



Santa Reparata International School of Art
Course Syllabus

Semester Course

Course Title: Art History: The Italian Renaissance

SRISA Course Number: ARTH 3101

Maryville Course Number: ARTH 370

Credits: 3, **Contact Hours:** 45

1. COURSE DESCRIPTION

This lecture course introduces students to Florentine Renaissance art from the early 15th century to the end of the High Renaissance in 1527. Students will study key practitioners of this period and their contributions to art history such as mathematical perspective, the rediscovery of the classical elements found in architecture and sculpture as well as the relentless search by certain artists for the perfection of balance and harmony. Renaissance artists such as Masaccio, Sandro Botticelli, Lorenzo Ghiberti, Donatello and Filippo Brunelleschi along with artists working in the High Renaissance style of the late 15th and early 16th centuries like Leonardo da Vinci, Michelangelo Buonarroti and Raphael of Urbino will be studied. In addition to the aesthetic and stylistic qualities of the works, students will study the historical, political, and religious context in which the artists made their work as a means to allow for a greater understanding of the works themselves.

2. CONTENT INTRODUCTION

This art history course gives students the chance to study Renaissance art in the city where it was born, Florence. The course will explore the artistic revolution that took place in painting, sculpture and architecture in Florence from the beginning of the 15th century to the first decades of the 16th century. Students will not only study the subjects and styles of the most important artists of this Golden Age but will also analyze the social, religious, philosophical, political and cultural backgrounds of the time. Patronage conditions will receive much attention with particular emphasis being given to the Medici family as arbiters of taste. An essential part of this course is on-site teaching with weekly visits to museum, churches, palaces and other places of interest. Students will be also expected to visit museums and other historical sites on their own to complete homework assignments.

3. PREREQUISITES

A basic course on the History of Western Art is recommended

4. GOALS AND OBJECTIVES

By the end of the course, the students will:

- have gained a broad historical knowledge of Florence and Rome from the 14th until the mid 16th c. as well as specific works of art.
- have gained an understanding of the developments in the visual arts of Italy, especially of Florence.
- be able to describe and discuss works of art particularly related to the artists explored in this course.
- have developed visual skills to allow them to recognize different styles and periods.
- be familiar with the language of art, including specific artistic terminology, iconography and symbolism related to the subject matter of this course.
- discuss the creations of major artists in the context of Florentine history, the classical tradition, and cultural history and to relate the individual works to patronage conditions and to social, religious and philosophical movements.

5. REQUIRED TEXTBOOKS AND MATERIALS

The textbook necessary for this class is:

F. Hartt, J. Wilkins, *History of Italian Renaissance Art*, seventh ed.2010.

Please note: several copies of the textbook are available in the library.

Further readings:

L. Schneider Adams, *Italian Renaissance Art*

G. Vasari, *Lives of the Artists*, vol. I.

These books are available in the library.

Recommended store where to get the above listed textbook is:

The Paperback exchange – Via delle Oche, 4R (right behind the Duomo) - www.papex.it

Course Fees:

SRISA students or students that already have an Uffizi card: 30 euros

All other students: 70 euros

The course fees will cover entrances to museums and other monuments.

The Uffizi card will be kindly provided to SRISA students by the school.

The Uffizi card allows **priority entrance to the Uffizi gallery** and **all the museums of the Pitti Palace** (Palatine Gallery, Boboli Gardens, Costume Gallery, Gallery of Modern art, etc...)

6. GRADING POLICY AND EVALUATION PROCEDURES

Your final grade will be based on the following percentages:

10%	Attendance
15%	Looking Assignments/Homework/Class participation
25%	Midterm exam
25%	Paper/Presentation
25%	Final exam

Following grading system will be observed:

A	Excellent 4.0 (grade points awarded) 95% percentage of 100%
A-	3.7, (90% to 94%)
B+	3.3 (87% to 89%)
B	Above Average 3.0 (83% to 86%)
B-	2.7 (80% to 82%)
C+	2.3 (77% to 80%)
C	Average 2.0 (73% to 76%)
C-	1.7 (70% to 72%)
D	Below Average 1.0 (60% to 69%)
F	Failure 0.0 (59% and below)
W	Withdrawal 0.0

Looking Assignments/Class participation (15% final grade)

Students will be asked to complete homework assignments based on weekly readings which might be discussed during class time.

Students will be asked to visit monuments and museums on their own and class discussions will follow (one before the Midterm Exam, one before the Final Exam).

A positive and active class participation is expected at all times. For further details please consult paragraph 8.

