

SYLLABUS

REDISCOVERY OF HUMANITY: RENAISSANCE IN CENTRAL ITALY

Instructor: Silvia Roncucci

Language of Instruction: English

UO Credits: 5

Contact Hours: 45

Total Hours of Student Engagement (THSE) in all course activities*: 150

Level: 300

SIENA, ITALY

COURSE DESCRIPTION

This course offers the students a journey through the rich pageant of Renaissance art and culture, giving them the critical tools with which to analyze, understand and appreciate more fully the works of art produced in central Italy from the mid-13th to the mid-16th centuries.

We will look closely at the way in which changing styles in art reflected contemporary history and cultural attitudes. With power point presentations and also visits to museums, churches and other places of historical or artistic interest in and around Siena and Florence, this course gives the students every opportunity to place their studies from the classroom in context and to see works by the great masters in the original.

COURSE OBJECTIVES

By the end of this course, students will gain knowledge of Medieval and Renaissance art in Central Italy, and its historical and cultural background. Students will acquire critical tools that will allow them to recognize and appreciate the most important artworks produced during Renaissance.

INSTRUCTIONAL METHODOLOGY

Acquisition of knowledge and understanding is promoted through a combination of lectures, excursions, in-class discussions and active involvement. Students participate in group discussions on assigned readings, with further information and data provided by the instructor through lectures and electronic slides presentations. The teacher will distribute handouts, and other material in order to stimulate discussion on the most relevant topics covered during the course. Lectures do not simply explain the readings, but complement them and present different material. Taking notes during classes, as well as actively participating in the in-class discussions and during excursions and visits to museums and churches, is highly

recommended, as the topics raised there will constitute integral part of the exams. Student participation is encouraged, appreciated and rewarded.

REQUIRED READINGS

LAURIE SCHNEIDER ADAMS, “Italian Renaissance Art”, Westviwe Press (text **A**);
“The Great Masters of Italian Art”, Scala (text **B**);

OPTIONAL BIBLIOGRAPHY

MICHAEL BAXANDALL, “Painting and Experience in Fifteenth Century Italy”, Oxford University Press; FRANCIS AMES-LEWIS, “The Intellectual Life of the Early Renaissance Artist”, Yale University Press; EVELYN WELCH, “Art and Society in Italy. 1350 – 1500”, Oxford History of Art.

VERY IMPORTANT: because there aren’t specific textbooks that cover the many and various topics of this course, **notes, taken in class, and class slideshows are crucial for learning and final preparation.**

N.B. All the materials (pdf version of the course pack, slides, PowerPoint presentations, syllabus) can be downloaded from **Canvas**

METHOD OF EVALUATION (GRADING)

paper #1 20% paper #2: 30% final test:
30% attendance & participation: 20%

N.B. Students are expected to read the pages and/or material listed for each class and to engage in active discussions on relevant issues.

Students are required to take notes and to take an active participation.

Students are required to be punctual and not to bring food in the classroom.

Excursions are fundamental part of this course and they have to be considered classes in every respect.

The attendance is mandatory. If you are absent because of illness please contact the sight director Silvia Minucci via email: silvia.minucci@geosiena.org

Students that attend every class will have a basic grade of 90/100 that will increase ore decrease depending on their actual participation.

Late arrival will be graded badly. After the 3rd late arrival students will receive a lower grade in participation: 4 % on the whole.

GRADING SCALE:

A+: 98-100%	C+: 77-79%
A: 93-97%	C: 73-76%
A-: 90-92%	C-: 70-72%
B+: 87-89%	D+: 67-69%
B: 83-86%	D: 63-66%
B-: 80-82%	D-: 60-62%
	F: 59% and below

WRITING ASSIGNMENTS

Research Papers:

You are required to write two short papers related to the looking assignments about an art piece of an artist discussed in class or on site. You will be given the deadlines for each of the papers during the course, papers have to be physically given to the teacher before or after a class.

For the first assignment (3-4 pages, double spaced, Times New Roman 12), you should focus on your personal opinions and ideas about the selected artwork, using at least 3 references in the bibliography.

For the second assignment (5-6 pages, double spaced, Times New Roman 12), you should create a research paper, in which you provide in-depth information on the historical and cultural background of the selected artwork focusing on the following points: 1) style 2) subject 3) technique 4) cultural and historical background 5) viewer's opinion 6) extra bibliography (at least 5 references). You should put it into its historical and cultural context, and compare it with other works of art of the same artist and of contemporary artists, as well. As well as the content of the papers and the method used, the form adopted will also be taken into consideration. Sloppy papers will be graded badly. How do I avoid sloppiness, and how do I write a good paper? First start early, lay the bibliography on thick, is my best advice — this is, after all, a research paper. A little dab won't do. In this regard, for those of you who have never written a college-level paper, I will be willing to read a copy of your paper "off the record" if you turn it in a week in advance (no later), and I will offer you "off the record" feedback, which you can then use to make your actual paper better. The advance copy must be as neat, however, as the real paper, and not just a bunch of ideas.

