



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
MARIA TRUGLIO	mxt34	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

Course Designation

(IT 240Q) Artistic Patronage in Europe

Course Information

Cross-Listed Courses:

CMLIT 240Q(LA) HIST 240Q(LA) WMNST 240Q(LA)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Artistic Patronage
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Spanish, Italian, Portuguese Department (UPLA_SPITP)
Effective Semester:	FA 2018
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:

This course surveys the institutions and social networks in which European fine arts were created, consumed and critiqued. Examining the medieval period through the early 20th century, the course explores the variety of communities where public and private often intersected and which sponsored innovations in the arts. Often indexing social movements and political change, such communities include convents and cathedrals, royal academies and courts, coffee houses, salons, and theaters. Artists, performers, patrons, politicians, journalists, and others collaborated and competed in these spaces. Such communities could embody political and economic power, or foster resistance to it. This approach to the history of the arts in western culture puts the focus less on the individual creative genius of great composers, writers, painters, and sculptors, and more on the social exchanges and institutions that sponsored and received their work. Such an approach brings to light particularly the ways in which women played significant roles in the production and reception of culture: as salon hostesses, patronesses, and divas, women often enabled cultural production. Each unit will also consider the relationships between the aesthetic norms and values of a period and the economic and political realities of sponsorship. Students will attend at least one musical performance or concert held on campus during the semester and complete a brief writing project based on that experience. This requirement will encourage students to think about their own university as a contemporary space of cultural sponsorship. The requires that students read demanding primary and secondary texts, engage those texts in a sophisticated and critical way, and produce in-depth analytic written work, thus it is appropriate for the Honors curriculum. The course, which was sponsored by the Classical Music Project of the Center for the Performing Arts, was successfully conducted as a special topic course in Spring 2017 (IT/CMLIT 297) with a cumulative course SRTE of 6.75.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Overview of concepts of patronage and "social networks": one week
The Middle Ages: the Church, Convents, plainchant: two weeks
The Renaissance: humanism, the "studiolo", the ideal courtier, the Medici, Isabella d'Este, the Florentine Camerata: three weeks
The Baroque: the development of opera, absolutism, the coffeehouse: two weeks
The Enlightenment: Voltaire, the philosophes: one week
The Romantic Period: the Coppet Circle, La Fenice theater (Venice): four weeks
The Modern Period: the avant-garde, changing roles of art, Gertrude Stein in Paris, Student Residences in Madrid: two weeks
The individual "case studies" of salons, coffeehouses, convents, etc. in each unit will serve as a lens onto the broader aesthetic debates of the period. Each unit will also review critically the development of the traditional period terms (Renaissance, Baroque, etc).

Course Description:

This course surveys the institutions and social networks in which European fine arts were created, consumed and critiqued. Beginning with the medieval period and ranging to the early 20th century, the course will examine the variety of communities where public and private often intersected and which sponsored innovations in the arts. Often indexing social movements and political change, such communities include convents and cathedrals, royal academies and courts, coffee houses, salons, and theaters. Artists, performers, patrons, politicians, journalists, and others collaborated and competed in these spaces. Such communities could embody political and economic power, or foster resistance to it. This approach to the history of the arts in western culture puts the focus less on the individual creative genius of great composers, writers, painters, and sculptors, and more on the social exchanges and institutions that sponsored and received their work. Such an approach brings to light particularly the ways in which women played significant roles in the production and reception of culture: as salon hostesses, patronesses, and divas, women often enabled and enacted cultural production. Some examples of particular units of study might include: the German convent of Hildegard of Bingen (1098-1179), where monophonic chant and allegorical morality plays developed; the Mantuan (Italy) court of Isabella d'Este "the first lady of the world" (1474-1539) where the roots of the madrigal began and where notable painters found support and sponsorship; the French salons of Mme. Geoffrin (1699-1777) and Mme. de Staël (1766-1817); and the student residences in Madrid where avant-garde writers and artists interacted. Each unit will also consider the relationships between the aesthetic norms and values of a period and the economic and political realities of sponsorship. The course will require that students

attend at least one musical performance or concert held on campus during the semester and complete a brief writing project based on that experience. This requirement will encourage students to think about their own university as a contemporary space of cultural sponsorship.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: MARIA TRUGLIO (mxt34)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

Drawing on the historical and theoretical perspectives offered by such scholars as Benedetta Craveri (The Age of Conversation); Janet Lyon ("Sociability in the Metropole: Modernism's Bohemian Salons"); Philip Gossett (Divas and Scholars: Performing Italian Opera); the course has three primary objectives. By the end of the semester, students will be able to

Demonstrate, with specific examples, how the economic and political contexts of creation and reception have informed the roles and meanings of creative works (including literature, music, and the visual arts).