Paper/Presentation Requirements (25% final grade)

Students will email and print the paper on the scheduled date. If the paper is not turned in the grade will be F, corresponding to 0 points. If you turn in your paper later than the scheduled date, your grade will be lowered by one letter grade for every day of tardiness.

Papers will be presented in the classroom or on-site.

All papers paper submissions **must** include the following:

- an interesting and insightful title
- 5 pages typed and 1.5 spaced report **not including** notes, figures or bibliography
- an easy to read, 10 to 12 character-per-inch font (neither "compressed" nor "expanded")
- 1" margins on all sides
- page numbers
- either foot- or endnotes, using the Chicago Manual of Style, 15th edition (unless you are instructed otherwise)
- a list of figures illustrating referenced works of art, graphs, maps, or other images, as they are referenced in the text
- **a bibliography or works cited page** using the Chicago Manual of Style, 15th edition
- italicize or underline titles of works of art; do not put quote marks around them
- **critical evaluation** of the information is required for this paper, plagiarism is not acceptable (the instructor may decide to scan papers through plagiarism checkers).
- **fair amount of sources (at least...)**:
 - 1 book + 2 articles, papers or chapters in book;
 - 4 articles, papers or chapters in book;
 - 1 documentary/film + 3 articles, papers or chapters in book as secondary literature;
 - Please note: Wikipedia is a wonderful web site for scientific popularization, but it is not a source for a research paper. You are encouraged to use Jstor or Academia.edu for your research.

Do not forget to check what resources you can find at Srisa's library.

You will be asked to give a brief presentation (max. 10 minutes) of your paper to the class, summarizing your conclusions and/or interesting findings, in order to promote a discussion on your topics. Power point presentations are needed.

The paper is a research paper that should demonstrate the ability of the students to carry on an independent study about artistic movements, artists, monuments or pieces of art.

The student will select a topic that has be approved by the professor.

The choice of a subject that goes beyond what has been explained in class will be particularly appreciated, because it demonstrates that you are an active and curious student.

What matters is the depth of the research and personal re-elaboration of the information that you have found. The following 'tips' should help you researching and writing a good paper.

It is recommended that you write a paper about a piece/monument that you have seen in person. Your personal impressions, observations and considerations ARE relevant. Why have you chosen this topic? Why do you consider it relevant and interesting?

Take your own photographs or make a drawing, no matter how simple they are, it will help you to better understand the work of art and to personalize your paper.

Consider that the following questions should be answered, (they may apply to artistic movements, artists and pieces of art). What do you want to argue with your paper (i.e. what is your thesis, your main statement)? Please remember that your thesis you will become clear after long hours researching your topic. When was this piece of art done? By whom? Historical/political/philosophical/social background? Why is the artist remembered? What is his/her historical importance? For what reason was the work done? Who was the patron? Did anyone else collaborate with the artist? What does the piece represent? What have scholars said about it? Do scholars agree on the subject of the piece, on its meaning, on its importance? If your research is not superficial, you will surely find different opinions in various bibliographical sources. Report different opinions. Which interpretation/opinions seems most convincing to you? Why? (This is your thesis!)

The greater the number of sources you will consult, the better.

You are strongly discouraged from using internet sources other than electronic journals that can be accessed through JSTOR or Academia.edu.

PLAGIARISM: Should issues of academic dishonesty arise, the teacher will refer to the SRISA policy on such matters.

Standards for grading Papers:

Papers will be graded according to the following criteria:

- How clearly and specifically the thesis statement sets forth the subject and purpose of the essay; and/or assumes the appearance of a thesis statement.
- How well the essay demonstrates thorough knowledge and understanding of the material covered in reading assignments and class discussion.
- How well the essay deals with the topic, including understanding complex ideas.
- How well the examples support or illustrate the points made, and how extensive and thorough the use of such support material is.
- How coherent, logical and organized ideas, thoughts, and examples are.
- How original the ideas are.
- 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 different works of the artist. Opinion essays are carefully argued, with detail attention paid to opposing arguments and evidence. Essays receiving an "A" are usually the requested length, with good final conclusions and are exceptionally well written. The writing should be very clear and free of technical 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 different works of the artist. Essays are at least the minimum length assigned. Opinion essays are carefully argued, with some attention being paid to opposing arguments and evidence. Writing is above average, containing only occasional technical errors. A "B" is given for above average work.

The "C" paper

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

Unless specifically called for on an exam, a general description of the 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 and demonstrating only a partial knowledge of the topic (e.g. 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 technical errors are numerous. The essay does not appear to have been proofread carefully. A "C" is given for average work.

