

San José State University
Department of Art and Art History
ARTH 187C, Section 1, Spring 2021

Course and Contact Information

Instructor:	Dr. Elizabeth Carroll Consavari
Office Location:	Online via Zoom
Telephone:	(408) (924-4334)
Email:	(elizabeth.consavari@sjsu.edu)
Office Hours:	Via Zoom on Tuesdays 1:30-3:30PM or by appt. (see Canvas for link)
Class Days/Time:	(Monday-Wednesday 9-10:15AM synchronous via Zoom)

Course Format

This course adopts an online synchronous (Mode 2) classroom delivery. Students are expected to attend class in synchronous mode on Monday/Wednesday 9-10:15AM. Class will be varied in structure and comprised of lecture, discussion, flipped-classroom presentations and group work. Students will need access to a computer to take this course.

Course Description

A study of Venetian art and its urban ideology, 11th through 18th century, emphasizing the great painters and architects of the Renaissance (Carpaccio, Bellini, Titian, Tintoretto and Veronese, Mauro Codussi, Sansovino and Palladio). The course will focus on the unusual art and architecture of Venice, a city famous for its exotic, decaying and seemingly dreamlike physical characteristics. The “most serene republic” became one of Europe’s richest cities, which cultivated the extraordinary accomplishments of Renaissance artists. The student will come to understand Venice as an international hub between the Eastern Mediterranean and Western Europe for the movement of both goods and ideas. As a result, we will explore how the material culture absorbed, transformed and transmitted eastern culture and its own very distinctive notions of the Renaissance to the rest of Europe and beyond. Contemporary accounts, traditional scholarship and connoisseurship, as well as recent critical perspectives will lead students to gain their own understanding of Venetian art.

Faculty Web Page and MYSJSU Messaging (Canvas)

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on our Canvas page at . You are responsible for regularly checking with the messaging system through Canvas and MySJSU on [Spartan App Portal](#) (Links to an external site.) <http://one.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates. For help see https://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources/ (Links to an external site.).

All assignments must follow Chicago Manual of Style (CMOS) for cited sources.

Course Learning Outcomes (CLO)

1. Develop a critical understanding of basic themes and problems in Renaissance Venetian Art History;
2. Develop an understanding of how material culture (objects like altarpieces, sculpture, mosaic, glass and prints) are affected by cultural and historical context;
3. Write clearly, effectively, and critically using terminology appropriate to the history of art;
4. Learn the art historical characteristics of the examples studied. This will include an understanding of both of the aesthetics and processes particular to the culture and of the historical period from which they come;
5. Develop an interdisciplinary approach to Venice addressing its cultural and aesthetic complexities;
6. Learn to respond to works of art both analytically and effectively in writing and in class discussion, and to take these skills into the world outside the classroom.

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

1. identify the characteristics of the art and architecture in Venice.
2. understand both of the aesthetics of the objects and processes particular to the social contexts from which they come;
3. assess the aesthetic qualities and processes that characterize works of the human intellect and imagination;
4. understand how Renaissance Venetian Art was affected by its cultural and historical contexts;
5. respond to works of art both analytically and effectively in writing and in class discussion, and to take these skills into the world outside the classroom.

Required Texts/Readings

Loren Partridge, *The Art of Renaissance Venice 1400-1600* (2015) UC Press ISBN: 9780520281806

Other Readings

Other source readings when assigned are available on Canvas Modules for selected weeks and is required and in some instances recommended.

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library, 4th Floor Administration Offices

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> (Links to an external site.) or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Course Requirements and Assignments

Assignment Breakdown

Quizzes #1 + #2	20%
Midterm Exam	20%
Altarpiece Visual Analysis Paper	20%
Final Project (Presentation/Paper)	20%
Final exam	20%

ARTH 187C is comprised of two quizzes, midterm and one final exam. Each quiz will account for 20% of your final grade, midterm and final are worth 40%. They will be non-cumulative. Material covered the exams comes from the assigned readings in Partridge, discussion and from class lectures. Each midterm and the final examination will include one or all of the following: slide identifications or slide comparisons (CLO1, 4), multiple choice,

true/false and/or short answer questions (CLO2,5, 6), and essay questions (CLO1-5). Make-up exams will only be given for valid, documented medical emergencies. You must notify me of your absence before the exam and documentation must be provided before a make-up can be scheduled. Cheating will result in a grade of “0”. See course schedule below for the exam dates.

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.”

Final Examination or Evaluation

There will be a final exam taken online and it is a blend of image identifications, content-driven multiple choice questions and a possible unknown identification. The exam will be online with the Lockdown Browser feature. There are **no make-up exams without a previous agreement** with the instructor, or a documented excuse such as a medical note. Otherwise missed exams and late assignments will be given a grade of “0”.

