

Introduction to Renaissance Art

LA AH IR 200

Contact hours 45

Credit hours 3

From Monday to Thursday

Aula

Professor

Teacher availability: contact at:

Available to see students individually after class by appointment

Summer 2008

1- DESCRIPTION

This introductory course is aimed at students who have little or no background in the history of Western Art . Before examining the beginnings of Renaissance art which took hold in Florence in the early years of the fifteenth century, students will be given a broad overview of Greek and Roman art and architecture the emulation of which is fundamental to understanding the cultural revolution of the Renaissance. Through on-site visits to medieval churches and palaces in Florence, students will early on become become familiar with the Romanesque and Gothic styles in which the first Renaissance painters, sculptors and architects had their roots and from which they were dramatically to diverge. Since site-visits are a significant part of this course, the focus will be on Florentine artists who will include: Masaccio, Donatello, Brunelleschi , Fra Angelico, Botticelli, Leonardo da Vinci and Michelangelo. By way of comparison consideration will also be given to other art centres in Italy such as Venice, Siena and Ferrara. As well as analyzing the style and subject matter of works of art, students will learn about the techniques of painting and sculpture and comparisons will be made with techniques in other countries in the same period, for example the use of oil paints in Flemish painting.

Prerequisites: none

2- OBJECTIVES

The students will learn to analyze, identify and date painting, sculpture and architecture of the most important Renaissance and artists, recognizing the main techniques in painting and understanding those issues affecting the visual arts in Florence.

On site teaching is as important as what is said during lectures, and participation on the analysis of the piece of art is greatly appreciated.

3- REQUIREMENTS

- There are no Prerequisites for this course.
- Lectures are held in English.
- A questionnaire is distributed on the first day of class to alert the instructor about the general background and characteristics of the students; students are not required to answer all questions.
- Students must be aware that many lessons will consist in outdoor walking tours and museum visits
- Individual study of the notes, the readings, the handouts etc. at home is required after every lecture and strictly on a weekly basis. On your lecture schedule you will find all indications for each meeting's readings: a good pre-reading activity of the material is highly recommended to better follow in-class explanations.
- Students will be asked to research, read and study quite often at the School Library. Please make sure you are familiar with it (know how it works, opening and closing times, facilities, etc.) from the very start of the course.
- Students will be provided with terms and words used commonly in the art history language; if you are not familiar with spelling and terminology please provide in asking the professor or research in the library on your own, but remember you are expected to know about these.
- A responsible and active class participation is expected at all times and activities
- At all times cell phones must be turned off (both during lectures and visits).

4- METHOD

The teaching is divided between lectures with slides and onsite teaching.

Guided visits to churches, palaces, museums and galleries is as important as what is taught in class.

The student will also be asked to research on his own, and also visit museums on his own. The student must arrive to each class with the pre-reading assignment for the day done.

The readings must be done!!!!

5- ATTENDANCE-PARTICIPATION

Academic integrity and mutual respect between instructor and student are central to FUA's academic policies. This is reflected in the attendance policy.

Class attendance is mandatory and counts towards the final grade.

During the Summer:

- After the third (2nd) absence the instructor may lower the final grade by one letter grade.

After the fourth (3rd) absence the student may receive an Automatic Failure.

Academic dishonesty:

Using someone else's ideas or phrasing and representing those ideas or phrasing as your own, either on purpose or through carelessness, is a serious offense known as plagiarism. Should issues of academic dishonesty arise (plagiarism and so on), the teacher will refer to the FUA written policy on such matters.

6- EXAMS PAPERS AND ASSIGNMENTS

1. During the course the student will be required to take one **unannounced pop quiz**, counting for a **10%** of the final course grade.

2. Paper counts for a **20%** of the final course grade.

It is due on

- (Please note: Late papers or assignments will not be accepted. Also, papers left in Professors box will not be accepted. If the paper is not turned in the grade will be F corresponding to 0 points. Papers will be accepted before the established date, but only during the class hours.)

- The paper should be 6 pages long, taped, double spaced.

- The title for the Paper / Project will be proposed by the student and approved by the instructor, and each student will deal with a different topic. The titles proposed will require the student to compare and contrast more than one subject at a time: i.e. two pieces of art, a sculpture versus a painting, two different artists, a work of art in relation to political

developments or to the current literature. Titles must be confirmed by the professor.