The "D" paper

The "D" essay has an inappropriate topic and does not demonstrate more than minimal comprehension of it. Essays are at least the minimum length assigned: Opinion essays contain unsupported assertions and ignore opposing arguments and evidence. Writing is poor, filled with technical errors. The 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. The essay does not appear to have been proofread: An "F" is given for unsatisfactory work.

Hint: The very first component to be seen in a paper is the thesis statement.

7. PLAGIARISM AND COPYING

SRISA severely condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class.

8. EXAMS

There is a midterm and a final exam for this course. No make-ups are admitted for the exam and the date of the exam cannot be changed for any reason. If a student misses the final exam the final grade will be "F".

The exams are both worth 25% of the final grade.

They will consist of the following parts:

PART I: Short Slide Identifications (10 slides for 1 min. each) For each image provide the following information: (1) artist, (2) title (3) date (+/- 5 years), (4) medium, (5) location (original or present)

PART II: Slide Identifications and Salient Characteristics (5 slides for 5 min. each) For each image provide the following information:

(1) artist, (2) title (3) date (+/- 5 years), (4) medium, (5) location (original / present); Then, list at least four distinct salient characteristics of the work of art (referring to patronage, iconography, context, function, elements of style and/or condition.

PART III: Multiple choice questions (8-12 questions/There is only one correct answer for each question)

PART IV: Definitions (8-12 fill in the blank questions/There is only one correct term for each question)

PART V: Unknown Work. Based on the material we have covered, what can you determine about the context of the work provided? Your short essay answer can address issues of stylistic, chronological, and geographical context, as well as subject, intended audience and probable original location.

9. ATTENDANCE AND BEHAVIOR POLICY

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent

- Excused absences require a doctor's note or a written note from the Director.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.
- No eating in class.

Students are expected to participate in class, act responsibly, and behave properly while on the school premises. Classrooms are to be left in order and clean. Students must take care of equipment and materials and promptly report any damage and/or loss.

Guidelines for visits:

- Make sure you always have your map and know where to go!
- Make sure you know the exact meeting point each time and how to get there, be aware that there might be changes in the visit schedule.
- If there is an entrance fee to pay, please have the correct change ready.
- Don't burden yourselves with heavy bags, there is not always a place to check them in.
- No food or drinks (not even a small bottle of water) are allowed in museums or churches.
- Please do not be late at the meeting point, as class will not wait for you in order to start the visit.
- A late show will be treated as an absence
- As representative of the SRISA community, when out on visits students are expected to behave considerately.
- Do not forget about the dress code to visit religious places (knees and shoulders covered).
- **If a visit takes place outside the class hours it is still a commitment.**

10. COURSE CALENDAR

Students are required to complete homework assignments on a weekly basis. Homework assignments will be discussed during class time.

Students are required to complete reading assignments before coming to class.

Week 1

Meet	In class
Lecture	<i>Introduction to the course: content, structure, expectations, terminology. Art production during the Renaissance.</i>
Visit	<i>Walking tour: San Marco, Ss. Annunziata, the Medici palace and San Lorenzo, Florence cathedral.</i>
Objective	Students will cover course requirements and fundamental concepts regarding Renaissance art. They will also explore the area between San Marco and Florence cathedral.
Reading Assignment	Hartt, Chapter 1: Prelude: Italy and Italian Art; Hartt, Chapter 3: Florentine Art of the Early Trecento.

Week 2

Meet	In class
Lecture	<i>A new representation of space in art, its antecedents and its meaning.</i>
Visit	<i>Santa Croce: a Pantheon in Florence.</i>

Objective	Students will study the evolution of perspective systems from Trecento art to the discovery of linear perspective. They will also analyze the Brancacci chapel, Masaccio's masterpiece. During the visit at Santa Croce students will examine Giotto, Donatello and Brunelleschi's innovations and the extent of their legacy to Florentine art.
Reading Assignment	Hartt, Chapter 3: Florentine Art of the Early Trecento (except pages on sculpture). Hartt, Chapter 6: The Renaissance begins: Architecture; Hartt, Chapter 7: Transitions in Tuscan sculpture (except pages on Jacopo della Quercia).

Week 3

Meet	In front of the Bargello Museum, via del Proconsolo 9/r
Visit	<i>Donatello, Verrocchio and the early Michelangelo.</i>
Objective	Students will study the "new style" of sculpture and the classical influences through a close examination of Donatello and Verrocchio's sculptures and Michelangelo's early commissions.
Reading Assignment	Hartt, Chapter 7/Chapter 10: pages on Donatello.