“Faculty members are required to have a culminating activity for their courses, which can include a final examination, a final research paper or project, a final creative work or performance, a final portfolio of work, or other appropriate assignment.”

Grading Information

Whenever possible students will be provided with feedback on Altarpiece Assignment, as well as the Final Presentation on Problems in Venetian Art. I use a rubric to evaluate written work taking the following three areas into consideration with a system of abbreviations. Point value per section, i.e., content, research, style or organization will depend on the assignment parameters and may vary. Peer Review will be a component of the Final Presentation. Sample work of assignments will be posted for students to review and compare to their own submissions.

Content (C) worth points

C lack of det	lack of detail, thesis unclear must be supported by details (examples)
C Progress Rep	Was article submitted ahead?
C ref	reference unclear / footnote/explanat needed

C acc/argument inc accuracy / completion / argument

C theory Theories of Authors addressed

Research (R) worth points Minimum of 1 peer-reviewed source Chicago Manual Style followed properly with text, footnotes or endnotes; Bibliography.

Style (G) worth points

S frag fragment (not a sentence)

S omm omission

S Imp use improper usage

S awk awkward

S unc.? unclear

S cap capitalization/proper name, title

S subj/verb subject/verb agreement

S punct punctuation

Organization (O) worth points

O ¶ or pgraph paragraph structure/Subject is unclear

O th thesis needed to structure paper

O concl. conclusion needed

Determination of Grades

An automatic deduction of **10 points** will be assessed for late work up until one week after the deadline. (Assignments received one day after the deadline are docked 10 points automatically through the one-week period. Please note this is discouraged and **not** the ideal scenario. Consult with instructor before you make this decision on your own.) Assignments not received after this one-week grace period for submission will receive a grade of "0".

Exams must be rescheduled BEFORE the test date **or the instructor be notified with documentation** that supports medical, or justifiable "unforeseen" circumstances. No exceptions to this policy. If you miss an assignment, it might still be possible to pass the class, although it is your responsibility to calculate your grade based the information posted on

Canvas relative to your performance. It will require you to estimate what you must earn in terms of assignments not yet completed. There is no Extra Credit opportunity in this course.

Grading Policy Information for GE:

This course must be passed with a C or better as CSU graduation requirement.

Below are a few samples of accessible grading scale in table and non-table format. You can use either one or create your own grading scale as long as it is accessible with logical reading order. Different screen readers may read texts differently. The “+/-“ may not be read out loud. It is always a good practice to spell them out and spell out any abbreviations or make a reference of your abbreviation when used for the first time.

A plus = 1000 to 970 points

A = 969 to 940 points

A minus = 939 to 900 points

B plus = 899 to 870 points

B = 869 to 840 points

B minus = 839 to 800 points

C plus = 799 to 770 points

C = 769 to 740 points

C minus = 739 to 700 points

D plus = 699 to 670 points

D = 669 to 640 points

D minus = 639 to 600 points

F = 599 points or lower

<i>Grade</i>	<i>Points</i>	<i>Percentage</i>
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<i>A plus</i>	<i>960 to 1000</i>	<i>96 to 100%</i>
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<i>Grade</i>	<i>Points</i>	<i>Percentage</i>
<i>A</i>	<i>930 to 959</i>	<i>93 to 95%</i>
<i>A minus</i>	<i>900 to 929</i>	<i>90 to 92%</i>
<i>B plus</i>	<i>860 to 899</i>	<i>86 to 89 %</i>
<i>B</i>	<i>830 to 859</i>	<i>83 to 85%</i>
<i>B minus</i>	<i>800 to 829</i>	<i>80 to 82%</i>
<i>C plus</i>	<i>760 to 799</i>	<i>76 to 79%</i>
<i>C</i>	<i>730 to 759</i>	<i>73 to 75%</i>
<i>C minus</i>	<i>700 to 729</i>	<i>70 to 72%</i>
<i>D plus</i>	<i>660 to 699</i>	<i>66 to 69%</i>
<i>D</i>	<i>630 to 659</i>	<i>63 to 65%</i>
<i>D minus</i>	<i>600 to 629</i>	<i>60 to 62%</i>

Classroom Protocol

You are expected to attend class regularly via synchronous delivery at the scheduled time. Students are strongly urged to turn on their cameras, as this is already professional practice in the workplace.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (Links to an external site.) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning

assistance, counseling, and other resources) are listed on [Syllabus Information web page](#) ([Links to an external site.](#)) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

Additional Information

You must cite any research sources consulted using the Chicago Manual of Style format (CMOS) in the Video Responses or Article Exercise. Submit by the assigned dates in the Course schedule, also found within Canvas Assignments online.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](#) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](#) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not

publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.