Explain the significant roles women have played in the cultural history of Europe, roles often obscured by approaches that focus primarily on works (text/painting/composition) and creators (author/artist/composer).

Articulate key aspects of the historical development of the fine arts in Europe, particularly regarding how literature, visual arts, philosophy and music have impacted each other.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

A possible model of evaluation methods:

Attending at least one performance on campus and submitting a brief response paper based on the performance attended. 15%

Quizzes to accompany each unit to check comprehension of assigned readings. 10%

Active participation in class discussions and activities. 25%

Three two-page analysis papers. Students will be provided with a list of suggested topics and are expected to formulate a specific thesis. 30%

A final five-page analysis paper. Students will be provided with a list of suggested topics and are expected to formulate a specific thesis. 20%

A sample paper topic:

Look closely and think about the painting Pallas and the Vices by Andrea Mantegna (a pdf of the painting is in this folder on Angel). Mantegna created this painting in 1502 for Isabella d'Este's studiolo. Drawing on all the readings we discussed in class about Isabella d'Este's studiolo, and considering our analysis of Mantegna's earlier painting Mars and Venus, consider at least one of the following questions:

- What makes this image especially appropriate for its space, and how does the space contribute to our understanding of the painting?
- How does this painting contribute to Isabella's project of "self-fashioning"?
- How might some elements of the painting complicate, trouble, or problematize the mutually beneficial relationship of artist and patron?

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

IT/CMLIT/HIST/WMNST 240Q does not replace or replicate any existing Penn State courses. The cross listing in Italian and comparative literature reflects that the course has an emphasis on Italian culture but includes a broad range of other European literary and cultural expressions (German, English, French, and Spanish). Students who select this course as a GH / GA will be introduced to material that may serve as a useful foundation for a range of majors in the Humanities (any of the literature majors), the Art History major, or the BA in Music. IT/CMLIT/HIST/WMNST 240Q can also be taken in conjunction with related General Education courses that have different focuses but complementary goals, such as:

IT 130 (GH,IL): a survey of Italian Culture and Civilization from the Roman period to the present.

ART H 105 (GA) Pictures and Power. An introduction to strategies for analyzing the political effects, uses and interpretation of popular imagery.

WMNST 106 (GH;US;IL) Representing Women and Gender in Literature, Art and Popular Cultures. Interdisciplinary consideration of primary works and scholarship pertaining to women in the humanities and the arts.

WMNST 117 (GH;US;IL) (HIST 117) Women in Modern History. Modernization and women: changing images and roles since mid-eighteenth century in the family, workshop, politics, society. Cross-cultural comparisons.

CMLIT 140 (GH;IL) Literature and the Other Arts: International and Comparative Perspectives. A comparative, international examination of the relationship between literature and non-literary art forms.

MUSIC 005 (GA) An Introduction to Western Music (3) A general survey of art music in western society, highlighting important composers and stylistic developments.

MUSIC 011 (GA) Under the Hood: How Classical Music Works (3) An introductory examination of classical music, drawing together aspects of theory and repertoire to understand how the music works.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course aims to fulfill General Education in the Humanities and in the Arts. The course is being designed for the new "Inter-domain" category in light of recent General Education reforms. Its combination of Humanities and Arts goals seeks to allow students to see the connections among disciplines in the spirit of the Integrative Studies requirement.

A description of any special facilities:

Seating for 20 students, ability to project images and play recorded music.

Frequency of Offering and Enrollment:

Cap of 20 students, offered every two years. The cap of 20 enables honors-level in-depth discussion and debate

