



O G L E T H O R P E
U N I V E R S I T Y

Art 300-01: Italian Renaissance Art History
Rome, Italy 5 Week session

Dr. Collins

Oglethorpe University, Summer, 2018

Class Meetings: Section 1: M/W 1-5 PM and Section 2: T/R 1-5PM in locations throughout Rome and Florence

Office Hours: online and after each class outing

Communications: 404.504.3452, cell (number for Italy will be given to you at St. Johns)

jcollins@oglethorpe.edu

Office: St. Johns University

COURSE DESCRIPTION:

This course focuses on the major artists and art movements of the Italian Renaissance period, up to and including the Mannerists, from 1250-1600. This course critically examines the paintings, architecture, and sculpture of the European late Gothic to the beginning of the Baroque. In addition, students will explore the classical world of Rome and Roman architecture as a background to the Italian Renaissance. Instruction will center on the visual arts as political, social, religious, and mythological evocations and reflections of the periods investigated. Taught in an interdisciplinary format, the course also incorporates the history, science, music, and economics which relate to the visual arts of Italy.

COURSE OBJECTIVES:

1. Identify by title, artist, and school the major visual representation of selected centuries in Italian art with an assessed accuracy of 70%.
2. Analyze the major classical aesthetic trends that helped influence and shape the visual arts during the Italian Renaissance, as evidenced in essays, forums, and a journal.
3. Explore the classical and Christian principles found in the visual arts of the Italian Renaissance, demonstrating the ability to explore these areas in essays, forums, and a journal, assessed in at least a 70% rubric rating.

4. Investigate the artistic and humanist constructs and methods used during the Italian Renaissance, evidenced in research demonstrated in a journal.
5. Develop a deeper appreciation and understanding of the visual arts within their cultural context, as evidenced in essays, forums, and a journal.

TEXTS: History of Italian Renaissance Art, Hartt, 7th ed.
 Classical Myths in Italian Renaissance Paintings Luba Freedman

The 5 weeks of intensive aesthetic investigation into the art and architecture of Rome and Florence will be divided accordingly:

Week 1: Roman Architecture and Art as Foundation/Ducento Beginnings and Late Gothic

Week 2: Early Renaissance and Florence

Week 3: The Second Renaissance Style

Week 4: Leonardo and Michelangelo

Week 5: Rafello through the Mannerists

AGENDA

| TOPIC | READINGS | DATE |
|---|-----------------|-------------|
| Introduction: The Roman Background Week 1 | | H, Chs. 1-5 |
| The Late Middle Ages: Gothic, Byzantine art | H, Chs 1-5 | Week 1 |
| City-States, Florence, and The Guilds; Ciambue and Giotto | H, Chs. 1-5 | Week 1 |
| Brunelleschi, Scientific Perspective | | Week 1 |
| The Dome, Pazzi Chapel, And The Medici Palace | H, Ch. 6 | Week 2 |

Ghiberti, Bronze Doors, Donatello,
Nanni de Banco, Jacopo della Quercia H, Ch. 7 Week 2

Masolino and Massaccio H, Ch. 8 Week 2

**(Note: Week 1 will be in Rome and the weekend in Florence covering
Chs. 1-8; week 2 we will continue to discuss what we saw in Florence)**

Second Renaissance Style:
Fra Angelico, Filippo H, Ch 9 Week 2

1st Essay Upload by Midnight July 15th

Alberti, late Donatello, Florentine
Tomb sculpture H, Ch. 10 Week 3

Ucello, Domenico, Castagno, and Piero H Ch. 11 Week 3

Florentine Crisis: Medici, Plague,
Conspiracies, Rossellino, and
Palazzo Strozzi, Gozzoli H. Ch. 12 Week 3

Science, Pollaiuolo, Verrocchio H. Ch. 13 Week 3

Botticelli H, Ch. 13 Week 3

Lippi, Ghirlandaio H. Ch. 13 Week 3

Perugino, Melozzo, Laurana Brothers and
Architecture in Central Italy H, Ch. 14 Week 3

**2nd Essay Uploaded by July 24th
Midnight**

Venice: Pisanello, the Bellinis, Mantegna,
Antonello, Carpaccio, Venetian Architecture H. Ch.15 Week 4