Week 4

Meet	In class
Documentary	<i>Medici: the godfathers of the Renaissance.</i>
Visit	<i>The Museo dell'Opera del Duomo: the Renaissance unfolds - from Ghiberti and Brunelleschi, through Donatello, to Michelangelo.</i>
Objective	Students will gain knowledge of patronage conditions in Renaissance Florence. Students will compare the Gothic tradition to Early Renaissance style in architecture as well as sculpture. They will analyze works by Ghiberti and Donatello, Brunelleschi's project for the dome of Florence cathedral as well as Michelangelo's <i>Pietà</i> .
Reading Assignment	Hartt, Chapter 6: The Renaissance begins: Architecture; Hartt, Chapter 7: Transitions in Tuscan sculpture (except pages on Jacopo della Quercia).

Week 5

Meet	In front of Santa Maria Novella church – piazza Santa Maria Novella
Visit	<i>Santa Maria Novella: a dominican basilica.</i>
Lecture	<i>The Oration on the dignity of man. Humanism in Florence.</i>

Objective	Students will gain first-hand knowledge of Leon Battista Alberti architecture and Masaccio's <i>Holy Trinity</i> . They will also become familiar with fresco technique. Students will read and comment excerpts from Pico della Mirandola's <i>Oration on the dignity of man</i> . They will also examine key figures of Humanism in Florence through their representation in artworks.
Reading Assignment	Hartt, Chapter 8: Transitions in Florentine painting; Chapter 9: pages on Filippo Lippi; Chapter 10: pages on Alberti.

Week 6

Meet	In class
Visit	<i>The Cenacolo di Sant'Apollonia</i> .
Please note	MIDTERM REVIEW

Week 7

Meet	In class
Please note	MIDTERM EXAM

Week 8

	BREAK
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Week 9

Meet	In class
Lecture	<i>Fresco cycles in Renaissance Italy: Mantegna in Mantua, Piero della Francesca in Arezzo, Michelangelo in Rome.</i>
Objective	Students will analyze the subject, structure and meaning of important fresco cycles in Renaissance Italy.
Reading Assignment	Hartt, Chapter 11 (Piero della Francesca)/Chapter 15 (Mantegna)/ Chapter 17 (Michelangelo)
Suggested visits	The Brancacci chapel (Santa Maria del Carmine) in Florence.

Week 10

Meet	Inside the Uffizi Gallery, in front of Giotto's room
Lecture	<i>Masterpieces from the Uffizi Gallery.</i>

Objective	Students will gain first-hand knowledge of elements of iconography, style and technique in different artworks from the Uffizi collection from the late Duecento (13th century) to the Cinquecento (16th century).
Reading Assignment	Hartt, Chapter 9: The heritage of Masaccio: Fra' Angelico and Fra' Filippo Lippi; Chapter 11: Florentine painting at mid-century; Chapter 16: The origins of the High Renaissance

Week 11

Meet	In front of the Uffizi Gallery, door 2
Visit	<i>Masterpieces from the Uffizi Gallery.</i>
Objective	Students will gain first-hand knowledge of elements of iconography, style and technique in different artworks from the Uffizi collection from the late Duecento (13th century) to the Cinquecento (16th century).
Reading Assignment	Hartt, Chapter 9: The heritage of Masaccio: Fra' Angelico and Fra' Filippo Lippi; Chapter 11: Florentine painting at mid-century; Chapter 16: The origins of the High Renaissance

Week 12

Meet	In class
Lecture	<i>The High Renaissance in Italy.</i>
Objective	Students will become familiar with artists and works from the High Renaissance.
Visit	TBA
Reading Assignment	Hartt, Chapter 11: Florentine painting at mid-century; Chapter 16: The origins of the High Renaissance

Week 13

Meet	In front of the Pitti Palace
Visit	<i>Masterpieces from the Palatine Gallery</i>
Objective	Students will gain first-hand knowledge of elements of iconography, style and technique in different artworks from the Palatine Gallery with special focus on Raffaello.
Reading Assignment	Hartt, Chapter 9: The heritage of Masaccio: Fra' Angelico and Fra' Filippo Lippi; Chapter 11: Florentine painting at mid-century; Chapter 16: The origins of the High Renaissance; Chapter 17: The High Renaissance in Rome

Week 14

Meet	In class
	<i>Students' paper presentations & Final Review</i>
Reading Assignment	Hartt, Chapter 17: The High Renaissance in Rome

Week 15

Meet	In class
	FINAL EXAM

11. ACADEMIC ACCOMODATION

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accomodations are required. Should a student have any academic accomodations regarding test taking and otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accomodations.

12. DISCLAIMER: This Syllabus may be amended as the course proceeds. You will be notified if changes are made.