



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

Course Syllabus

Spring Semester 2020

Instructor: Alessandro Celani, Ph.D.

Credits: 3

Contact Hours: 45

Prerequisites: None

Class Hours: TBA

Office Hours: TBA

Course Type: Standard Course

Lab Fee: 105 €

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 either in their intended locales or elsewhere “on-site.”

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 in religious and secular subject matter. The goal of the course is to develop students' critical reasoning and analytical approach to Italian Renaissance art.

Learning Outcomes and Assessment Measures

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

Learning Outcomes

Gain a broad historical knowledge of Italian Renaissance art in context and an understanding of the developments in visual arts in Italy between the 13th and the 16th century;

Recognize different styles and periods in visual arts and discuss and comment on works of art by major artists of the Italian Renaissance;

Identify the language and themes of Italian Renaissance works of art, including the iconography and symbolism of relevant subjects;

Understand the different techniques and material aspects involved in the creation of major works of art.

Assessment Measures

Course requirements that will be used to assess students' achievement for each learning outcome

Mid-term exam
Final Paper

Participation
Mid-term exam
Two reflection papers
Final Paper

Participation
Mid-term exam
Two reflection papers
Final Paper

Participation
Mid-term exam
Two reflection papers
Final Paper

Course Materials

Readings

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

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.

Please see "Umbra Institute Course Materials - Textbooks and Readers" handout provided in the orientation folder for more information.

Assessment

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| Participation | 15% |
| Mid-Term Exam | 20% |
| Two Reflection Papers | 20% + 20% |
| Final Paper | 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% | |
| B | 83% - 86% | Superior |
| B- | 80% - 82% | |
| C+ | 77% - 79% | |
| C | 73% - 76% | Satisfactory |
| C- | 70% - 72% | |
| D+ | 67% - 69% | |
| D | 63% - 66% | Low Pass |
| D- | 60% - 62% | |
| F | 59% or less | Fail (no credit) |

Course Requirements

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

Participation (15%)

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 (20%)

The mid-term exam will consist of image identifications (artist's name, title of the work, date, and location) and 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 (20% + 20% = 40%)

Students will be expected to write a reflection paper based on in class and on site discussions. The papers will be focused on single works of art in context (vision, art, space and place). The structure of the reflection papers will be discussed in depth during the first week of class.

Final Paper (25%)

The final paper will be focused on topics discussed with the lecturer. There will be an intro based on reading from the suggested bibliography, a main body of work where students may incorporate their personal view and experience, a final conclusion based on sharing and communicating the paper achievement.

Attendance Policy

Class attendance is **mandatory**. Students are allowed **two “free” absences**, which do not need to be justified. **It is the students’ responsibility to keep them in case of real necessity (sickness or any other unforeseen inconvenience that may prevent students from being in class)**. Each additional absence, unless for a very serious reason, will lower the students’ grade by one grade level (i.e., a final grade of a B+ would be lowered to a B).

If students miss class, they are responsible for obtaining class notes from other students and/or for meeting the professor during office hours. It is also the policy of the Institute that any student who has eight or more absences automatically fails the class.

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.** Even if more sections of the same class are activated, students may only take exams during the scheduled times and dates for the section they are enrolled in.

Presence during mandatory field trips is especially important 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. **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** are 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.

Schedule of Topics, Readings, and Assignments

WEEK 1

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| | <p><i>Italy and Italian Art in Context (I).</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 17-24</p> |
| | <p><i>Italy and Italian Art in Context (II).</i></p> <p>In class discussion: Who is an artist? How much art costs? Why?</p> <p><u>Readings</u> Hartt and Wilkins, pp. 24-36</p> |
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WEEK 2

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| | <p><i>The Dawn of the Renaissance: Giotto.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 86-96</p> |
| | <p>In class activity. Simplicity and complexity in art (work in pairs). Choose an example of both and discuss it with your class.</p> <p>Perugia site visit: The Fontana Maggiore</p> |
| | <p><u>Field trip to Assisi</u></p> |

WEEK 3

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| | <p><i>Early Renaissance Architecture.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 159-172, 239-240, 243-244, 249-250</p> |
| | <p>Film <i>My architect</i> by Nathaniel Kahn on Louis Kahn</p> |

WEEK 4

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| | <p><i>Early Renaissance Sculpture. Donatello.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 177-199</p> |
| | <p><i>Masaccio</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 205-219</p> |

WEEK 5

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| | <p><u>First reflection paper due</u> <u>Paper discussion</u></p> |
| | <p><i>How to communicate the language of Art.</i> <i>Peter Greenaway and beyond.</i></p> |

WEEK 6

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| | <p><i>Piero della Francesca.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 281-297</p> |
| | <p>Perugia site visit: Galleria Nazionale dell'Umbria</p> <p>Students' activity: find 5 things you like in the Museum and 5 things you dislike.</p> |

WEEK 7

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| | <p><i>Review for the Mid-Term</i></p> |
| | <p>MIDTERM EXAM</p> |

SEMESTER BREAK

WEEK 8

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| <p><i>Renaissance Art in Central Italy and Perugia. Perugino and Pintoricchio</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 364-365, 375-381</p> |
| <p><i>Visit to the Collegio del Cambio and to the Oratorio di San Francesco.</i></p> |

Field Trip to Florence

WEEK 9

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| <p><i>Renaissance in Venice. Giorgione and Titian</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 599-620</p> |
| <p><i>High Renaissance in Florence: Leonardo.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 445-468</p> |

WEEK 10

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| <p>Second reflection paper due. Class discussion. Is Science the New Art?</p> |
| <p><i>Young Michelangelo.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 469-478</p> |

WEEK 11

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| <p><i>Raphael in Perugia and Florence.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 479-483</p> |
| <p><i>Late Raphael in Rome.</i></p> |

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| | <p><u>Readings</u> Hartt and Wilkins, pp. 521-532, 538-539</p> <p>Perugia site visit: Cappella di San Severo.</p> |
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WEEK 12

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| | <p><i>Michelangelo and the Rise of Mannerism in Florence.</i></p> <p><u>Readings</u> Hartt and Wilkins, pp. 549-561</p> |
| | <p>What is art today?</p> <p>Class discussion</p> <p>Watch: <i>Maurizio Cattelan. Be right back</i>, 2016.</p> |

WEEK 13

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| | <p><i>Final Paper Discussion and Presentation</i></p> |
| | <p><i>Final Paper Discussion and Presentation</i></p> <p>Final paper due.</p> |

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| | <p>The Final Exam and Special Academic Events Calendar will be provided later in the semester.</p> |
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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
- B. Cole, *The Renaissance Artist at Work: From Pisano to Titian*, 1983
- 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