The modern modes of society in Europe and the Americas developed from the civilization of the Renaissance in Italy. Renaissance (means "rebirth") Italians sought to create a new society in which belief in Christianity was tempered by the revival of concepts borrowed from the pagan culture of Classical Antiquity. In art, the Italian Renaissance broke away from the abstract formalism characteristic of the Medieval styles of European art, and sought to imitate nature, spurred on by the example of Classical art. Beyond the imitation of nature Renaissance art and society generally sought balance, order and deep spiritual meaning. These are the qualities of Renaissance art which still move us today, since they are universal values.

Renaissance Italy produced some of the greatest artists in world history: Leonardo, Michelangelo, Raphael and Donatello are only a few of the names that still hold magic today. This course will examine the development of Italian art and architecture from ca. 1300 to ca. 1550, focusing on the major artists and architects in this period as well as art as an expression of Renaissance values.

**Grading**

Grading for the course will be based on a three tests (each worth 15% of the final grade, or 60 points each), a take-home essay (worth 10% of the final grade, or 40 points), a book review (worth 10% of the final grade, or 40 points), a research paper (worth 25%, or 100 points), and attendance (worth 10%, or 40 points). There are 400 possible points, and I will divide your total by four to arrive at your final grade. The assignment of final grades will be on the following scale:

- 100-91.5=A
- 91.4-89.5=A-
- 87.5-89.4=B+
- 81.5-87.4=B
- 79.5-81.4=B-
- 77.5-79.4=C+
- 71-77.4=C
- 69.5-71=C-
- 68.5-69.4=D+
- 61-68.4=D

I hope there won’t be any grades below this. I suppose that I would give a D- if you achieved a 59.5-60.9% in the course. Below 59.4 is failing.

Missing a test will drop you over a letter grade, because the highest you can achieve in the course would be 85; failing to turn in the book review will drop you a letter grade. If you do not turn in the research paper you will fail the course, since the best grade you could achieve by getting every other point in the course is 70% or a C-. Failing to attend class can hurt your final grade a lot too.

**Tests**

The format of the examinations will be as follows: 10 slide identifications (worth 40 points, or 4 points each), four short answers selected from seven possibilities (worth 20 points, or 5 points each). The slide identifications will be chosen from the illustrations in your text. The images that you need to know for each test are illustrated in image files attached to my home page at the CSUB web site (http://www.csubak.edu/art/sstone.html). Makeup examinations are not given unless the student can prove a hardship that prevented attendance on the scheduled day of the test.
Papers
Each student will research an important topic in Renaissance art, either the career of an important artist or architect, or a thematic topic. This will result in a paper of approximately 8-10 pages in length. As part of the research, each student will write a 3-4 page book review of an important source for the research paper. Papers, whether book review or research, turned in late will be docked one-third of a grade per day late (i.e. B to a B- to a C+ etc.) unless the student makes prior arrangements with the instructor. Students are requested to turn in a one-page prospectus to the instructor on February 5, indicating the topic of the student’s paper, and the book to be read for the book review (which means you should check that book out of the library or otherwise procure it by that date). The prospectus should be in printed format. Students who hand this in as requested on the scheduled date will receive five points of extra credit!!! If you are unable to attend class on the day scheduled to turn in the book review (March 3), or the paper (March 12), the instructor has a mail box in Dorothy Donohue Hall.

Attendance
As mentioned above, 10% of a student’s grade is based on attendance at scheduled classes. This does not count test dates; it is assumed that you will show up for the tests. Since there are two of these (not counting the last one, which is at the time when the final is scheduled), there are 18 remaining class meetings during the quarter. I don’t take attendance on the first day of class, so seventeen classes are left. I will allow each student to miss four classes unpunished, leaving 13 classes. You will receive three (3) points for each of these classes you attend, and, if you attend at least thirteen, I will throw in a point, for a total possible of 40 points.
At the beginning of class an attendance sheet will be passed out for each student in attendance to sign. This will be collected by the instructor. If you show up late, it is your responsibility to approach the instructor apologetically at the break, and ask to sign the daily roster.
Please note that exceptions will be allowed in exceptional cases (i.e. severe illness, maneuvers, etc.). It is assumed that life’s occasional eccentricities (like “car trouble,” the flu) are covered by the four absences allowed.

Reading
The required text for this course is L.S. Adams, Italian Renaissance Art, second edition (2013). Students are strongly advised to purchase their own copy of this book, since they are responsible for the content (tested in various ways) and for the illustrations in the text (from which the slide identifications on the tests will be chosen). In addition, a chapter in B. Cole, The Renaissance Artist at Work (1983) will be read. A pdf of this chapter is available in the on-line reserves for the course at the library’s website.