The use of sources (ideas, quotations, etc.) in the essays and the Bibliography must be properly documented. You may use Chicago footnoting methodology, but if that freaks you out I will tolerate MLA.

In terms of bibliography, students are expected to cite books and/or articles, web sources are allowed on the base of their consistency, and only if written by genuine scholars, for example Jstor or Academia. Avoid habitual internet references. Show me that you actually got books physically in your hands. Obviously useful-for-handly-reference-only (but otherwise banal) sources such as Wikipedia will not be accepted as scholarly sources. Your paper must include all relevant images, of course, i.e. do not simply refer me to a page in a separate book.

Extensions can be granted for truly valid emergencies only, and late papers will be marked down a full letter grade per day.

Assignments have to be on different topics.

If you are having trouble, see me or contact me via email, and I will glad to help you.

ACADEMIC POLICIES

All works submitted in this course must be your own and be written exclusively for the course. The use of sources (ideas, quotations, etc.) in the paper must be properly documented in Chicago (preferred) or (at least) MLA format. Plagiarism, cheating on the exams, and related creepy behavior will result in an immediate F in the course. Plagiarism is copying the exact words of another work without using quotation marks and providing reference; this also includes using facts, information or ideas from another work without providing credit in a footnote Chicago (preferred) or MLA style brackets.

Submission of a paper copied from any another source is, of course, cheating. Fake news is terrible. Fake art history is worse.

Final

The Final exam comprises two sections—slide identification (60%) and two essay questions (40% each). The final exam is cumulative for material covered over the course of the entire term. During the classes students will be engaged in simulations of the final exam.

First section of the test:

Slide Identification worth 60% of the exam grade (slide identification: author, subject, date, material, technique, plus a brief analysis no shorter than one and no longer than 3 paragraphs)

5 Slides of the Powerpoints and of images in the two main books (n.b. as noted above Powerpoint can be downloaded from *Canvas*).

1 unknown picture (from the list of authors covered in class), from which the student should be able to identify the period and author based on the subject, the style, and other inferences.

Students will be given 5/3 minutes for each slide.

Second section of the test: This section consists of two essay questions on a general topic that we have considered together during our classes (including the excursions); each essay is worth 40% of the exam grade.

What to be sure to make sure is solid in your essay:

1. **A Crisp, Clear Thesis Statement**
2. **Content** (i.e. the body of the essay, which should feature proper chronology of events and cited works, as well as historical and cultural context)

3. **Originality** (where possible, offer your own ideas, making connections between different authors and works, and comparisons of different works)
4. **Clarity** (of course, avoid repeating the same point twice; write neatly and make your composition as clear as possible)
5. **Bibliography** (Of prime importance is your knowledge of other works of art—obviously **not** the same works you just saw in the Slide Identification section—using them to support your ideas. But, it is also strongly recommended that you offer some observations from the bibliographical list given above, or even perhaps from some of the in-class discussions).

COURSE OUTLINE

: The Byzantine Idea of Art and the beginning of the Renaissance Style Read:

A pp. 2-14; B pp. *Introduction*, 12-21.

The transition from Medieval to Renaissance styles. From symbolic to realistic styles. The rediscovery of Classical style. The role of the Franciscan movement for Renaissance art and culture.

What about the different goals of Medieval and Renaissance art? Are they focusing on the same subjects?

: On Site lecture: Walking through Siena: Architecture and Historical Changes Meeting

point: in front of GEO. Please note: take notes in class.

By changing society architecture changed too: palaces in Siena from 12th to 16th century, their styles and functions. The Medieval “Castellare”, the Tower, The Gothic style private and public buildings, The Renaissance palace, The Fortress.

Try to analyze different materials of all those buildings, style of doors and windows, and try to imagine lives of people living there.

: On Site lecture: Visit to the Cathedral. Meeting point: in front of GEO. Please note: take notes in class. Read: A pp. 14-18; B pp. 12-15.

History of the Duomo square. The pavement mosaic. The pulpit by Nicola Pisano, the Piccolomini Library and Raphael. Michelangelo’s statues. Bernini’s sculptures.

: On Site lecture: Visit to the Baptistery, Crypt & Museo dell’Opera. Meeting point: in front of GEO. Please note: take notes in class.

Read: A pp. 18-22, 40-43, 164-170; B pp. 22-27.

