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ARTH 310: Italian Renaissance Masters: Art, Invention, and Culture

Course Syllabus

Summer Semester 2019

Instructor: Alessandra Becucci Ph.D.

Credits: 3

Contact Hours: 45

Prerequisites: None

Class Hours: TBA

Office Hours: TBA

Course Type: Standard Course

Lab Fee: TBA

Course Description

This course examines the major developments in central Italian painting, sculpture, architecture, and the culture which produced them between the 13th and the early 16th centuries. Emphasis will be placed on both the significant artistic centers of Assisi and Perugia and on the masters who created important monuments in Florence. The artists to be studied include Giotto, Botticelli, Leonardo da Vinci, Michelangelo, and Raphael. Works of art will be discussed in relation to their original location, function, patronage, style, iconography, and construction. Furthermore, whenever possible, artistic commissions will be viewed on-site during field trips.

Course Objectives

Students will be introduced to different inspirational artists and architects who either anticipated the Italian Renaissance or were active during this period of outstanding visual creativity. To better understand the cultural context of these artistic commissions, students will learn to recognize selected masterpieces and how to analyze their stylistic and innovative qualities. They will become acquainted with the original uses and functions of art based on inventive developments in style and religious and secular subject matter. The goal of the course is to develop students' critical reasoning and analytical approach to Italian Renaissance art.

By the end of the course, students will be able to:

Learning outcomes	Assessment Measures
Course requirements that will be used to assess students' achievement for each learning outcome	
Gain a broad historical knowledge of Italian Renaissance art in context and an understanding of the developments in visual arts in Italy between the 13 th and the 16 th century;	Mid-term exam Final exam
Recognize different styles and periods in visual arts and discuss and comment on works of art by major artists of the Italian Renaissance;	Participation Mid-term exam Two Reflection Papers Final examination
Identify the language and themes of Italian	Participation

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Renaissance works of art, including the iconography and symbolism of relevant subjects;	Mid-term exam Two Reflection Papers Final exam
Understand the different techniques and material aspects involved in the creation of major works of art.	Participation Mid-term exam Two Reflection Papers Final exam

Course Materials

Readings

Textbook: Frederick Hartt and David G. Wilkins, *History of Italian Renaissance Painting, Sculpture and Architecture*, 6th ed., 2007.

All the assigned readings are to be studied **before** class.

Additional handouts may be distributed by the professor.

For written assignments and additional readings, please consult the suggested bibliography at the end of this syllabus.

Assessment

Participation	20%
Mid-Term Exam	25%
Two Reflection Papers	15% + 15%
Final Exam	25%

Grading

Letter grades for student work are based on the following percentage scale:

Letter Grade Range	Numerical Score Equivalent	Student Performance
A	93% - 100%	Exceptional
A-	90% - 92%	Excellent
B+	87% - 89%	Superior
B	83% - 86%	
B-	80% - 82%	
C+	77% - 79%	Satisfactory
C	73% - 76%	
C-	70% - 72%	
D+	67% - 69%	Low Pass
D	63% - 66%	
D-	60% - 62%	
F	59% or less	Fail (no credit)

Course Requirements

Grades will be based on a mid-term and final exam, two Looking-Response papers, and participation. Classes will consist of both lectures and group discussions. Students are therefore expected to complete the assigned reading **before** class and to actively contribute to the discussion.

Participation (20%)

Students will be expected to complete the assigned readings before each class to actively contribute to the group discussion and demonstrate their knowledge of course materials and subjects.

Mid-Term Exam (25%)

The mid-term exam will consist of image identifications (artist's name, title of the work, date, and location) and

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comparisons between two works of art. The exam will be based on works of art discussed in the textbook, in class and during on-site visits.

Two Reflection Papers (15% + 15% = 30%)

Students will be expected to conduct research starting from the suggested bibliography to write both Reflection Papers. Each paper must be four pages, Times New Roman, size 12 font, 1.5 line spacing. The structure of the Reflection Papers will be discussed thoroughly in class during the first week.

Final Exam (25%)

The final exam will follow the same structure of the mid-term exam. The final exam will assess knowledge of the content covered after the mid-term exam. However, basic comprehensive knowledge of the subjects discussed in the first half of the course will be expected.

Attendance Policy

Class attendance is mandatory. Students are allowed **one absence** during the summer semester, which they do not need to justify. **It is the students' responsibility to use the absence in case of real necessity (sickness or any other unforeseen inconvenience that may prevent students from being in class).** Each additional absence, unless it is for a very serious reason, will lower the students' final grade by one grade level (e.g., a final grade of a B+ would be lowered to a B). **It also the policy of the Institute that any student who has three or more absences automatically fails the class.**

If students miss a class, it is their responsibility to find out what they missed or what work they must catch up on from the teacher or from colleagues. Missed classes cannot be made up by submitting extra assignments.

Except in the case of medical emergencies, absences are not accepted when tests are scheduled; tests cannot be made up. **Furthermore, scheduled times and dates indicated for exams, quizzes, oral presentations, and any other graded assignments cannot be changed for any reason.**

Presence during mandatory field trips is essential for student performance in class. Missing a mandatory field trip, unless for a very serious reason that is communicated to the professor and Umbra Academic Director in a timely manner, will lower students' final grade by one grade level (i.e., a final grade of a B+ would be lowered to a B).