Class Comportment
It is assumed by the instructor that students who attend the scheduled classes are there to learn the material. This means that the student will remain attentive and quiet (unless called upon to speak). The student should stay in his or her seat, unless under severe duress, until the daily break (at about the halfway point in the class) or the end of class. If you leave class, you should wait to return to your seat until the next break. If you must leave class early for an important appointment, you should leave at the break, or not come at all. Not disturbing the class is a common courtesy to your fellow students. Students who fail to meet these standards will incur the wrath of the instructor.
Cell phones should turned off during class, or, if receiving a call is vital, set to vibrate. When receiving a phone call, a student must leave the classroom, and return at the next break. Don’t text in class.

Course Objectives

1. To learn how to analyze an artistic composition in terms of its "language" of visual symbolism, and to understand that, when this language is understood, one can interpret these symbols (or "motifs") in terms of universal human values and/or individual cultural needs. The basic analytic methods learned in this course can be applied to any work of art, because they can be used to "read" a work of art and sort its composition into meaningful categories. These skills should be exhibited in the slide identifications.

2. To understand the fundamental importance of visual imagery in a largely non-literate society, and how visual imagery may serve to instruct its audience as to cultural values and norms. Throughout the period covered by Art 384, the visual arts were far more important for the instruction of cultural values than they are today. As a result of this cultural importance, its "language" was far more fixed than in our primarily aesthetic and/or metaphoric art of today. Students will become familiar with basic art terminology, such as form and content. The resulting knowledge should be demonstrated in the tests, and in the papers.

3. To understand changes in artistic styles, both in terms of continuing human development and as expressions of the artistic requirements of diverse cultures. Each student should learn the meaning and application of basic stylistic categories used in classifying art such as Realistic, Naturalistic, Abstract, and Expressionistic, as well as how each affects the content (meaning) of works of art. The resulting knowledge should be demonstrated in the tests, and in the papers.

4. To understand the major social and historical forces which conditioned the art of each period and/or culture studied. For example, the art of the Late Renaissance was imbued with a deep pessimism. This reflects the (disastrous) interference of northern Europe in Italian politics (notably the Sack of Rome of 1527), and beginnings and success of the Reformation. The resulting knowledge should be demonstrated in certain short answers on the tests, and in the papers.

5. To recognize masterpieces of art which exemplify the visual culture of the period covered by the course. This will allow the student to create a historical framework of artistic monuments with which to evaluate and classify works of art of the same cultures and periods that are encountered after he or she has completed the course. In addition, the student should learn the names of major artists (i.e. Raphael), architects (i.e. Brunelleschi), rulers (i.e. Pope Julius II), and cultural figures (i.e. Baldassare Castiglione) whose achievements effected the directions taken by the visual arts during their period. The resulting knowledge should be demonstrated in the tests.

6. To understand the interrelationship of the visual arts and other areas in the humanities. This is vital to the understanding of Italian Renaissance art, which illustrates contemporary societal values. The resulting knowledge should be apparent in your papers.
SCHEDULE


January 20: Holiday. Martin Luther King Day. No Class!


January 27: Orsanmichele and Early Renaissance sculpture. Painting in Florence to 1425. Masaccio. Last day to drop the course without a W. Reading: Adams 75-104.


February 5: Sculpture and architecture in Florence from 1430 to the 1460s. Paper Prospectus due. Reading: Adams 122-160.


February 12: Sculpture and Architecture in Florence after 1450 to 1494. Painting in Florence from the 1450s to the 1470s. Botticelli. Reading: Adams 202-238.
February 17: Painting in Florence 1450-1494: Filippino Lippi and Ghirlandaio. Northern Italy: The Renaissance in Northern Italy. **Essay due.**
Reading: Adams 238-269.

February 19: Early Renaissance art in Venice. Review.
Reading: Adams pp. 270-289.

February 24: **Test 2** (one hour). Leonardo and Bramante in Milan: the origins of the High Renaissance. **Last day to withdraw from the course for a reason.**

Reading: Adams pp. 307-329

March 3: The High Renaissance and Pope Julius II. Bramante in Rome. Michelangelo and the Tomb of Julius. The Sistine Chapel’s ceiling. **Book review due.**
Reading: Adams pp. 330-343

March 5: Raphael in Rome. Venice and Giorgione.
Reading: Adams pp. 344-355, 357-364.

March 10: Venetian painting in the 16th century: Titian, Palladio, Tintoretto and Veronese.
Reading: Adams 364-384.

Reading: Adams 334, 355-56, 385-408.

March 17 Late Renaissance art and architecture after 1540: Ducal Florence and international Mannerism. The Counter-Reformation and visual images. Transition to Baroque. Review.
Reading: Adams 408-415.

**THE THIRD TEST IS SCHEDULED FOR 2-3, WEDNESDAY MARCH 19. BE THERE!**