The Medieval cycle of paintings in the crypt.

Museo dell’Opera: the Statues by Giovanni Pisano, the Stained Glass and the Maestà by Duccio. Compare the style of father (Nicola Pisano), we saw in the Duomo pulpit, and son (Giovanni Pisano): similarities and differences. What can you guess about the Sienese Medieval community, by looking at the Maestà by Duccio? How does Virgin Mary look like in Duccio? Is the Maestà just a religious Work?

Introduction to the Renaissance in Siena. Works by Donatello, Lorenzo Ghiberti, Jacopo della Quercia, Vecchietta in the Baptistery.

: Giotto

Read: A pp. 23-39; B pp. 28-40.

The 14th century revolution in art by Giotto: works in Assisi, Padua and Florence.

How does St. Francis by Giotto in Assisi look like? What about 3D illusion in Giotto's works?

The focus of Giotto's art and his legacy.

: On Site lecture: Visit to the Palazzo Pubblico. Meeting point: in front of GEO. Please note: take notes in class. Read: A pp. 43-50; B pp. 41-58.

The Ancient Roman heroes by Taddeo di Bartolo, the Maestà and Guidoriccio by Simone Martini, the Good Government pictured by Ambrogio Lorenzetti.

Do the Ancient Romans by Taddeo di Bartolo look like Ancient Romans? A picture of Virgin Mary and Saints inside the Political Palace of Siena... does it look regular? Does Guidoriccio look an idealized or realistic warrior?

: Brunelleschi and the Renaissance in Florence.

Read: A pp. 58-75, 154-160, 171-175, 177-178; B pp. 94-100.

The art contest for the Florentine baptistery. The invention of perspective. The Dome of the Florentine Cathedral. Brunelleschi and his legacy: Michelozzo, Rossellino, Alberti.

What's the difference between Giotto's 3D illusion in painting and Brunelleschi's focal point perspective? How did Brunelleschi use the Classical art ideas in his works?

: Donatello.

Read: A pp. 75-82, 142-149, 202-206; B pp. 84-93.

The invention of the "stiacciato" technique in sculpture. The bronze relief for the baptistery in Siena and in the florentine works. The statue of Mary Magdalene.

What about the idea of realism in Donatello's portraits? Is the statue of Mary Magdalene ugly?

: International Gothic Style vs Masaccio Read:

A pp. 83-103; B pp. 62-82.

What differs the style of the late Gothic artist from Masaccio's one? The Brancacci Family chapel. The Trinity. Use of Perspective in painting.

Do the figures pictured by Masaccio in the Brancacci chapel look Ancient Roman like or Modern? What about human emotions in Masaccio?

: Early XV century Painting in Florence Read:

A pp. 104-141; B pp. 106-123.

Followers of Masaccio in Florence: Beato Angelico, Filippo Lippi, Paolo Uccello, Domenico Veneziano, Andrea del Castagno.

Compare the style of Masaccio with Beato Angelico's one. Use of perspective in Angelico, Lippi and Uccello: does it look the same?

FIRST DUE

: On Site lecture: Visit to the Pinacoteca Nazionale di Siena. Meeting point: in front of GEO. Please note: take notes in class.

Read: A pp. 161-164.

The Pinacoteca Nazionale houses a wide range of works of art from the Middle Ages until the 17th century, included some art pieces by prominent Renaissance painters, such as Domenico di Bartolo, Giovanni di Paolo, Sassetta, Francesco di Giorgio Martini. How the Sienese Renaissance differs from the Florentine one?

: On Site lecture: Visit to Spedale of the Santa Maria della Scala. Meeting point: in front of GEO. Please note: take notes in class.

The Pellegrinaio room with frescoes about life in a Renaissance hospital. The Holy Nail Chapel decorated by Vecchietta.

What can you guess about life in a Renaissance hospital, by visiting the Pellegrinaio room? Does that room look like your idea of a hospital? What is a relic? Think about the function of a relic in Medieval and Renaissance Europe and find connections among Art, Religion, Politics, Economy.

: Piero della Francesca

Read: A pp. 184-201; B pp. 132-146.

Piero della Francesca's style and his use of perspective. The Portraits of the Lord of Urbino and his wife. The Last altarpiece.

Is perspective just a technique to improve 3D illusion or something else, in Piero's works? What can we guess about the portraits of the Lord of Urbino and his wife, about their life? Anything unusual in the Brera altarpiece?

: Benozzo Gozzoli, Antonio del Pollaiuolo, Filippo Lippi and Botticelli

Read: A p. 208, pp. 222-239; B pp. 124-131, 154-161.

