

9-2013

## ARTH 425.01: Renaissance Art

H. Rafael Chacon

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Syl-F13-A425-01-HRC

**THIS SYLLABUS IS SUBJECT TO CHANGE. PLEASE CHECK MOODLE REGULARLY FOR ANNOUNCEMENTS AND UPDATES.**

TERM: Fall 2013

**COURSE INFORMATION:**

School of Art

ARTH 425, Section 01, *Renaissance Art*, 3 credits, prerequisites: ARTH 200 or 201 or consent of instructor

**MEETINGS:**

Tuesday and Thursday, 9:40-11:00 A.M., Fine Arts 302

**PROFESSOR INFORMATION:**

H. Rafael Chacón, Ph.D.

Office Hours: M-TR, 11 A.M. - 12 noon, (Fine Arts 305B, x.2735, hrafael.chacon@umontana.edu). Messages may also be left in my Department of Art Office mailbox (FA 205).

**COURSE OBJECTIVES AND DESCRIPTION:** The aim of this course is to investigate the visual arts of the early modern period and the intellectual questions and themes artists articulated in their works. The course focuses primarily, though not exclusively, on the art of central and northern Italy in the period of 1400-1600. It provides a roughly chronological view of the development of major art forms, including fresco and oil paintings, monumental sculpture, and architecture and introduces the principal artists and patrons of the time.

**COMPETENCIES OR STUDENT-LEARNING GOALS IN ART HISTORY:**

The following represent the course objectives of the art history and criticism curriculum:

**Art History:** to gain a comprehensive and global view of the development of history and culture; to understand that art is a manifestation of intellectual history; and to study the various methodologies used to gain that knowledge.

**Visual Literacy and Language:** to develop knowledge of visual language and the terminology needed for the analysis and discussion of works of art.

**Technical Skills:** to learn the range of materials and technical applications employed by artists over time.

**Critical Thinking:** to gain knowledge of and competence in critically analyzing visual images, past and present, and express their relevance to society through informed discourse, both verbal and written.

**FORMAT:** I teach this course in a slide lecture format, but I also encourage open, frank, and fair discussion in the classroom. The syllabus below is arranged thematically and on a weekly basis. Discussions and debates often develop lives of their own and sometimes unfinished work spills over into the next session. Students will utilize the course management Moodle for the syllabus and other course materials. **THIS SYLLABUS IS SUBJECT TO CHANGE. PLEASE CHECK MOODLE REGULARLY FOR ANNOUNCEMENTS AND UPDATES.**

**REQUIREMENTS AND GRADES:**

**TEXTS:**

Good performance in art history in general and in this class in particular rests on your ability to grasp hundreds of images representing the creative output of people in society during specific periods of time and the ideas that illuminate their creative process. You will also be expected to stay abreast of the readings and to participate fully in the class.

**ADDITIONAL READINGS:** The readings can be found in two sources: Laurie Schneider Adams, *Italian Renaissance Art* (2001) and additional readings, mostly articles and portions of books; the latter will be available electronically on a weekly basis on Moodle. Those marked with an asterisk (\*) are optional. The readings in Schneider Adams are long and dense, so pace yourselves. I shall always let you know where we are on the syllabus and which readings are relevant, but stay abreast because you will be called upon in class and the texts will inevitably show up in quizzes. Good class participation depends on your ability to prepare well in advance of the discussion. Give yourself plenty of time to read the assigned texts. Read them intelligently and bring your questions to class.

**GRADES SUMMARY:**

Participation	20 %	100 points
Quizzes (2)	40 %	200 pts.
Research Project	40 %	200 pts.
TOTAL	100%	500 pts.

**ATTENDANCE POLICY:**

**PARTICIPATION:**

Participation is crucial for successful completion of this course. 20% of your grade is determined by attendance and participation in class discussion. At least 85% attendance and occasional participation earns a "C" and 95-100% participation an "A". Participation counts for more of the final grade if it has been exceptionally good or less if exceedingly poor. Absences due to health can be excused only if the student brings a signed note from his or her health care provider stating that the student was ill the day of the absence and sought medical attention.

**Excused Absences:**

What warrants an excused absence? A death in the family, a court or legal issue (for example: jury duty, parole meeting, court date, incarceration), an appointment for public benefits or entitlements that cannot be scheduled at any other time, or a severe health issue. What is a severe health issue? Being contagious (with flu or pink eye, for example), an incident that requires a visit to the emergency room or hospitalization, or having a medical condition requiring an immediate appointment that cannot be scheduled at any other day/time. Upon returning to class, the student must show documentation regarding the exact date of the absence (except in the case of family death). Absences due to a severe health issue can be excused only if, upon returning, the student brings a signed note from his or her attending health care provider (physician or RN, not a member of the secretarial staff) stating that the student was ill the day of the absence and sought medical attention. The note must include: the exact date of class missed and the actual signature of the attending physician or RN and his/her contact information.

