., June 19, 3:30–5:30  
**ON SITE:** The Development of the Early Renaissance Altarpiece and Confraternity Narrative Painting: San Zaccaria and the Scuola di San Giorgio degli Schiavoni  
**Meet:** Piazza San Marco at water’s edge  
**Readings:** Chapter 1 (from “Narrative Painting and the Venetian Scuole” to “Fifteenth-Century Portraiture”) of Humfrey, *Painting in Renaissance Venice.*  

**Week III**  

Mon., June 23, 9:30–11:30  
**ON SITE:** Early Renaissance Architecture in Venice: SS. Giovanni e Paolo, Santa Maria Formosa, and Santa Maria dei Miracoli  
**Meet:** Top of Rialto bridge—BRING YOUR VAPORETTO PASS!  
**Readings:** None.  

Tues., June 24, 3:30–5:30  
**IN CLASS:** * IN-CLASS LOOKING EXERCISE; on-site looking exercise assigned (due: Mon., June 30)  
**Meet:** BU Center  
**Readings:** None.  

* QUIZ #2  

Wed., June 25, 9:30–11:30  
**ON SITE:** The High Renaissance Altarpiece and the Church of Santa Maria Gloriosa dei Frari  
**Meet:** BU Center  
**Readings:** None.
Thurs., June 26, 3:30–5:30
**ON SITE:** Back to the Accademia: Venetian High Renaissance painting

**Meet:** Top of Accademia Bridge

**Readings:** Chapter 2 (until “Titian’s Contemporaries”) and Chapter 3 (sections entitled “Titian: The Later Career” and “Theory and Criticism”) of Humfrey, *Painting in Renaissance Venice*.

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**Fri., June 27**

**Program field trip – destination TBA**

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**Week IV**

Mon., June 30, 9:30–11:30

**ON SITE:** Large Confraternities and the Rise of the Ducal Tomb: The Scuola Grande di San Marco and the Dominican church of Santi Giovanni e Paolo

**Meet:** Piazza San Marco at water’s edge

**Readings:** None.

* **ON-SITE LOOKING EXERCISE DUE**

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Tues., July 1, 3:30–5:30

**IN CLASS:** Jacopo Sansovino, the Classicizing Style, and Venice’s Roman Facelift

**Meet:** BU Center

**Readings:** Chapter 6 (up to “Andrea Palladio”) of Howard, *The Architectural History of Venice*.

* **QUIZ #3**

* **Group campo presentations assigned (check-in meeting: Mon., July 7)**

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Wed., July 2, 9:30–11:30

**ON SITE:** Spirituality and Dynamism: Jacopo Tintoretto and the Scuola Grande di San Rocco

**Meet:** BU Center

**Readings:** Chapter 3 (section entitled “Tintoretto”) of Humfrey, *Painting in Renaissance Venice*.

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Thurs., July 3, 3:30–5:30

**ON SITE:** Ceiling Painting by Paolo Veronese at San Sebastiano and Andrea Palladio’s San Giorgio Maggiore

**Meet:** BU Center—**BRING YOUR VAPORETTO PASS!**


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**Week V**
Mon., July 7, 9:30–11:30

IN CLASS: * Meetings with campo presentation groups
Meet: BU Center
Readings: None.

Tues., July 8, 3:30–5:30

ON SITE: * DUCAL PALACE TREASURE HUNT
Meet: Piazza San Marco at water’s edge

Wed., July 9, 9:30–11:30

ON SITE: * PRESENTATIONS
Meet: Top of Rialto Bridge

Thurs., July 10, 3:30–5:30

ON SITE: * PRESENTATIONS
Meet: Top of Rialto Bridge

Fri., July 11

Open studio and end-of-program reception

Week VI

Monday, July 14, 9:30–11:30

IN CLASS: Course review
Meet: BU Center

Tuesday, July 15, 3:30–5:30

IN CLASS: * FINAL EXAM
Meet: BU Center