- Material for research will be available at FUA library, but students are strongly advised to exploit the primary artistic sources in museums and work on site.
- Length requirement for paper: 6 pages typed (double spaced)
- Please make sure that the Paper includes a bibliography
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The **paper** is a research paper that should demonstrate the capacity of the students to carry on an independent study about a Renaissance work of art that they have seen during their semester of study in Italy. The student will choose the work of art for the research, but it must deal with Italian art between 1470-1600. Subjects about other periods will not be accepted. Subjects, which have nothing or little to do with the student's experience of study during the semester, will be given a low grade. The choice of a subject that goes beyond what has been explained in class (a work of art or an artist of the XV-XVI century that has not been presented by the teacher but that the student has seen during his stay in Italy) will be particularly appreciated, because it demonstrates that you are an active and curious student that does not limit his or herself to the banal repetition of concepts already learned during the course.

What is important is the depth of the research and personal re-elaboration of the information that you have found. You should be able to explain the story and the critical problems about the subject that you have chosen finding answers to the following questions: when was this monument done? By whom? What are the characteristics of the artist who did the work and his historical importance? For what reason was the work done? What does it represent? Why is it important? What have scholars said about it? If your research is not superficial you will surely find different opinions in various biographical sources. Report them and then say which seems to you to be the most convincing and explain why. You should have seen the work that you have chosen, so report also your personal sensations, observations and considerations. Take your own photographs or make a drawing, no matter how simple, of your subject, it will help you to understand better the work of art and to personalize your paper. Remember that at the end of the paper you must write a bibliography of the books that you have used (author, title of the book, year published) also internet sites you have consulted. A paper without a bibliography will be will be given a very low grade.

Here is some further advice on how to do a good paper. First of all to do a good paper it is necessary to find a large and well documented bibliography (the greater number of sources you consult, the better it is; you can report them, discuss their differences and tell your opinions about them). For this reason you should try to find material for your research not only in library of the school and on the web but also in the library of the University of Florence (via della Pergola, n. 56), which is open to everybody.

Do not copy word for word other texts (it is easy to recognize!), but try to refer to the other's ideas with your own words citing your source. If you do a quotation, put it between quote marks and write in a foot note where you have found it. Use

footnotes to justify your historical information. Distinguish the information that you draw from your bibliographical sources from your personal ideas, for instance: *According to Hibbard these paintings show Caravaggio's attitude to shock his contemporaries presenting religious themes as low life genre pictures. Wittkower instead emphasizes that Caravaggio's interpretation is related to the religiosity of the Counter -Reformation, in fact he expresses "an attitude shared by certain saints of the Counter Reformation that the mysteries of faith are revealed not by intellectual speculation but spontaneously through an inward experience open to all people" (footnote). I have been particularly struck by the expressive strength of the contrast of dark and light).*

Remember that illustrations (photocopies, postcards, photos taken by you) of the works of art that you mention are a very important addition to any paper of art history and they contribute to give the idea of paper done with concern and care. Consider that the professor is always glad to discuss with the students the problems that they have in choosing the subject, in finding the bibliography, in organizing the work. The professor is also very happy to give advice of any kind but will not tell the student which subject to choose, which bibliography to use, etc..., otherwise it would not be a personal.

4- Final Exam: it counts for **50 %** of the final course grade.

- It is due on _____ The time and date of the exam can not be changed for any reason.

7- EVALUATION – GRADING SYSTEM

Pop Quiz 10 %

Final exam 50%

Attendance and Participation 20%

Final paper and Presentation 20 %

100-93=A	92-90=A-	89-87=B+	86-83=B	82-80=B-
79-77=C+	76-73=C	72-70=C-	69-60= D	59-0=F

Standards for grading Papers / Projects:

Essays will be graded according to the following criteria:

- 1- How clearly and specifically the thesis statements sets forth the subject and purpose of the essay; and/or assumes the appearance of a thesis statement.
- 2- How well the essay demonstrates thorough knowledge and understanding of the material covered in reading assignments and class discussion.
- 3- How well the essay deals with the topic completeness of thought, understanding complexity of ideas.
- 4- How well the examples support or illustrate the points made and how extensive and thorough the use of such support material is.
- 5- How coherent, logical and organized ideas, thoughts, and examples are.