Leonardo Da Vinci H. Ch. 16 Week 4

Early Michelangelo H. Ch. 16 Week 4

Raphael in Florence H. Ch. 16 Week 4
High Renaissance: Bramante,

Sistine Ceiling H Ch. 17 Week 4

Raphael in Rome:
Classical and Christian works H. Ch.17 Week 5

3rd Essay Uploaded by midnight August 5th

Mannerist Sculpture of Michelangelo;
Andrea del Sarto, Pontormo, Rosso,
Correggio, Parmigianino and Sangello
Architecture H. Ch. 18 Week 5

Giorgione, Titian, Dosso Dossi, and
Tintoretto H. Ch. 19 Week 5

Sansovino, Palladio, and architecture H. Ch. 19 Week 5

M's Last Judgment, St. Peter's Dome,
Cellini, Ammanati, Giovanni Bologna,
Bronzino, and Vasari: H. Ch. 20 Week 5

Field Journal Upload August 6th

CAVEAT:

This is a flexible syllabus, and some changes may occur in content, with possible time adjustments made as needed in class and at specific sites in the cities. Please remain aware of possible changes announced in class. In addition, many of the works we will review we will be standing near, giving reports by them, and will not necessarily always correspond to your readings for that week. There is no classroom per se for this course; we will meet at sites each day and find places to work and discuss. We will also meet online for information about the next day or for Forums.

Most of the course deals with sophisticated concepts in Renaissance ideals about Christianity and the classical world. It is assumed that students have at least some rudimentary understanding of Christian symbolism, the Old and New Testament, and mythological symbolism from Greek and Roman cultures. Discussion of Christian doctrine in relation to the images or architecture does not imply in any way indoctrination; Renaissance beliefs may differ from your own; students are asked to view this as intellectual, cultural, and aesthetic examination, and not as religious teaching.

COURSE METHODOLOGY:

Lecturing and taking notes are a time-honored tradition, but not necessarily the best way to learn. Students learn best by doing: thus, you will be asked to fully participate in discussions both inside and outside the class through oral reports, internet chat-rooms, and forums, and oral discussions in small groups and in class at sites.

All classes will be conducted solely as undergraduate discussion/research presentations, with the professor as moderator, questioner, and commentator on the art. All visual images will be assigned from the text or the internet, and research areas given in the order the images are presented in the text.

Students will be assigned to present or discuss assigned paintings, sculpture, or architecture as individual reports at sites and online. Thus, students should come prepared with notes, questions, or ideas about the assigned works, and present research findings either in class or online in Moodle.

In addition, extensive use of the internet and websites is required.

Class discussion grades will be based upon your presentation, questions, responses, and ideas BOTH WITHIN THE GROUP, IN CLASS, and in Moodle FORUM, demonstrating understanding of the material read, as well as your individual input. Class participation counts as 1/3 of your total grade.

ESSAY EXAMS, REPORTS/PARTICIPATION, AND FIELD JOURNAL:

ESSAY EXAMS:

You will be given **THREE out-of-class essay exams**, all of which you will submit one week after the discussion questions are given to you. You will return them via Moodle uploaded—no hardcopy will be accepted. The essay must be typed, research style using APA or MLA, double-spaced, **usually 5-7 pages** total for each. Your final will one of these out-of-class essays.

Essay exams count collectively as 1/3 of the final grade.

REPORTS/PARTICIPATION:

You are required to give at least 2-3 oral presentations, in class or online, or at the museums we visit or at specific locales of 10-15 minutes on selected topics found in the readings and research and assigned to you.

You develop a handout with a picture of your image, with sufficient analysis and then analyze what we are seeing. Discuss the essential points. Please review the points about making Oral Presentations in the course materials in Moodle.

In addition, this class requires a high level of participation. You are required to attend online on Moodle when assigned to do so, at night, on an assigned evening and submit a **2-3 paragraph** post and respond to your colleagues in a **weekly FORUM on Moodle**.

You are also required to attend class with **no more than 1 absence allowed**. Any more than one absence, without legitimate excuse, and you will be dropped from the course. There is no reason to miss a class; any online activity and FORUMS are archived on Moodle, and you can also access the class and what was discussed at any time.

In addition, any visit or exploration of a site or attendance at a museum will be required of all students.

Reports/Participation count collectively as 1/3 of the final grade.