**QUIZZES:** There will be two quizzes during the semester. These are worth 40% of your grade.

**MISSED QUIZZES CANNOT BE MADE UP WITHOUT PRIOR APPROVAL FROM PROFESSOR CHACON.**

**RESEARCH PAPER AND PROJECT:** You will research and write a term paper worth 40% of your grade. Information with my grading criteria will be posted on Moodle. The research paper will be due by mid-semester and will be revised and resubmitted. **NO LATE PAPERS WILL BE ACCEPTED.**

**OTHER IMPORTANT INFORMATION:**

**Credit/No Credit Option:**

When you matriculate in this class and register for a traditional grade, you make a contract to do your best and accept the grade assigned. I do not convert a traditional grade to credit/no credit and release a student from her contract unless I have evidence of an emergency, health crisis, or extreme personal situation in which the student cannot possibly finish the course assignments in the normal fashion. The possibility of failing the class or earning a low grade and lowering your overall GPA does not rise to that standard.

**Drop/Add Forms:**

As per the paragraph above, I do not sign drop/add forms after week 10 of the term.

**Access, Special Needs and Disabilities:**

Students with access concerns, special needs, learning disabilities, medical conditions, and/or physical impairments that may impede the successful completion of this course, please contact the office of Disability Services for Students (DSS) at x. 2243 (Lommasson Center 154) and speak with me as soon as possible.

**Accommodations:**

Accommodations for disabilities can be made only after I have received a letter from DSS. Request for accommodations must be made to me in writing no later than 3 weeks before the due date of the assignment.

**Electronic Devices:**

Electronic recording devices may be used in the classroom provided you make all requests in writing to the instructor. You must tell me what device you wish to use and why. Please turn off all cell phones, Blackberries, I-pads or tablets, and any other mobile device that may cause a distraction or set them on vibrate prior to the start of class. Students failing to do so will be asked to leave class and may not be allowed to return at the instructor's discretion. If you are in the midst of an emergency, please communicate with me about your situation, immediately.

**Academic Conduct:**

All students are expected to practice academic honesty and comport themselves in a civil fashion while on campus. Academic misconduct is subject to a penalty by the course instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code. The Code is available for review online at: [www.umt.edu/SA/VP/SA/Index.cfm/page/1321](http://www.umt.edu/SA/VP/SA/Index.cfm/page/1321)

**Syllabus**

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**Week 1**

Introductory Questions: Renaissance or Early Modern?

Readings:

Panofsky, "Renaissance and Renascences," 413-31.

Rosenthal, 33-45.\*

Schneider Adams, xi, 2-14.

**Week 2**

The Human Body: Anatomy, Proportion, and Gesture

Baxandall, 56-71

Panofsky, "The History of the Theory..." 88-107.

Singer, 261-69.

Schneider Adams, 14-66, 75-82, 142-54, 202-15, 226-56, 260-69 (concentrate on discussions of the human figure in painting and sculpture)

**Week 3**

T, September 10, NO CLASS

TR, September 12

The Creation of an Illusory Space: Light and Shade

Baxandall, 1-27.

Gombrich, 273-84.

Schneider Adams, 83-154 (for the next two weeks).

"The Medici" DVD.\*

"Florence, Birthplace of the Renaissance" video.\*

Week 4

The Invention of Linear Perspective

Baxandall, 29-40, 104-08.

"Masters of Illusion" video.\*

White, 17-40.

Schneider Adams, see above.

TR, September 19, QUIZ #1

Week 5

High Renaissance Preoccupations: Leonardo da Vinci

Schultz, 67-100, 108-09.

Schneider Adams, 184-92 and 292-311.

Da Vinci, Michelangelo, Raphael, and Titian video.\*

Term Papers/projects will be assigned.

Week 6

The Renaissance Artist: Genius vs. Lunatic

Wittkowers, 67-78, 90-93, 98-108.

Week 7

The Divine One: Michelangelo

Blunt, 58-81.

Schneider Adams, 312-29, 334-53, and 379-99.

Week 8

NO CLASSES—work on Term Paper and Project

Week 9

NO CLASSES—work on Term Paper and Project

Week 10

Mannerism: Art of Crisis?

Hauser, 97-106.\*

Shearman, 15-30, 49-70, 135-40.

Schneider Adams, 270-89 and 357-76.

Term Papers/Projects due at the start of class. No late work will be accepted.

Week 11

Painting Conflicts: Colorito vs. Disegno

Vasari, 247-57.

Schneider Adams, 270-89 and 357-76.

Week 12

Profane Spaces: Palace Architecture

Murray, 57-97.

Pevsner, 119-48.

Shearman, 70-79.\*

Wiebenson, 1-3.\*

Schneider Adams, 66-75, 154-60, 171-83, 216-60, 330-34, 353-56, and 377-78 (for this week concentrate on the readings about palace architecture, for next week on church architecture).

Week 13

Secular Spaces: Ecclesiastical Architecture

Schneider Adams, see above.

TR, November 21, QUIZ #2

Week 14

Women Artists

Harris and Nochlin, 20-32.

"Artemisia" DVD.\*

TR, November 28, No class, Thanksgiving Holiday

Week 15

Presentations

Finals Week

Presentations

There is no final exam scheduled for this class. If presentations run over, we shall use the finals slot.