- 6- How original the ideas are.
- 7- How competent the written form of the essay is: grammar, sentence structure, punctuation, and spelling.

Grading Criteria

The "A" paper.

The "A" essay is outstanding, it excels in all areas but particularly in its thoughtful or thought-provoking analysis of the selected topic. It demonstrates knowledge and understanding of the material; it develops complex ideas; it cites specific examples from the text or research material, and it is, on the whole, a delight to read.

Topics are challenging, often original; essays are well organized, filled with detail, and demonstrate a thorough knowledge of the topic. Examples are chosen from several portions of the work of the artist. Opinion essays are carefully argued, with detail attention being paid to opposing arguments and evidence. Essays receiving an "A" are usually the requested length, with good final conclusions and exceptionally well written. The writing should be very clear and free of mechanical errors. An "A" is given for exceptional and notable work.

The "B" paper.

The "B" essay meets all the requirements of competency and demonstrates excellence in at least one area, such as the use of research material or argument or depth of analysis. The "B" essay indicates that the author has given thoughtful consideration to the topic and has developed his/her ideas. Topics are acceptable, essays well organized, containing some support detail, and demonstrate an above average knowledge of the topic. Examples are chosen from several portions of the work of the artist. Essays are at least the minimum length assigned. Opinion essays are carefully argued, with some attention being paid to opposing argument and evidence. Writing is above average, containing only occasional mechanical errors. A "B" is given for above average work.

The "C" paper

The "C" essay demonstrates competency in organization, the use of support material (examples from the text and appropriately cited research material) and in mechanics. It also reveals a competent knowledge and understanding of the topic and the work under discussion.

Unless specifically called for on an exam, plot summary or general description or work of art is never enough even in a "C" essay. You should always consider the significance of the topic you are discussing. Topics are acceptable, but simple. Essays are poorly structured, containing inadequate detail, demonstrating only partial knowledge of the topic (focusing only on one short passage from a work or some minor aspect of it): Essays are at least the minimum length assigned. Opinion essays contain unsupported assertions and ignore opposing arguments and evidence. Writing is average or below, and mechanical errors are numerous. Essay does not appear to have been proofread carefully. A "C" is given for average work.

The "D" paper

The "D" essay is for choosing inappropriately a topic that does not demonstrate

more minimal comprehension of the topic. Essays are at least the minimum length assigned: Opinion essays contain unsupported assertions and ignore opposing arguments and evidence. Writing is poor, filled with mechanical errors. Essay does not appear to have been proofread. A "D" is given for barely acceptable work.

The "F" paper

The "F" essay is shorter than the minimum length required. Topic is unacceptable because does not cover more than an incidental (or unassigned) portion of the work or does not reveal a satisfactory level of knowledge. Generalizations are unsupported with evidence and opinion essays contain unsupported assertions and ignore opposing arguments and evidence. Writing is not acceptable college level quality. Essay does not appear to have been proofread: An "F" is given for unsatisfactory work.

8-TEXT BOOK – FURTHER READINGS

Schneider Adams Italian Renaissance Art pre-ordered and are available for total, at: [The Paperback Exchange, Via delle Oche 4.](#)

Please cite the title of the course and the professor's name when requesting this book. (All books are also in the FUA Library).

Further Readings

- F.Hartt, History of Italian Renaissance Art
- J.T. Paoletti - G.M. Radke, *Art in Renaissance Italy*, London, Laurence King, 1997
- Franklin, *Painting in Renaissance Florence 1500-1550*, Yale University Press, 2001
- J. Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, 3 voll., London, Phaidon Press, 1963
- Giorgio Vasari, *Lives of the Artists*, vol. II, Penguin, 1987

Books Suggested for Papers:

- C. Avery, *Florentine Renaissance Sculpture*, London, Butler & Tanner, 1970
- Anthony Blunt, *Artistic Theory in Italy 1450-1660*, Oxford, University Press, 1991
- Hauser, *The Social History of Art. Renaissance, Mannerism, Baroque*, vol. II, London, Routledge, 1989
- P. Murray, *The Architecture of the Italian Renaissance*, New York, Schocken Books, 1986
- J. Pope-Hennessy, *The Portrait in the Renaissance*, Bollingen, Princeton Univ. Press, 1979
- M. Hollingsworth, *Patronage in Renaissance Italy*, London, John Murray, 1994
- Kenneth Clark, *The Nude. A study of ideal Art*, Penguin, 1985