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

Global Learning objectives are achieved through the format of the syllabus, which surveys patronage systems over time through case studies of specific "social networks" throughout Europe. For example, students study the specific social, economic, and political realities of Leipzig in the 18th century as part of the analysis of Bach's "Coffee cantata"; similarly for 19th-century Venetian culture in the analysis of Verdi's Rigoletto, which premiered at "La Fenice" theater, and Spanish society right before the civil war in the unit on Madrid's "Student Residences." Critical and analytical thinking skills are central to the course goals. Each unit requires students to examine an aesthetic work (literature, painting, music) specifically in light of how that work embeds, responds to, critiques, and / or serves specific political demands or power hierarchies. Students are also asked to inductively articulate their own understanding of core concepts associated with different periods. For example, through reading from Castiglione and other Renaissance texts, students derive a critical definition of terms like "humanism" and "platonic love." Key literacies are addressed through class activities in which students collectively analyze works from a variety of media: listening to "La donna e' mobile" (the Duke's aria from Rigoletto) they attend to qualities such as dynamics and meter to articulate the effects of that aria; looking at Mantegna's paintings for Isabella d'Este they discuss qualities such as composition and color, and reading Albert's poems they unpack metaphors and other devices. Over the course of the semester, students will be expected to note and analyze changes over time within common course themes. For example, in examining the activities and discussions among the 19th-century "Coppet Circle," students contrast and connect this salon with that described by Madeleine de Scudéry, in her work "On Conversation" (1680) describing polite Parisian salon culture of the 17th century.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

The quizzes (10% of total grade) will assess the students' ability to grasp and retain core ideas from the readings, thus contributing to the Global learning objective (in terms of the content of the assigned readings) as well as the key literacies (ability to discern important points in a text). A sample question from one quiz: "In her discussion of the Saxon city of Leipzig in the early 1700s, the author underscores that many of the city's cultural elites sought to compete with the primacy of Paris in the cultural sphere. In particular, the works and life of which writer served as a model to be emulated by those wishing to make Leipzig a 'Klein Paris' (little Paris)?"

The papers and the feedback on these papers (30% for the short paper, 20% for the final paper) contribute to students' development of critical and analytical thinking skills. Paper topics call on students to interpret works in light of course themes. A sample topic: Look closely and think about the painting Pallas and the Vices by Andrea Mantegna (a pdf of the painting is in this folder on Angel). Mantegna created this painting in 1502 for Isabella d'Este's studiolo. Drawing on all the readings we discussed in class about Isabella d'Este's studiolo, and considering our analysis of Mantegna's earlier painting Mars and Venus, consider at least one of the following questions:

- What makes this image especially appropriate for its space, and how does the space contribute to our understanding of the painting?
- How does this painting contribute to Isabella's project of "self-fashioning"?
- How might some elements of the painting complicate, trouble, or problematize the mutually beneficial relationship of artist and patron?

In class activities (25% of total grade) serve all three objectives. On one class session, for example, students were asked to review the assigned reading from "The Book of the Courtier" and to draw on the board illustrations of the author's various metaphors. The images then prompted discussion of the text's major themes.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

The course will highlight several specific artistic works (paintings such as Picasso's Portrait of Stein, music such as Peri's Eurydice) for each historical period /unit, introducing students to issues of form and genre for each. The main focus will be to understand the work in the contexts of the social institutions that fostered its creation and circulation. When the "social network" or institution is housed in a literal structure (opera house, renaissance palace) the relationship between the architectural form of that physical space and functions of cultural sponsorship and production will be examined. The course moves chronologically from the medieval period through the early twentieth century, and considers art works within the framework of macrocosmic political and economic developments (primarily in Europe) as well as within microcosmic structures (the salons, courts, etc.) that embodied political and economic relationships at given moments (Germaine de Staël's "Coppet Circle" in the Napoleonic period, for example). A primary focus of the course will be to see how creative works can express not only the individual creative vision of the artist/composer/writer but also cultural values and norms (or in fact may contest those values and norms) by considering the broader cultural network that enables the production of those creative works. Lectures and assigned readings will introduce students to the basic vocabularies of formal and aesthetic analysis of artistic (and literary) works in order to be able to speak meaningfully and concretely about those works. Students will be assessed through quizzes (to determine mastery of content) and papers (to foster active and independent exploration of course objectives). The requirement to attend and write about at least performance on campus will encourage the students to extend the course's themes beyond the historical limits of the syllabus and to see how these "networks" continue to operate in our own time and place.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

