



FLOR ARTH 3311 RENAISSANCE ART HISTORY

CAPA FLORENCE PROGRAM

Course Description

This course will introduce the student to a broad range of painting, sculpture and architecture in Florence. Beginning with the great projects of the Middle Ages that defined the religious and political centers of the city, attention will focus on major monuments of the Renaissance period. To take full advantage of the opportunities available for the study of art in Florence, several classes will be held in museums, churches, and piazzas. The city of Florence will be our classroom.

We will examine the works of art from a variety of perspectives. While we will look at the works in terms of their aesthetic and stylistic qualities, we will also pay special attention to issues of social, political and economic context, as well as to function, which was integral to artistic production of the period. As the works we will study are often still in their original physical settings, we will also have a unique opportunity to experience the works as their original viewers did and as their creators intended.

Course Aims/Objectives

- To deepen students' appreciation of Renaissance civilization
- To provide students with experience in the conduct of scholarly research and communication
- The underlining objective of this course is to analyze the interrelationship between people's creative achievements and their society. In other words, students must understand a work of art in the social, artistic, and historical contexts. By looking at the works of art and architecture from multiple vantage points, we will come to a richer understanding of the Art of Italy

Requirements and Prerequisites

This is a survey course in art history - no previous art history classes are required. You are expected to take notes in the classroom and on-site visits. There are also required online readings to be read by the dates indicated on the class schedule.

Learning outcomes

At the end of the course students should be able to:

- a. recognize, describe, and interpret examples of the impact of globalization in the urban environment.
- b. explore and analyze the spaces they inhabit and reflect on differences and similarities between their home and host environments.
- c. understand concepts of, and implications of, the realities of power, privilege, and inequality in urban environments.

Class methodology

In-class lectures and on-site visits.

Field Component(s): CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the

Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

Final and Midterm Exams

Each examination will consist of:

- 👤 PART I: Slide Identifications and Salient Characteristics For each image provide the following information: (1) artist, (2) title (3) approx. date, (4) medium, (5) location (original / present); Then, list at least 3 distinct salient characteristics of the work of art (referring to patronage, iconography, context, function, elements of style and/or condition)
- 👤 PART II: Sequence of short questions on monuments, terminology, patrons and artists.

Grade Breakdown and Assessment of Learning Outcomes			
Learning Outcomes	Assessment task	Grade %	Due Date
b	Class participation	10%	Weekly
	Assignment (details in class)	10%	Week 12
a, b, c	Mid-term exam Identifications (20%) Short answers (20%)	40%	Week 6
a, b, c	Final Exam Identifications (20%) Short answers (20%)	40%	Week 14

Overall grade

100%

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	66-69	1.3
	D	40-45	60-65	0.7
Fail	F	<40	<60	0

Grade A: The student's work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.

Grade B: The student's work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.

Grade C: The student's work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student's work is generally in need of improvement

Grade D: The student's work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one or more of the follow areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor's office hours.

Grade F: The student's work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or aren't submitted. The student appears unprepared in class and has not frequented the instructor's office hours.

Dress Code

Since several of our classes will be conducted in religious environments, students must wear appropriate attire to class. Ladies must have their shoulders and stomachs covered. Both ladies and men must be covered below the knees and all caps must be removed upon entering a holy site. Days when the dress code will be in effect are marked below. Also, dress appropriately for weather conditions since class will be held outside no matter what the climate is. Do not bring backpacks on lessons outside of classroom, but make sure to bring your notebook and pen to take notes.

Course Materials

The following readings are mandatory and can be downloaded from the *Modules* section in CANVAS:

- 📖 Beck, James H. (1999): *Italian Renaissance Painting*, Konemann. "The First Generation"; "Raphael".
- 📖 Cellini, Benvenuto: *Autobiography*. Trans. John Addington Symonds (1910).
- 📖 Kleiner, Fred S. (2010): *Gardner's Art through the Ages*, Wadsworth, 13th ed. Chapters 19, 21, 22
- 📖 Levine, Saul: "The Location of Michelangelo's David: The Meeting of January 25, 1504". *The Art Bulletin*, 56 (1974): 31-49.
- 📖 Manetti, Antonio di Tuccio: *The Life of Brunelleschi*. The Pennsylvania State University Press (1970).
- 📖 Najemy, John M. (2004): *Italy in the Age of the Renaissance 1300-1550*. Oxford University Press.
- 📖 Vasari, Giorgio: *The Lives of the Artists*, Oxford University Press. "Life of Giotto"; "Life of Leonardo da Vinci"
- 📖 Nelson, Jonathan K. and Richard J. Zeckhauser (2009): *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art*. Princeton University Press, Princeton. "Theories of Distinction"
- 📖 Whitcomb, Merrick (1900): *A Literary Source-book of the Italian Renaissance*. University of Pennsylvania. "Giovanni Boccaccio".
- 📖 Nelson, Jonathan K. and Richard J. Zeckhauser (2009): *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art*. Princeton University Press, Princeton. "Theories of Distinction"

Recommended Reading:

- 📖 Charles Avery, *Florentine Renaissance Sculpture*, John Murray, chaps.1-7
- 📖 Kenneth Clark, *The Nude*, Penguin; (Not exclusively concerned with the Renaissance but very useful for an important Renaissance theme)
- 📖 J.Hall, *Dictionary of Subjects and Symbols in Art*, Harper & Row; (Essential for those unfamiliar with religious subject matter - Old and New Testament - which constitutes most of the subject matter of early Renaissance art. Also useful for mythological subject matter)
- 📖 Frederick Hartt, *A History of Italian Renaissance Art*, Prentice Hall & Abrams, part 2
- 📖 F.W. Kent, *Lorenzo de Medici & the Art of Magnificence*, The Johns Hopkins University Press, Baltimore 2004
- 📖 LauroMartines, *April Blood*, Jonathan Cape, London 2003
- 📖 Peter Murray, *The Architecture of the Italian Renaissance*, Thames & Hudson, chaps.2-4
- 📖 John T.Paoletti & Gary H.Radke, *Art in Renaissance Italy*, Laurence King
- 📖 Giorgio Vasari, *The Lives of the Artists*, Penguin, vol.1
- 📖 Evelyn Welch, *Art and Society in Italy 1350-1500*, Oxford University Press

Weekly Course Schedule

WEEK 1

Meet: In class

In-class activity: Introduction to the course: content, structure, expectations. A brief history of Florence.

Out-of-class activity: Walking tour of Roman and Medieval Florence.

Readings: Najemy, *Italy in the Age of the Renaissance. 1300-1550*, pp. 1-17

WEEK 2

Meet: In class

In-class activity: Materials and techniques of the late medieval craftsman. Romanesque style

Out-of-class activity: Visit to San Miniato

Readings: Kleiner, *Gardner's Art through the Ages*, Ch. 19; Vasari, *The Life of Giotto*

Notes: Dress Code

WEEK 3

Meet: In class

In-class activity: Plague and recovery: post Black Death art. Artisan vs. artist. Gothic style.

Out-of-class activity: Visit to Santa Croce

Readings: Boccaccio's *Decameron*

Notes: Dress Code

WEEK 4

Meet: In class

In-class activity: Linear perspective: the artistic revolution of the *Quattrocento*. Early Renaissance art.

Out-of-class activity: Visit to Santa Maria Novella

Readings: Kleiner, *Gardner's Art through the Ages*, Ch. 21; Manetti, Selection from *Life of Brunelleschi*

Notes: Dress Code

WEEK 5

Meet: In class

In-class activity: Midterm review

Out-of-class activity: Visit to the Uffizi

Readings: Beck, *Italian Renaissance Painting*, pp. 116 - 129; Nelson, *The Patron's Payoff*, pp. 67 - 84

WEEK 6

Meet: In class

Midterm exam

WEEK 7

Spring break

WEEK 8

Meet: In class

In-class activity: The role of the Medici family. More on Renaissance.

Out-of-class activity: Medici's walk (Santa Trinita, Palazzo Strozzi, Palazzo Medici Riccardi)+Orsanmichele

Readings: Vasari, *The Life of Leonardo da Vinci*

Notes: Dress Code

WEEK 9

Meet: In class
In-class activity: High Renaissance: Leonardo and Raffaello.
Out-of-class activity: Visit to Bargello
Readings: Levine, *The Location of Michelangelo's David*, pp. 31-49
Kleiner, *Gardner's Art through the Ages*, Ch. 22

WEEK 10

Meet: In class
In-class activity: High Renaissance: Michelangelo
Out-of-class activity: Visit to San Marco
Readings: Beck, *Italian Renaissance Painting*, pp. 404 - 423

WEEK 11

Meet: In class
In-class activity: The Counter-Reformation and Mannerism. Italian courts and courtly art of the *Cinquecento*.
Out-of-class activity: Visit to SS. Annunziata, Cenacolo S. Apollonia and Cenacolo del Fuligno
Readings: Kleiner, *Gardner's Art through the Ages*, Ch. 22, continued
Notes: Dress Code

WEEK 12

Meet: In class
In-class activity: Cosimo I and Vasari.
Out-of-class activity: Visit to S. Spirito and Santa Felicità
Readings: Cellini, *Autobiography*, Excerpt

WEEK 13

Meet: In class
In-class activity: Review.
Out-of-class activity: Cappella Brancacci.
Assignments: ASSIGNMENT DUE

WEEK 14

Meet: In class
In-class activity: FINAL EXAM

Student Responsibilities

Refer to the *Academic Handbook* for a complete outline of all academic policies. This page contains a summary only.

Attendance

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and

ultimately in a F for the course.

Unexcused absences

The instructor for the course may lower the student's participation grade based on the number of absences. For custom programs, some will follow our absence policy (like when CAPA sponsors visa) and some will not; see academic director for details.

Excused absences

Any student seeking to be excused from class on the ground of a verifiable illness (i.e. doctor's note) or a family emergency, must email the DAA (greverdito@capa.org) in advance of their class. The CAPA staff will then email the relevant Faculty member. Note that calling the CAPA Center (055-2466439) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. If a doctor's note is written to excuse a student from class, the student cannot use that time for personal travel. Please note: excused absences will NOT be granted to accommodate visiting friends or family. Students absent due to extenuating circumstances that have been approved by the Director of Academic Affairs in advance of the missed class, including family emergency or verifiable health-related incapacity, remain responsible for meeting all class requirements. Faculty shall offer such students reasonable assistance in making up missed work (e.g. share handouts).

Class Participation

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

Late Submission

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.