Academic Integrity

All forms of **cheating** (i.e., copying during exam either from a fellow student or making unauthorized use of notes) and **plagiarism** (i.e., presenting the ideas or words of another person for academic evaluation without acknowledging the source) will be handled according to the Institute Academic Policy, which can be found in the Umbra Institute Academic Policies and Conduct Guidelines.

Classroom Policy

Students are expected to follow the policy of the Institute and demonstrate the appropriate **respect** for the historical premises that the school occupies. Please note that **cell phones** must be turned off before the beginning of each class and site visit. **Computers and other electronic devices** cannot be used during class lectures and discussions. **No recording** of any part of the lectures is allowed (both in class and during visit) by any means (video, mp3, etc.). **No eating and drinking** is allowed in class or at any of the sites to be visited. Given that several of the site visits will take place in churches, students are expected to comply with the dress code to access those sites.

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Schedule of Topics, Readings, and Assignments

NOTE: This is a preliminary schedule that is subject to change.

WEEK 1

The Dawn of the Renaissance: Cimabue e Giotto.

Readings

Hartt and Wilkins, pp. 48-52 and 73-96

Gothic and Early Renaissance Architecture and Sculpture: Arnolfo, Nicola Pisano, and Giovanni Pisano.

Readings

Hartt and Wilkins, pp. 57-64

Site Visit: Piazza IV November, the Fontana Maggiore and the Cathedral

Gothic and Early Renaissance in Italian Painting: Gentile da Fabriano, Masaccio, and Masolino.

Readings

Hartt and Wilkins, pp. 201-218

Early Renaissance Sculpture and Architecture: Lorenzo Ghiberti (I), Donatello (I), Filippo Brunelleschi, and Leon Battista Alberti.

Readings

Hartt and Wilkins, pp. 100-101, 158-172, 177-182, 185-190, 238-244

Field Trip to Assisi

WEEK 2

Discussion on Assisi Field Trip.

Second Renaissance Style: Beato Angelico, Filippo Lippi, Lorenzo Ghiberti (II), and Donatello (II).

Readings

Hartt and Wilkins, pp. 220-233, 249-252, 255-258

Second Renaissance Style: Paolo Uccello Piero della Francesca, and Donatello (III).

Readings

Hartt and Wilkins, pp. 265-269, 281-297, 302-305

Renaissance Art in Perugia and Central Italy.

Readings

Hartt and Wilkins, pp. 364-365 and 375-381

Review for Mid-Term Exam.

Site Visit: Collegio del Cambio and Cappella di San Giovanni Battista

First Reflection Paper due

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WEEK 3

Site Visit: Galleria Nazionale dell'Umbria

MID-TERM EXAM

WEEK 4

Second Renaissance Style in Florence: Verrocchio, Filippino Lippi, and Ghirlandaio.

Readings

Hartt and Wilkins, pp. 332-335, 353-355, 356-362

Botticelli and the Medici Family.

Readings

Hartt and Wilkins, pp. 337-353

Leonardo da Vinci.

Readings

Hartt and Wilkins, pp. 445-468

Leonardo da Vinci and Michelangelo.

Readings

Hartt and Wilkins, pp. 445-468

Field Trip to Florence

WEEK 5

*Discussion on Florence Field Trip.
Young Michelangelo.*

Readings

Hartt and Wilkins, pp. 469-472

Young Michelangelo.

Readings

Hartt and Wilkins, pp. 473-478

Early Raphael.

Readings

Hartt and Wilkins, pp. 479-483

Site Visit: Cappella di San Severo

Review for the Final Exam

Second Reflection Paper due

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Final Exam – Time TBA

Suggested Bibliography

- L. B. Alberti, *On Painting*, 1991
- C. Avery, *Florentine Renaissance Sculpture*, 1970
- S. Barnet, *A Short Guide to Writing About Art*, ed. 2008 or 2010
- M. Baxandall, *Painting and Experience in Fifteenth-Century Italy*, 1972
- Blunt, *Artistic Theory in Italy, 1450-1600*, 1962
- P. Burke, *The Italian Renaissance: Culture and Society in Italy*, 1999
- Cole, *The Renaissance Artist at Work: From Pisano to Titian*, 1983
- Cole, *Italian Art 1250-1550*, 1987
- Ferguson, *Signs and Symbols in Christian Art*, 1958
- C. E., Gilbert, *Italian Art 1400-1500. Sources and Documents*, 1980
- J. Hall, *Dictionary of Subjects and Symbols*, 1974
- J. T. Paoletti and G. M. Radke, *Art in Renaissance Italy*, 2001
- L. Partridge, *Art of Renaissance Florence*, 2009
- J. Taylor, *Learning to look – A Handbook for Visual Arts*, 2nd ed. 1981
- G. Vasari, *The Lives of Artists*, transl. by J. Bondanella and P. Bondanella, Oxford ed. 1998
- E. Welch, *Art and Society in Italy 1350-1500*, 1997