- Kenneth Clark, *Leonardo da Vinci*, Penguin, 1988
- Benvenuto Cellini, *Autobiography*, Penguin, 1974
- Santi, *Leonardo da Vinci*, Firenze, Scala, 1990

Dictionaries

The following books should be used as a constant support to your readings:

- J. Hall, *Dictionary of Subjects and Symbols in Art*, Harper & Row, 1979
- E. Lucie-Smith, *Dictionary of Art Terms*, London, The Thames and Hudson, 1996

All books are available in the **FUA library**

For images

<http://witcombe.sbc.edu/ARTHLinks.html>

10- VISITS-TRIPS:

- Visit Accademia Gallery ore 10:30.
- Visit to the Uffizi Gallery. meeting point in front of Reservation entrance of the Uffizi Gallery.
- Visit to New Sacristy at 10:30.
- Visit to Santa Maria Novella Church
- Visit to Cappella Brancacci
- Visit to Santa Croce Church and Museum
- Visit to San Marco Museum
- Visit to The Bargello Museum
- Visit to Galleria Palatina ore 9:00 and Museo degli Argenti ore 11:00. Meeting point in front of Palazzo Pitti 9:00.

11- MATERIAL LIST:

No materials

12- FINAL EXAM & FINAL PAPER:

5- Final Exam: it counts for **50 %** of the final course grade.

- It is due on _____. The time and date of the exam can not be changed for

- any reason.
- **Format:** the exam is divided in three sections:
 - Part I: Slides identification test, 10 slides will be shown and student must answer about author, title and date. Each perfect answer will give 3 points, summing up to 30 points in case of 10 perfect answers.
 - Part II: a short-answers questionnaire (10 questions in total). Students will have to answer with concise explanations, main ideas, key words, names, etc... Each correct and complete answer will be given 5 points, summing up to 50 points in case of 10 perfect answers.
 - Part III: two essays questions; each correct and complete answer will be marked 10 points, summing up to 20 points in case of 2 perfect answers.
- **The Final Exam is cumulative**

13- CLASS SCHEDULE:

- Remember that on one of these dates there will be **a pop quiz!!!!!!**

WEEK ONE

1-Monday

Presentation of the course; introduction to the class syllabus. Information on assignments and exams

Lecture: The main characteristics of Renaissance art

Readings:

Adams

Janson,

Hartt, Chapter , (pages according to edition)

2-Tuesday

Lecture: The Classical World, Precursors of the Renaissance

Visit: Archaeological Museum

Readings: Adams Chapter one

3-Wednesday

Lecture:Architecture and Sculpture in Florence 1400-1430

Visit:

Readings: Adams Cap three

3-Thursday

Visit: Bargello Museum

Readings:

WEEK TWO

5-Monday

Lecture:Painting in Florence 1400-1430

Visit: Brancacci Chapel

Readings:

Adams Adams Cap four

Janson,

Hartt, Chapter , (pages according to edition)

6-Tuesday

Visit:Uffizi Museum

7-Wednesday

Lecture:*Sculpture and Architecture in Florence 1430-60*

Readings: Adams Cap seven

Visit Santa Maria Novella Church

8-Thursday

Lecture: *Painting in Florence 1430-60*

Readings: Adams Cap Six

Visit San Marco Museum

WEEK THREE

9-Monday

Lecture: *Develpments in Siena, Rimini and Pienza*

Readings:

Adams cap eight

Janson,

Hartt, Chapter , (pages according to edition)

10-Tuesday

Lecture: Sculpture in Florence after 1450

Visit: Santa Croce church

Readings: Adams cap ten

11-Wednesday

Lecture: Painting in Florence after 1450

Visit:

Readings: Adams cap eleven

Paoletti Radke

Hartt

12-Thursday

Lecture: The Cinquecento: Leonardo and Bramante

Readings: Adams cap Fourteen

Hartt

Paoletti Radke

WEEK FOUR

13-Monday

Lecture: Michelangelo and Raphael: The late fifteenth century

Visit: Accademia Museum

Readings:

Adams Cap fifteen

Janson,

Hartt, Chapter , (pages according to edition)

14-Tuesday

Visit: Galleria Palatina and Argenti Museum

Readings:

15-Wednesday

Review and preparation to Final Exam

16-Thursday

Final Exam