FIELD JOURNAL:

Each student will upload at the session's end a field journal, with optional photos images, or sketches if you wish to include them. **Please keep a hardcopy of the journal if you wish, but give me only the upload in Moodle. Please use Word. Make sure that you have clearly marked the research paper in a filename.**

You are required in this journal to provide all of your **observations, notes, and facts** you have accumulated over our 5 weeks together from sites, museums, and ruins. Observations include your assessment of architecture, terms you learned, pics, and questions you may have about any sculpture or painting. Remember, this is an aesthetic and intellectual inquiry, not a diary; use the journal to reflect, develop ideas, or give insights you may have from your readings, your actual experiences of the sites, or any pertinent info you found we do not have time to discuss in class.

You can embed images in the journal if you wish, but keep them small and balanced. I am looking for your analysis and writing.

The journal should be a **minimum of 25 pages**.

The field journal counts as 1/3 of the final grade.

EXPECTATIONS

You are expected to be in class each period and at all museums or sites we investigate. **More than one absence constitutes a W in the course.**

You are expected to have read required chapters closely before we discuss it either in class or online. You are also expected to take notes and ask questions at any museum visit or site investigated.

In addition, you are expected to present as requested your reports, observations, and analysis on the day and at the site assigned.

You are also expected to upload your out-of-class essays and forums by midnight, Sunday, on the week due. Please do not ask for extensions unless there is a dire emergency.

You are expected to participate online our Moodle Class when requested and your presence is automatically archived and counted by the software.

Please review and adhere to the Computer Use Policies signed in class.

IT IS ESSENTIAL TO BUY THE TEXT AND BRING IT TO CLASS FOR VISUALS, RESEARCH, AND DISCUSSIONS.

GRADING POLICIES

1. All grades for this course will be based on the seven point system as outlined in the student handbook, and will be conducted under the rubrics of the Honor Code.
2. All papers and projects must be uploaded before any final grade is determined.
3. Late papers are accepted only with valid reasons, discussed beforehand with the professor.
4. All papers must follow the accepted guidelines for university-level papers, typed professionally, with readable font and appropriate citations.

5. Papers will be uploaded to the Moodle site. No hardcopies will be accepted.
6. GRADES WILL BE DETERMINED BY ADDING ALL LETTER SCORES AND AVERAGING THE TOTAL.
7. **Journal counts and Essays count** **1/3**
Oral reports count **1/3**
Attendance: In-Class, at sites, FORUMS, and CHAT count 1/3
8. Absenteeism at any off-campus event OR LECTURE indicates a lack of commitment and negatively affects the discussion grade. Students are allowed only **1** absence throughout the course.
9. All final grades are final; questions about the final grade should be made directly to the professor, and clear reasons presented for possible change. However, the grade decision resides with the professor.

DISABILITY STATEMENT AND HONOR CODE

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact the Academic Success Center (ASC). The ASC will conduct an intake and, if appropriate, the office will provide an academic accommodation notification letter for you to bring to me. Please contact the Academic Success Center at disabilityservices@oglethorpe.edu or visit them in the basement of the Weltner Library to coordinate reasonable accommodations.

Please do not hesitate to contact with any questions.

THE HONOR CODE

Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned. The students, faculty and staff of Oglethorpe University expect each other to act with integrity in the academic endeavor they share. Members of the faculty expect that students complete work

honestly and act toward them in ways consistent with that expectation. Students are expected to behave honorably in their academic work and are expected to insist on honest behavior from their peers.

Oglethorpe welcomes all who accept our principles of honest behavior. We believe that this code will enrich our years at the University and allow us to practice living in earnest the honorable, self-governed lives required of society's respected leaders.

Our honor code is an academic one. The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity impacting or connected to the academic enterprise and involving the use of deceit or fraud in order to attempt to secure an unfair advantage for oneself or others or to attempt to cause an unfair disadvantage to others. Cheating undermines our community's confidence in the honorable state to which we aspire."

The honor code applies to all behavior related to the academic enterprise. Thus, it extends beyond the boundaries of particular courses and classrooms *per se*, and yet it does not extend out of the academic realm into the purely social one. Students pledge that they have completed assignments honestly by attaching the following statement to each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:

"I pledge that I have acted honorably." (Followed by the student's signature)

The honor code is in force for every student who is enrolled (either full- or part-time) in any of the academic programs of Oglethorpe University at any given time. All cases of suspected academic dishonesty will be handled in accordance with the provisions established in this code. The honor council has sole jurisdiction in matters of suspected academic dishonesty. Alternative ways of dealing with cases of suspected academic fraud are prohibited. In cases of alleged academic dishonesty on the part of students, the honor council is the final arbiter.