(Note: You need to have a QR Reader to scan this code.)

SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To

schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

ARTH 187C, Section 1 / The Art of Renaissance Venice, Spring 2021, Course Schedule

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/27	<p>Course Introduction: Nuts and Bolts</p> <p>Topic: Course Introduction to the City and its Mythic History</p> <p>Read Marin Sanudo's excerpt from "Praise of the City,"  including Chamber and Pullan's introduction.</p> <p>Deadlines: See Modules Week 1- 2 for deadlines, image lists, slide presentations (all images required for quizzes and exams will come from these image lists) Zoom lectures are recorded and are accessible via Zoom tab. Passcodes will be distributed each week.</p>
2	2/1	<p>The Church of San Marco-Venice And Byzantium</p> <p>Reading: Prologue and Introduction  in Partridge textbook (quality not optimal), Patricia Fortini Brown, Chapter 1 </p> <p>Recommended: Giovanni Lorenzoni "Byzantine Heritage,"  and Nelson "Appropriation."  </p> <p>Deadlines: Modules Week 2</p>

Week	Date	Topics, Readings, Assignments, Deadlines
2	2/3	<p>Early Trecento Painting: From Giotto to Paolo Veneziano</p> <ul style="list-style-type: none"> • Reading: Partridge, Chapter 1, • Romanelli, Giandomenico ed. <i>Venice: Art and Architecture</i>, I, Cologne: Konemann, • 1997, Sandro Sponza, "Painting in Fourteenth-Century Venice." <p>Further Reading (if desired):</p> <ul style="list-style-type: none"> • <i>Giotto e il suo tempo</i>. Exhibition catalogue, Milan 2000. • Basile, Giuseppe. <i>Giotto: The Arena Chapel Frescoes</i>, London: 1993. • Jacobus, Laura. "Giotto's Annunciation in the Arena Chapel, Padua." <i>The Art Bulletin</i> 81:1 (March 1999): 93-107. • Romanini, A. M. "Nuovi Dati su Giotto architetto della cappella Scrovegni, Altichiero e Jacopo Avanzo," <i>Arte Documento</i> 15 (2001): 85-89.
3	2/8	<p>*Gareth Scott gives Library presentation for Altarpiece Assignment.</p> <p>Gothic Architecture in Venice: The Ducal Palace (Palazzo Ducale) the Mendicant Churches</p> <p>Reading: Partridge, Chapter 2; Howard, Deborah. Chapter 4, Gothic, </p> <p>The Architectural History of Venice; (Reading will be accessible by Sunday morning 8/30)</p> <p>In-class activity, download Daniel Savoy (2015) "Keeping the Myth Alive" </p> <p>Deadlines: Modules Week 3</p>
3	2/10	<p>Venetian Gothic Architecture to International Gothic Style ...continued</p> <p>Reading; Partridge, Chapter 5, 6, 7, Finish Howard, Chapter 4, Gothic; Peter Humfrey, Early Venetian Painting (International Gothic Style)pp. 81-88</p>
4	2/15	<p>Jacopo Bellini and the Paduan/Terraferma Studium</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Reading: Partridge Chapter 8; David Rosand: Painting in Sixteenth-century Venice (1997) Introduction; P. Brown The Making of a Visual World, Chapter 2</p> <p>See Modules 4</p>
4	2/17	<p>Bellini Dynasty and Venetian Painting</p> <p>Read: Partridge Ch. 9, 10, 11</p> <p>Deadlines: Modules Week 4</p>
5	2/22	<p>Andrea Mantegna, Donatello and Padua Heritage and Influence</p> <p>Read: P. Humfrey, "The Altarpiece in Renaissance Venice," (1993); pp. 174-183;  Recommended: K. Rawlings, "Andrea Mantegna's St. Mark and the Origins of the Cartellino." (2013)23-29.</p> <p>See Modules Week 5</p>
5	2/24	<p>Quiz#1</p> <p>See Modules Week 5</p>
6	3/1	<p>Venetian Altarpieces: Antonello and Giovanni Bellini</p> <p>Read: Humfrey, Pt. 6 Antonello and his Heritage </p> <p>Norbert Huse and Wolfgang Wolters </p> <p>See Modules Week 6</p>
6	3/3	<p>Carpaccio's Saint Ursula Cycle</p> <p>Partridge. Ch. 6 (continued) and Elizabeth Rodini on Carpaccio's St Ursula cycle </p> <p>In-class text: Jacobus da Voragine, " Life of St. Ursula and The Eleven Thousand Virgins, : The Golden Legend vol. 2, trans. William Granger Ryan</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		Deadlines: Modules Week 6
7	3/8	<p>The Byzantine Revival in Architecture c. 1500: The Architecture of Mauro Codussi (lecturette)</p> <p></p> <p>Read. Howard, "Religious Architecture in Early Renaissance Venice" 128-149. </p> <p>Read Partridge, Part II intro; Deadlines: Modules Week 7</p>
7	3/10	<p>The Beautiful Woman in Venetian Painting of the Early 16th century</p> <p>Read: Rona Goffen, Intro and Ch. 2 from Titian's Women, </p> <p>Chapter Endnotes </p> <p>Deadlines: Modules Week 8</p> <p>*Altarpiece Assignment #1 is DUE</p>
8	3/15	<p>Giorgione, Titian and the Reclining Female Nude</p> <p>Partridge, Ch. 22, Goffen, Sex and Space;  24 Deadlines: Modules Week 9</p>
8	3/17	Midterm Exam
9	3/22	<p>Titian and the Altarpiece: the <i>Assunta</i></p> <p>Read: Howard, The League of Cambrai and the Assunta,  Deadlines: Modules Week 9</p>
9	3/24	<p>Paintings Conservation Discussion and Lab</p> <p>Tour by guest speaker Shelley Svoboda,</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		Director of Paintings Conservation Lab, Colonial Williamsburg Museum (Williamsburg, VA) Reading: Kirsh, Seeing Through Paintings, 2000 
10	SPRING BREAK	
11	4/5	Titian's Later Works (late career 1540s-1576) See Modules Week 10 Reading: Christopher Nygren, "Titian's Miracles: ..." 2015 
11	4/7	The Venetian Villa: Palladio and Veronese: Donata Battilotti, "The Villas of Palladio."  ; only read pg. 114-116, then the rest of the chapter see, 11/19: David Rosand, "The Theater and Structure of of Paolo Veronese."  note this reading extends to address material for Week 12; Partridge, Chapter 26 Modules Week 11
12	4/12	<i>Palladio and the Church in Venice</i> Deadlines: Modules Week 12; D.. Howard, Andrea Palladio  (from chapter 6, includes notes); Partridge, Chapter 14, Villas of the Veneto
12	4/14	The Portrait in Renaissance Venice Reading: Partridge, Chapters 23-24 Margaret Morse, "Domestic Portraiture in Early Modern Venice: Devotion to Family and Faith"  " (2019) Domestic Interior

