

DEREE COLLEGE SYLLABUS FOR: AT 2009 THE ITALIAN RENAISSANCE

(updated Fall 2022)

– UK LEVEL 4
UK CREDITS: 15
US CREDITS: 3/0/3

PREREQUISITES:

None

CATALOG DESCRIPTION:

Renaissance Art in Italy from the Trecento through the Cinquecento.

RATIONALE:

The course examines the art of the Renaissance focusing on the two main assumptions which have characterized the study of the period: interest in naturalism and in antiquity. Concurrently, it deploys these assumptions to introduce students to the art historical approaches of formal analysis and iconography. It focuses on close visual examination of artefacts informed by appropriate knowledge of techniques and materials. Through iconographic analysis of selected works, students will be further introduced to relative cultural contexts. A sense of the limitations of these assumptions ingrained in the study of Renaissance art will be acquired.

LEARNING OUTCOMES:

Upon successful completion of this course, the student should be able to:

1. Analyse visually works of art, using appropriate terminology;
2. Analyse the subject matter of works of art;
3. Demonstrate an understanding of appropriate cultural context(s) for selected works of art.

METHOD OF TEACHING AND LEARNING:

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Formal lectures accompanied by visuals: image power point presentations; image database Artstor; educational films.
2. Classroom discussion of material presented in formal lectures and assigned reading material.
3. Individualized assistance during office hours for further discussion of course material and additional readings.
4. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources.

ASSESSMENT:

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| Summative: | |
| First Assessment: Formal Analysis Essay (1000-1200 words) | 40% |
| Final Assessment: Essay (1200-1500 words) | 60% |
| Formative: | |
| Essay drafts | 0 |

Formative assignments and relative instructor feedback aims to

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| | <p>better prepare students for the summative assessments.</p> <p>The first summative assessment tests Learning Outcome 1. The second summative assessment tests Learning Outcomes 2 and 3.</p> <p><i>Students are required to resit failed assessments in this module.</i></p> |
| <p>INDICATIVE READING:</p> | <p>REQUIRED MATERIAL:</p> <p>Hartt, Frederick. <i>History of Italian Renaissance Art</i>. Upper Saddle River, N.J. : Prentice Hall, 2011, or later edition.</p> <p>FURTHER READING - EXCERPTS FROM:</p> <p>Alberti, Leon Battista. <i>On Painting</i>. London and New York: Penguin, 2004.</p> <p>Baxandall, Michael. <i>Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style</i>. Oxford, UK: Oxford University Press, 1972.</p> <p>Brown, Patricia Fortini. <i>Art and Life in Renaissance Venice</i>. New York: Abrams, 1997.</p> <p>Buckhardt, Jacob. <i>The Civilization of the Renaissance in Italy</i>. New York: Harper, 1958.</p> <p>Burke, Jill. <i>The Italian Renaissance Nude</i>. New Haven and London: Yale University Press, 2018.</p> <p>_____ ed. <i>Rethinking the High Renaissance: the culture of the visual arts in early-sixteenth century Rome</i>. Farnham: Ashgate, 2012.</p> <p>Hemsoll, David. <i>Emulating Antiquity: Renaissance Buildings from Brunelleschi to Michelangelo</i>. New Haven and London: Yale University Press, 2019.</p> <p>Nevola, Fabrizio. <i>Street Life in Renaissance Italy</i>. New Haven and London: Yale University Press, 2020.</p> <p>Panofsky, Erwin. <i>Meaning in the Visual Arts</i>. Chicago : University of Chicago Press, 1955.</p> <p>Pollali, Angeliki and Berthold Hub eds. <i>Images of Sex and Desire in Renaissance Art and Modern Historiography</i>. New York and London: Routledge, 2018.</p> <p>Puttfarken, Thomas. <i>The Discovery of Pictorial Composition: Theories of Visual Order in Painting 1400-1800</i>. New Haven: Yale University Press, 2000.</p> <p>Rosand, David. <i>Painting in Sixteenth Century Venice: Titian,</i></p> |

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| | <p><i>Veronese, Tintoretto.</i> Cambridge UK: Cambridge University Press, 1997.</p> <p>Tinagli, Paola. <i>Women in Italian Renaissance Art: gender, representation and identity.</i> Manchester: Manchester University Press, 1997.</p> <p>Welch, Evelyn. <i>Art and Society in Italy, 1350-1500.</i> Oxford, UK: Oxford University Press, 1997.</p> <p>Vasari, Giorgio. <i>The Lives of the Painters, Sculptors, and Architects.</i> 4 vols., 1966.</p> <p>Further sources and articles will be assigned by Instructor.</p> |
| INDICATIVE MATERIAL: | |
| COMMUNICATION REQUIREMENTS: | All written work must be word-processed on Word. |
| SOFTWARE REQUIREMENTS: | Word, Blackboard, PowerPoint. |
| WWW RESOURCES: | <p>Image database: www.artstor.org</p> <p>Article database: www.jstor.org</p> <p>Virtual Library for Art History: www.arthistoricum.net/en/home</p> <p>Census of Antique works of Art and Architecture known in the Renaissance: www.census.de</p> <p>Renaissance Society of America: www.rsa.org</p> <p>Society for Renaissance Studies: www.rensoc.org.uk</p> <p>Sistine Chapel: www.vatican.va/various/cappelle/sistina_vr/index.html</p> |
| INDICATIVE CONTENT: | <ol style="list-style-type: none"> 1. The First Sculptors in Vasari's <i>Vite</i>: Nicola and Giovanni Pisano and the Question of Revival of Antiquity; 2. Naturalism and the Case of Giotto di Bondone; 3. Renaissance Guilds and Public Projects in Fifteenth Century Florence: Orsanmichele and the Baptistery; 4. Interest in Naturalism and Linear Perspective: Artistic exchange in Quattrocento Florence; 5. Medici as Patrons 6. A Case of Courtly Art: Mantegna's <i>Camera Picta</i> 7. Leonardo at the Crossroads of Art and Science 8. Michelangelo and Papal Rome 9. Venice and Visual Poetry |