The Primavera and the Birth of Venus. Art and Neoplatonic philosophy. Botticelli and the Medicis. Botticelli and Savonarola.

What about focal point perspective in Botticelli's works? Do you know other examples of art (painting, music, literature) connected to philosophical ideas?

: Ghirlandaio, Verrocchio and Leonardo da Vinci

Read: A pp. 240-245, 291-298, 303-310; B pp. 162-165; 208-223.

Ghirlandaio's frescoes in the Sassetti family chapel. Portrait of an old man and his grandson. Leonardo's early works, the Mona Lisa.

Think about the focus of the Old Man by Ghirlandaio and compare it with the portrait of the Lord of Urbino by Piero della Francesca.

The Baptism of Christ by Verrocchio: what part of the painting is ascribed to the young Leonardo?

The Mona Lisa is the most famous portrait ever. Why is so special?

: Michael Angel 1

Read: A pp. 312-321; B pp. 224-235.

Michelangelo's studies in Florentines workshops. The Pietà, The Bacchus, the David, The Doni tondo. How did Michelangelo use the classical ideas? The inner significance of Michelangelo's early works.

:Raphael 1

Read: A pp. 321-329; B pp. 244-246.

Early works by Raphael and influences from other masters (Piero della Francesca, Perugino, Leonardo da Vinci, Michelangelo). The Marriage of Mary, The Belvedere Madonna, The Deposition of Jesus. The Segnatura Room in the Vatican. The Marriage of Mary: how did Raphael pictured people (realistic or idealized)? In the same painting, focus on the background: anything unusual? The School of Athens: does it look a simple or complex composition? How did Raphael portray the Greek philosophers? What the Parnassus is? :

:Raphael 2

Read: A pp. 344 -353; B pp. 250-257.

The Fire in the Borgo room in the Vatican. The Farnesina villa and Agostino Chigi. Pope Leo X. The unfinished Transfiguration of Jesus. The Fire in the Borgo: influences from which styles? The Liberation of St. Peter: focus on different sources of lights. Art and the idea of marriage in the Renaissance Farnesina Villa.

:Excursion to Florence (Uffizi & Accademia). *Uffizi: The Renaissance Painting in Tuscany from the beginning to the Baroque style (from Giotto to Caravaggio. Artemisia Gentileschi a woman painter of XVII century). Accademia: The Rape of the Sabine Women by Giambologna. Michelangelo: Prisoners and the David.*

:Michael Angel 2 and the Mannerism: Pontormo, Rosso Fiorentino, Bronzino, Benvenuto Cellini.

Read: A pp. 332-343, 385-397, 404-413. B pp. 236-243, 286-299; 306-313.

Michelangelo from the Sistine chapel to his late works: Sistine Chapel, the Medici chapel, The Moses, Last Judgement, last Pietà.

Why did Michelangelo picture such muscular figures? What about ideas behind

Michelangelo's late works: do they look like the early works? Who were the main representatives of Mannerism?

SECOND DUE

:Final exam

Academic Misconduct

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of

academic misconduct, plagiarism, is available at <https://researchguides.uoregon.edu/citing-plagiarism>.

Generative AI Course Policy

Students can use GenAI tools in this class to help with course work and assignments. However, if you use a GenAI tool, you need to document your use, including the tool you use and when, where, and how in your work process you used it (for example: “I used ChatGPT to generate an outline for my paper, which I then revised before writing my first draft” or “I used slidesAI.io to create the slidedeck style for my presentation.” etc.).

Along with documentation of your GenAI use, you are also required to cite GenAI if you use any GenAI-created content in your work submissions, for example text or images or graphics generated by GenAI tools. That is, you need to treat GenAI just like other sources such as books, articles, videos, etc.

Accessible Education

The University of Oregon and I are dedicated to fostering inclusive learning environments for all students and welcomes students with disabilities into all of the University's MM/YY (of most recent update) CITY Course Title (Last Name of Visiting Faculty VF) – Term Year educational programs. The Accessible Education Center (AEC) assists students with disabilities in reducing campus-wide and classroom-related barriers. If you have or think you have a disability and experience academic barriers, please contact the AEC to discuss appropriate accommodations or support. Visit 360 Oregon Hall or aec.uoregon.edu for more information. You can contact AEC at 541-346-1155 or via email at uoaec@uoregon.edu.

Pregnancy Modifications

Pregnant and parenting students are eligible for academic and work modifications related to pregnancy, childbirth, loss of pregnancy, termination of pregnancy, lactation, and related medical conditions. To request pregnancy-related modifications, students should complete the Request for Pregnancy Modifications form on the OICRC website. OICRC coordinates academic and other modifications for pregnant and parenting students to ensure students can continue to access their education and university programs and activities.