Readings from both primary and secondary sources, such as Castiglione's "The Book of the Courtier" along with Alexander Lee's "Ugly Renaissance," Voltaire's "Candide" with Craver's "The Age of Conversation," and de Staël's "The Mannequin" with Fairweather's biography of the author, facilitate the students' ability to evaluate critically both the primary and the secondary sources. The chronological organization of the material will enable students to see how cultural currents build on, respond to, and critique each other over time. Class activities and paper topics will guide students in developing their ability to think critically about texts in the humanities. For example, for one in-class activity following Book IV of "The Aeneid," students broke into two groups and prepared an explicit debate between Dido and Aeneas based on the implicit terms of conflicts between them from the poem. In the following class, they were better prepared to evaluate how Purcell's baroque opera adapted and interpreted that classical text. In another class, students debated whether the character of Sophie from de Staël's play "The Mannequin" should be seen as a homage to or a refutation of Rousseau's character Sophie from his educational treatise "Emile". This discussion was followed by a paper topic asking them to formulate a concrete thesis on how might we read de Staël's play as a debate between reason and the

"heart."

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The instructor will provide students with core methodological frameworks through lectures, discussions, and readings. Techniques of "close reading" will initially be modeled by the instructor (for example, in the first week, through a reading of Ariosto's poem Orlando Furioso that unpacks the ambivalent ways in which questions of patronage are addressed in the text) and then students will be expected, in class discussion and in their papers, to approach texts with these analytic techniques. Similarly, listening to Hildegard's music early in the semester, students will be asked to use whatever vocabulary they have to describe the music, then the instructor will build on their response to point out how specific musical qualities generate those effects. In later discussion of music students will be expected to call on those earlier lectures and discussions.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

As indicated on the syllabus, each unit will include selections of both literary and historical texts (humanities) and paintings or music (arts). This approach in fact demonstrates the deep historical connections among these disciplines. Typically the "artistic" and "literary" texts are intimately combined in the course's approach to the material: students read the myth of Orpheus from Ovid's "Metamorphoses," then examine how Peri adapted that myth to suit the philosophical, aesthetic, and political setting in which his proto-opera was created. Delacroix's painting "Liberty Leading the People" is examined side-by-side with Manzoni's treatise on Romanticism to arrive at an understanding of the aesthetic, philosophical and political debates surrounding "romanticism".

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

In preparation to teach this course in Spring 2017, Maria Truglio received two course releases (Spring 2016 and Fall 2016), funded by the Classical Music Project, in order to develop a command of the areas outside her own discipline and to create the course content and syllabus. During the semester in which the class was taught, faculty from A & A (Marica Tacconi) and visiting experts (the oboist from Tafelmusik) gave guest lectures on the areas of their expertise (in these cases, the birth of opera and Bach's cultural context). In the immediate future, Truglio plans to continue teaching the course along this model (that is, inviting occasional guest speakers with expertise in music or visual arts). All course materials will then be passed on to any future instructors.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

The papers and the performance reports will expect students to integrate the Arts and Humanities in their analyses of a range of texts and artistic works. For example, one paper topic asks students to analyze how Purcell and Tate's libretto adapts Book IV of Virgil's "Aeneas." Students discuss how the adaptation, including its musical qualities, responds to the political and / or social context of London in the time the opera was produced.

The performance report asks students to discuss how Penn State can be thought about as an institutional patron of the arts along the lines in which we have discussed the roles of the Church, monarchs, the aristocracy, salon hosts, or other patrons in the course, thus integrating the artistic aspects of the performance they attend with the historical, social and political questions and issues interrogated throughout the course.

General Education Designation Requirements

Intercultural Requirements:

100% of course content is devoted to an in-depth and historically situated examination of cultural achievements of non-US societies. The case studies which examine patronage systems over time come from a range of Western European cities, including those in current day England, Germany, Spain, Italy, France, and Switzerland. These units of study focus on the unique qualities of each "social network" (for example, the Florentine Camerata in the context of Renaissance city-states) and also examine how cultural currents moved internationally, sometimes in competition with each other or in reaction to each other (such as the influence of French writer Madeleine de Scudéry (1607-1701) on Leipzig's intellectuals). Several topics in the course center on moments in which the very concepts of "national culture" and "national identity" were being developed or redefined. Much of the comedy in de Staël's play "The Mannequin," for example, hinges on exploiting the developing stereotypes of French and German cultures, Verdi's work is considered in the context of Italy's national unification movement, while the artists and writers at Madrid's Student Residence sought international connections in light of Spain's perceived "backwardness" in the years leading to the Civil War.