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Maria H. Loh, "Mal'occhio: Looking at the Renaissance Special Issue,"  Oxford Art Journal (2009)</p> <p>Deadlines: Modules Week 12</p>
13	4/19	<p>Quiz#2</p> <p>Jacopo Tintoretto</p> <p>Deadlines: Modules Week 13;</p> <p>Reading: David Rosand, Chapter on Action and Piety in Tintoretto's Religious Pictures </p>
13	4/21	<p>Tintoretto at San Rocco</p> <p>Reading: Partridge, Chapter 18, Jill Dunkerton, Tintoretto's Technique </p> <p>Suggested: E. Carroll Consavari, Mary Magdalen Anthology, Tintoretto at San Rocco. "Holy Hermits" </p> <p>Deadlines: Modules Week 13;</p>
14	4/26	<p>Halls of State: The Decoration of the Ducal Palace after 1577 (Veronese and Tintoretto)</p> <p>Reading: Partridge, Chapter 25</p> <p>Deadlines: Modules Week 14</p>
14	4/28	<p>Paolo Veronese: The so-called “decorative” painter</p> <p>Reading: David Rosand, 2020-10-24 09-43-1.pdf , "Theater and Structure"</p> <p>Deadlines: Modules Week 14</p>
15	5/3	<p>The Venetian Baroque</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Reading: R. Wittkover, (ed. Connors and Montagu) The Late Baroque: Venice</p> <p>Deadlines: Modules 15</p> <p>Class presentations begin this class period. "Problems in Venetian Art"</p>
15	5/5	<p>"Problems in Venetian Art" Presentations</p> <p>Giambattista Tiepolo</p> <p>Reading: William Barcham, Tiepolo</p>
16	5/10	<p>"Problems in Venetian Art"</p>
16	5/12	<p>"Problems in Venetian Art"</p>
17	5/17	<p>Course Conclusion</p>
Final Exam	5/19	<p>Final Examination Via Zoom: 7:15AM-9:30AM</p>