School of Arts
Module Outline

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Re-Examining the Art of the Italian Nude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module Code</td>
<td>ARVC241H4ACB</td>
</tr>
<tr>
<td>Programme</td>
<td>Cert HE History of Art</td>
</tr>
<tr>
<td>Credits / Level</td>
<td>15 / Level 4</td>
</tr>
<tr>
<td>Entrance Requirements</td>
<td>None</td>
</tr>
<tr>
<td>First Class</td>
<td>15 January 2019</td>
</tr>
<tr>
<td>Term Dates</td>
<td>15 January – 26 March 2019</td>
</tr>
<tr>
<td>Taught By</td>
<td>Kasia Murawska-Muthesius</td>
</tr>
</tbody>
</table>

Lorenzo Lotto, *Venus and Cupid*, 1520s, 92.4 x 111.4 cm, Metropolitan Museum of Art, New York

Module Description
The nude, an ancient art form aligned with the notion of ideal beauty, was reinvented by the artists of the Italian Renaissance and Baroque. This module revisits the iconic nudes of the era, looking at their patron's motivations, their display and circulation. We will examine those images as expressions of power, marital love and eroticism. We will also consider them as the most poignant visualisations of submissiveness and gender inequality that naturalise rape and sexual violence. Among the artists discussed are Raphael, Michelangelo, Titian, Annibale and Agostino Carracci, Caravaggio, Bernini, and Artemisia Gentileschi.
Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
• Develop students’ knowledge and understanding of the art of the Italian Nude
• Provide students with first-hand experience of art objects
• Develop students’ critical analysis and judgement in relation to the art of the Italian Nude
• Provide students with experience of close textual analysis of different kinds of art historical writing
• Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
• Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
• Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
• Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
• Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
• Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
• Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>2500</td>
<td>100%</td>
<td>9 April 2019</td>
</tr>
<tr>
<td>Presentation in class</td>
<td>500 words/ 5 minutes</td>
<td>0%</td>
<td>19 and 26 March</td>
</tr>
</tbody>
</table>

Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.
Module Content

Coursework Deadline: 9 April 2019

Session 1: 15 January 2019 – Introduction: writings on the Italian Nude
Set texts

Session 2: 22 January 2019 – Early Renaissance Nude: Masaccio
Set texts
- James Clifton, ‘Gender and shame in Masaccio’s *Expulsion from the Garden of Eden*, *Art History* Vol. 22, No. 5, December 1999, pp. 637-655

Session 3: 29 January 2019 – The Body of Love: Raphael
Set text

Session 4: 5 February 2019 – The Heroic Nude: Michelangelo
Set text

Session 5: 12 February 2019 – Venus of Urbino and the Marital Nude
Set text

Session 6: 19 February 2019 – The Body of Rape: Titian
Set text

Session 7: 26 February 2019 – The Body of Rape: Giambologna and others
Set text

Session 8: 5 March 2019 – The Body of Rape: Artemisia
Set text

Session 9: 12 March 2019 – Visit to The National Gallery

Session 10: 19 March 2019 – Students’ Presentations

Session 11: 26 March 2019 – Students’ Presentations and Summing up
Recommended Reading and Resources

Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

- Jill Burke, The Italian Renaissance Nude, New Haven and London: Yale University Press, 2018

Recommended Reading for Reading/Purchase

The following will be referred to frequently in class:

- Jill Burke, The Italian Renaissance Nude, New Haven and London: Yale University Press, 2018

Recommended Reading

The following are recommended as useful ancillary reading:


©Birkbeck, University of London