Outline of topics:

Overview of concepts of patronage and "social networks": one week (Including Italian poet Ariosto and French writer Madeleine de Scudéry)

The Middle Ages: the Church, Convents, plainchant: two weeks (focus on current Germany through Hildegard of Bingen)

The Renaissance: humanism, the "studiolo", the ideal courtier, the Medici, Isabella d'Este, the Florentine Camerata: three weeks

The Baroque: the development of opera, absolutism, the coffeehouse: two weeks: one week on Purcell in London, one week on Bach in Leipzig

The Enlightenment: Voltaire, the philosophes: one week (France)

The Romantic Period: the Coppet Circle in Switzerland (two weeks) , La Fenice theater in Venice (two weeks): four weeks

The Modern Period: the avant-garde, changing roles of art, Gertrude Stein in Paris, Student Residences in Madrid: two weeks

Assessment:

1. Attendance and participation. Students are expected to arrive on time and to be prepared to discuss the assigned readings. Highest grades for participation are earned by students who pose thoughtful questions, listen respectfully to the contributions of other students, and offer their insights to the discussion. 25%
2. In-class quizzes. 10% Six brief quizzes based on the assigned readings, with the lowest grade to be dropped.
3. Short analysis papers. 30% Three two-page papers.
4. Performance attendance and report. 15% A four page report that describes and analyses a live performance on campus, with attention to such issues as the performance space itself, the financial sponsors, the audience and advertising strategies as well as the form of the performance.
5. Final analysis paper. 20%

Sample paper topic: The Oxford Dictionary of Literary Terms notes that “modernist writers tended to see themselves as an avant-garde disengaged from bourgeois values” (13). The selection on Gertrude Stein from *Jewish Women and Their Salons* explains that in this period, “aristocrats and bohemians alike rebelled against bourgeois morality” (116). Finally, in the short story by Mary Butts, the narrator describes the group attending the Parisian salon as having “a system of blackmail which helped them to live- they were quite open about it – called it a protest against bourgeois morality” (257). Drawing on all the readings from this unit, how do you think Vincent Penrose, the protagonist from Mary Butts’ “From Altar to Chimney-piece”, would define “bourgeois values” or “bourgeois morality”? You may certainly consult sources like the OED to get a definition of these terms, but be sure to explain how Penrose would interpret this concept.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

IT /CMLIT 297H: Artistic Patronage in Europe:
Cultural Sponsorship and Social Networks before Facebook

Spring 2017, Pennsylvania State University

Maria Truglio, Associate Professor of Italian & WGSS
152 Burrowes Building
865-1155 mxt34@psu.edu
Class: Tues. & Thurs. 12:05-1:20, in 322 Boucke
Office Hours: Wed. 10:00-12:00 and by appointment.

Designations: Gen ED Interdomain GH/GA; H; IL

Course Goals:

This course surveys the institutions and social networks in which European fine arts were conceived, created, consumed and critiqued. Beginning with the medieval period and ranging to the early 20th century, the course will examine the variety of communities where public and private often intersected and which sponsored innovations in the arts. Often indexing social movements and political change, such communities include convents, courts, coffee houses, salons, and theaters. Such communities could embody political and economic power, or foster resistance to it. This approach to the history of the arts in western culture puts the focus less on the individual creative genius of great composers, writers, painters, and sculptors, and more on the social exchanges and institutions that sponsored and received their work. Such an approach brings to light particularly the ways in which women played significant roles in the production and reception of culture: as salon hostesses, patronesses, and divas, women were often the enablers and enactors of cultural production. Each unit will also consider the relationships between the aesthetic norms and values of a period and the economic and political realities of sponsorship. The course will require that students attend at least one musical performance or concert held on campus during the semester, encouraging students to think about their own university as a contemporary space of cultural sponsorship. By the end of the semester, students will be able to

Demonstrate with specific examples how the economic and political contexts of creation and reception have informed the roles and meanings of creative works.

Explain the significant roles women have played in the cultural history of Europe.

Articulate key aspects of the historical development of the fine arts in Europe, particularly in the ways in which philosophy, literature, visual arts, and music have impacted each other.

This course will fill General Education objectives in

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people’s lives.

The course is conducted in English.

Course Texts:

A *course packet* with assigned readings will be available at the Student Book Store
Other assigned readings will be available on our Angel site as a pdf.