IN-CLASS Research and Oral Presentations

You will be assigned specific sites, monuments, churches, or art individually.

Each day at the site, or on Moodle, you will present at certain times, and I will let you know who does what report when. You will use the internet, your texts, selected articles, films, and visuals to define, shape, and develop your report on assigned artists or periods in Renaissance art. You will present to the class the research, discussion points, hypotheses, and ideas.

You will be guided and prompted by your professor.

HOW TO DO IT

Show up on time to your site or museum. Everyone must pay attention and TAKE NOTES on what is being said. Please, no side conversations—respect the presenter.

Avoid rambling, disjointed, disorganized presentations. SPEAK LOUDLY ENOUGH FOR ALL TO HEAR, AS YOU ARE ADDRESSING THE CLASS, not just the Professor. You may use PowerPoint or the internet for images if we can see them outside. Again, avoid rambling, digressive, or personal remarks about the image. Instead, analyze, evaluate, and help your classmates understand symbolism, historical context, and meaning.

It is much more effective to hand out copies of your points to all of us.

EACH STUDENT WILL HAVE 10-15 MINUTES TO PRESENT—NO MORE WILL BE ALLOWED IN ORDER TO FINISH THAT WEEK'S ASSIGNMENT.

The Professor will serve as mentor, guide, reference, and commentator on the presentations, and reserves the right to correct, challenge, or encourage further research in the areas being discussed.

PRESENTATIONS

Each person will have an opportunity to speak and present. Make sure you address the whole class, not just the professor, and use concise art terms, dates, place names, and specific info to define the subject.

You must speak loudly in some places, as we will be near tourists and traffic.

We will gather around you as you speak in a circle. Questions are welcomed after the report.

We will often give reports on the additional readings in the text on art that may not be in front of us, so be prepared to have a visual for all to see on the handout.

Be prepared on some occasions to go over the class time by 15 minutes as we have to walk to find our sites.

ISSUES TO CONSIDER:

How was it made, when, where, and of what, and why?

Who made it, and what is the context?

What are the specific thematic aspects of the art?

How does it compare to another piece of art or architecture we have seen, and why?

Why is it interesting, and why it does it still appeal to us, or does it?

What math or science is involved, if any?

Any recent theories or ideas about the work?

| | | What tour will you be doing this day? |
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| Monday, July 2 | Section A | Fora Boarium |
| Tuesday, July 3 | Section B | Fora Boarium |
| Wednesday, July 4 | Section A | Colosseum and Roman Forum |
| Thursday, July 5 | Section B | Colosseum and Roman Forum |
| | | |
| Florence | | Bargello and Museo d'Opera |
| | | |
| Monday, July 9 | Section A | Classroom |
| Tuesday, July 10 | Section B | Classroom discussion |
| Wednesday, July 11 | Section A | Pantheon (free) Villa Farnese, four churches , Palazzo Altemps, Piazza Navona, etc |
| Thursday, July 12 | Section B | Pantheon (free) Villa Farnese, four churches , Palazzo Altemps, Piazza Navona, etc |
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| Monday, July 16 | Section A | Vatican Museums and Basilica |
| Tuesday, July 17 | Section B | Vatican Museums and Basilica |
| Wednesday, July 18 | Section A | Capitoline Museo and the Central Montemarti |
| Thursday, July 19 | Section B | Capitoline Museo and the Central Montemart |
| | | |
| Monday, July 23 | Section A | Campo di Fiori,Cancelleria, Leonardo Exhibit |
| Tuesday, July 24 | Section B | Campo di Fiori, Cancelleria, Leonardo Exhibit |
| Wednesday, July 25 | Section A | Galleria Borghese |
| Thursday, July 26 | Section B | Galleria Borghese |
| | | |
| Monday, Jul 30 | Section A | Chiesa del Gesu, Sant Ignazio |

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| Tuesday, Jul 31 | Section B | Chiesa del Gesu, Sant Ignazio |
| Wednesday, Aug 1 | Section A | Villa Farnesina |
| Thursday, Aug 2 | Section B | Villa Farnesina |