



AH/HS 231 THE RENAISSANCE AND ITS CULTURAL HERITAGE

IES Abroad Rome

DESCRIPTION:

The aim of this course is to illustrate the fundamental role played by the ancient classical world in the Italian Renaissance art: between the 15th and the 16th centuries the classical heritage (ancient Greek and Roman) became a source of inspiration to regenerate both society and culture of Renaissance Italy. The ground was slowly prepared by the still empirical approaches to the antiquity of Nicola Pisano (sculptor) and Cavallini and Giotto (painters), active between the end of the 13th century and the beginning of the 14th century. The course starts with the study of these late medieval artists, it moves on to the Early Renaissance Art in republican Florence (the first “revolutionary” generation of Brunelleschi, Donatello, Masaccio). The Florentine innovations will find a great synthesis in the decoration of the Sistine Chapel in Rome (1481-82) and, later, in the masterpieces of Raffaello and Michelangelo.

CREDITS: 3 credits

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

- Lectures delivered by the instructor
- Course-related trips to monuments/museums
- Class discussions concerning the stylistic language and content of works of art
- Moodle

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation: 10 %
- Presentation 15 %
- Short paper (identification) 20 %
- Midterm exam: 25 %
- Final exam: 30%

*Details of Required Work

Student presentations. Presentations will be held during the field studies and will consist of an accurate description (stylistic and iconographic) of artworks and monuments. Topics, contents, sources will be decided upon with the instructor at the beginning of the semester. Students are asked to provide classmates and the instructor with handouts, possibly illustrated. Presentation will be graded on content, structure, delivery and quality of the handout.

Short paper (max 3 pages, 6000 characters, spaces included): description and identification of a painting/sculpture.

Format of the exams: Mid-term and Final exams will consist of multiple choice questions; true/false questions; short answers, identification of works of art.

Grading Rubric for student participation:

A	Excellent participation The student’s contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence
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	and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- be able to outline the artistic development of the arts from the Middle Ages to the Renaissance;
- have a knowledge of the most important renaissance works of arts;
- develop a familiarity with the main philosophical and historical issues of the Renaissance;
- mature an ability to understand the language of the arts and to identify styles of different periods and geographical areas.

ATTENDANCE POLICY:

Attendance is mandatory for all IES classes, including field studies. If a student misses more than two classes, 2 percentage points will be deducted from the final grade for every additional absence. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical emergencies or family emergencies.

CONTENT:

Week	Content	Readings
1	<u>CLASSICAL ANTIQUITY AND THE RENAISSANCE</u>	
Session 1	Greek Art: Polyclethus and the <i>Spear bearer</i> Roman Art: Augustus of Prima Porta and the Arch Constantine	
Session 2	Art in the Middle Ages: The renovation of sculpture: Nicola Pisano	Schneider Adams: p. 2-8; Rome. Art and Archaeology p. 48-49
2	<u>STYLISTIC ACHIEVEMENTS BETWEEN THE 13TH AND 14TH CENTURIES</u>	
Session 3	The gothic models and the renovation of painting: Cimabue, Giotto, Pietro Cavallini.	Schneider Adams: p. 9-18; 23-39.
Session 4	<i>Course-related trip : Santa Cecilia in Trastevere</i>	Rome. Art and Archaeology p. 96 and 98; p. 101.

<p>3</p> <p>Session 5</p> <p>Session 6</p>	<p><u>CULTURE AND POLITICS IN FLORENCE IN THE FIRST HALF OF THE 15TH CENTURY</u></p> <p>Brunelleschi and Donatello</p> <p>Gentile da Fabriano, Masolino and Masaccio</p> <p>Leon Battista Alberti, artist and theorist. Painting in Florence after 1450</p>	<p>Schneider Adams: p. 58-66; 75-82.</p> <p>Schneider Adams: p. 85-103</p> <p>Schneider Adams: p. 89; 105-106; 222-229.</p>
<p>4</p> <p>Session 7</p> <p>Session 8</p> <p>Session 9</p> <p>Session 10</p> <p>Session 11</p> <p>Session 12</p>	<p><u>BOTTICELLI AND THE FLORENTINE NEO-PLATONISM</u></p> <p>Florence under Lorenzo de' Medici. The Accademia of Marsilio Ficino: the neoplatonic philosophy. The reintegration of subjects and classic themes with the classical style. The allegorical works of Botticelli.</p> <p><i>Course-related trip to San Clemente, Branda Chapel</i></p> <p>Florence under Lorenzo de' Medici. The Accademia of Marsilio Ficino: the neoplatonic philosophy. The reintegration of subjects and classic themes with the classical style. The allegorical works of Botticelli. (part II)</p> <p><i>Course-related trip to Church of Aracoeli</i></p> <p>Midterm Review</p> <p>Midterm Exam</p>	<p>Schneider Adams: p. 229-238</p> <p>Rome. Art and Archaeology p. 105-111</p> <p>Schneider Adams: p. 229-238</p>
<p>SPRING BREAK</p>		
<p>5</p> <p>Session 13</p> <p>Session 14</p> <p>Session 15</p> <p>Session 16</p> <p>Session 17</p> <p>Session 18</p> <p>Session 19</p>	<p><u>RENAISSANCE ROME</u></p> <p>Filippino Lippi and Ghirlandaio</p> <p><i>Course-related trip to Santa Maria sopra Minerva</i></p> <p>Da Vinci in Florence</p> <p>The young Michelangelo: The Pietà; David</p> <p>Raphael: Urbino, Perugia and Florence</p> <p><i>Course-related trip: Saint Peter's Basilica (Filarete's Bronze Door, Michelangelo's Pietà)</i></p> <p>Julius II, the Antique and Bramante Sistine Chapel. Michelangelo: the ceiling</p>	<p>Schneider Adams: p. 238-245</p> <p>Schneider Adams: p. 292-298; 307-311.</p> <p>Schneider Adams: p. 312-321</p> <p>Schneider Adams: 321-329</p> <p>Rome. Art and Archaeology, p. 112; 133-135.</p> <p>Schneider Adams: p. 330-336 Schneider Adams: p. 336-343</p>



	FRIDAY APRIL 21 st DAY TRIP (FLORENCE)	
Session 20	Raphael in Rome	Schneider Adams: p. 344-353
Session 21	<i>Course-related trip: Vatican Museums and Sistine Chapel</i>	Rome. Art and Archaeology, p.128-132; 136-139.
Session 22	FINAL EXAM	

The professor reserves the right to make changes to our course schedule, including different readings and field studies.

REQUIRED READINGS:

1. Schneider Adams, Laurie, *Italian Renaissance Art*, Westview Press 2001 (selected parts).
2. *Rome. Art and Archaeology*, Scala, Firenze 2000 (selected parts)

RECOMMENDED READINGS: (available at the IES Library):

- Bellosi, Luciano, *Giotto*, La Scala, Firenze 2003; Stinger, Charles *The Renaissance in Rome*, Bloomington, Indiana University Press, 1998; Panofsky, Erwin, *Studies in Iconology. Humanistic Themes in the Art of the Reinassance*, (New York 1972) (part V and VI)