Course Requirements:

1. Attendance and participation. Students are expected to arrive on time and to be prepared to discuss the assigned readings. *Please take careful note of the attendance policy that follows the course requirements.* Highest grades for participation are earned by students who pose thoughtful questions, listen respectfully to the contributions of other students, and offer their insights to the discussion. 25%
2. In-class quizzes. 10% Six brief quizzes based on the assigned readings, with the lowest grade to be dropped.
3. Short analysis papers. 30% Three two-page papers. Guidelines will be distributed.
4. Performance attendance and report. 15% A four page report that describes and analyses a live performance on campus, with attention to such issues as the performance space itself, the financial sponsors, the audience and advertising strategies as well as the form of the performance. Due April 21st.

5. Final analysis paper. 20% Due May 3rd. Guidelines will be distributed.

Attendance policy:

Please consult Faculty Senate Policy 42-27- Class Attendance for the University policy on attendance. Consistent with this policy, students are required to contact me in advance of legitimate, unavoidable class absences to make arrangements for missed work. If you do not make arrangements in advance of such a foreseeable absence, your participation grade may be lowered. If the absence is not foreseeable (such as an illness or emergencies), you must contact me as soon as possible after the absence. **You are required to provide verification from University Health Services or outside clinicians for significant prolonged illnesses or injuries resulting in absences from classes:**

<http://studentaffairs.psu.edu/health/welcome/illnessVerification/>

Because this is a **discussion-based seminar**, attendance is a core component and you are urged to make every effort to **attend all class sessions**. A student should attend every class for which the student is scheduled and should be held responsible for all work covered in the courses taken. In each case, the instructor should decide when the class absence constitutes a danger to the student's scholastic attainment and should make this fact known to the student at once. A student whose irregular attendance causes him or her, in the judgment of the instructor, to become deficient scholastically, may run the risk of receiving a failing grade or receiving a lower grade that the student might have secured had the student been in regular attendance.

Please use office hours or email to contact me about absences. Please do not use the minutes right before or after class time for this purpose.

Grade Scale:

A = 100-95	B+ = 89.9-87	C+ = 79.9-75
A- = 94.9-90	B = 86.9-83	C = 74.9-70
	B- = 82.9-80	D = 69.9-60

Please Note:

Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for reasonable academic adjustments, contact the Office for Disability Services (ODS) at [814-863-1807](tel:814-863-1807)(V/TTY). For further information regarding ODS, please visit the Office for Disability Services website at <http://equity.psu.edu/ods/>.

In order to receive consideration for course accommodations, you must contact ODS and provide documentation (see the documentation guidelines at <http://equity.psu.edu/ods/guidelines/documentation-guidelines>). If the documentation supports the need for academic adjustments, ODS will provide a letter identifying appropriate academic adjustments. Please share this letter and discuss the adjustments with your instructor as early in

the course as possible. You must contact ODS and request academic adjustment letters at the beginning of each semester.

Regarding Academic Integrity: Italian 297H encourages discussion of course content both in and out of class. However, written work submitted for a grade must result from individual effort (or, in the case of small group work, shared effort of the group members). All sources consulted for papers, whether printed or electronic, must be properly cited. Requests for missing class or an evaluative event due to reasons that are based on false claims may be considered violations of the policy on Academic Integrity (**Policy 49-20**). Appropriate measures will be taken for noncompliance.

Students are required to check regularly the course website on Angel for updates and announcements.

Provisional Calendar:

Week One:

T. Jan. 10. Introduction to course, overview of syllabus.

R. Jan 12. Artists, Patrons, and Social Networks

Ariosto, *Orlando Furioso* from Cantos I and III: in praise of his d'Este patrons (1516)

Madame Madeleine de Scudéry (1607-1701), *On Conversation* (1680)

Bach's letter to Christian Ludwig, the Margrave of Brandenburg-Schwedt (1721)

The High Middle Ages:

Week Two: Hildegard of Bingen (1098-1179), a "harp of God" and her role as acting abbess at the Benedictine convents of Disibodenberg (1106-1147) and Rubertsberg.

T. Jan. 17. Selections from *Scivias* [*I Know the Way of the Lord*], her illustrated book of mystical visions.

R. Jan. 19. Maddocks, Fiona. *Hildegard of Bingen: The Woman of her Age* Chapter 8 "Imperial and Papal Upheaval." Letters to Frederick Barbarossa.

Week Three:

T. Jan. 24. Maddocks, Chapter 9 "Correspondence and Friendship." Letters to Elizabeth.

R. Jan. 26. Musical selections from *Symphonia*: music as mirror of divine order

The Renaissance

Week Four: The ideal of the human and the realities of patronage

T. Jan. 31. Pico della Mirandola, *Oration on dignity of man* (1486)

Castiglione, Baldassare. *The Book of Courtier* (1513-18; pub. 1528). From book four.

R. Feb. 2. Lee, Alexander. *Ugly Renaissance* 9-20, 145-162

Feb. 3rd: first short paper due 5pm.

Week Five: Isabella D'Este, "The first lady of the world" (1474-1539). Her studiolo and grotta in the ducal palace of Mantua.

T. Feb. 7. Cockram, Sarah. *Isabella d'Este and Francesco Gonzaga*. 10-27

Campbell, Stephen. *The Cabinet of Eros*. 55-69

Shephard, Tim. *Echoing Helicon* 4-11.

R. Feb. 9. Andrea Mantegna: *Parnassus [Mars and Venus]* (1497); *Pallas and the Vices* (1503)

Week Six: The Florentine Camerata

T. Feb. 14. Ovid, *Metamorphosis* Book X (myth of Orpheus); Libretto to *Eurydice* (1600)

R. Feb. 16. D'Eprio and Pinkowish, "Peri's *Eurydice*: The Birth of Opera from the Spirit of Tragedy." *Sprezzatura*.

The Baroque

Week Seven: *Dido and Aeneas* (1689): Henry Purcell (composer, 1659-1695), Nahum Tate (librettist). Performance at Josias Priest's girls' school, London, England.

T. Feb. 21. Virgil, *Aeneid* Book IV; Libretto to *Dido and Aeneas*

R. Feb. 23. Kamm, Josephine "Seventeenth-Century Boarding Schools and Projects." *Hope Deferred*.

Week Eight: Collegium Musicum at Cafè Zimmermann (Leipzig). 1720-1741

T. Feb. 28. Katherine Goodman, "From Salon to Kaffeekranz." *Bach's Changing World*.

R. Mar. 2. Bach, *Schweigt stille, plaudert nicht* (Coffee cantata, 1732-35). Text by Christian Friedrich Henrici ("Picander")

7:30pm: Bach performance by Tafelmusik

March 3rd: second short paper due 5 pm.

** spring break**

The Enlightenment

Week Nine: Delight and Decorum.

T. Mar. 14. Voltaire (1694-1788), from *Candide, or Optimism*.

R. Mar. 16. Lemonnier, "An Evening at Madame Geoffrin's in 1755" (1812); Craveri, Benedetta. *The Age of Conversation*. 257-262

The Romantic Period

Week Ten: Mme. de Staël (Germaine Necker) (1766-1817) and the "Coppet Circle" in Switzerland.

T. Mar. 21. Fairweather, Maria. *Madame de Staël*. Chapter 20, "Corinne and the Emperor"
R. Mar. 23. Mme. de Staël, from *Corinne, or Italy*

Week Eleven: The Coppet circle continued.

T. Mar. 28. *The Mannequin* (1811) performed at Coppet with de Staël's daughter in the lead
R. Mar. 30. ""

Week Twelve: *Rigoletto* at La Fenice theater in Venice

T. Apr. 4. Piave, Francesco Maria, libretto of *Rigoletto*. Trans. William Weaver
R. Apr. 6. ""

Week Thirteen: *Rigoletto* and Romanticism

T. Apr. 11. Gossett, Philip. "What is 'Verdi's *Rigoletto*'?" *Divas and Scholars*. 135-142
R. Apr. 13. Manzoni, Alessandro. *Letter on Romanticism*. Trans. Joseph Luzzi
Delacroix, "Liberty Leading the People" (1830)

April 14th: third short paper due 5pm.

Modernity

Week Fourteen: Gertrude Stein (1874-1946). "Publicist and power-broker for modern art."

Saturday evening "at-homes" at 21 rue de Fleurus, Paris. Her salon was an "exhibition gallery, a salesroom, and a classroom" for modern and avant-garde art.

T. Apr. 18. *Jewish Women and their Salons* 113-125

Picasso, "Portrait of Gertrude Stein" (1905)

R. Apr. 20. Butts, Mary. "From Altar to Chimney Piece"

April 21st: Performance report due 5pm

Week Fifteen: Residencia de Estudiantes ["Student residence"] in Madrid, Spain 1910-1936.

The Spanish "tertulia" and the avant-garde

T. Apr. 25 from Alberti, Rafael. *Concerning the Angels* (1929).

R. Apr. 27 ""

May 3rd: Final paper due 5 pm.