

Renaissance Art and Architecture, ARH4305, Fall 2014 (4 credits)

Tuesday, Thursday 12 – 1:50 pm

General Studies 103

Professor Emily Fenichel

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Office Hours: T,TH 2:30 – 4 pm and by appointment (Social Science 374)

Course Description:

From the FAU course catalog: the “History of art and architecture in Italy and northern Europe from the 14th to the 16th centuries.” Completion of ARH 2050 and ARH 2051 or permission of the department are required for enrollment in this course. This course satisfies requirements for the Art History, Studio Art, and Graphic Arts majors.

What I hope you get out of this class:

- An understanding of major themes, artists, and works of both the Northern and Southern Renaissances
- An understanding of the social, political, scientific, and religious factors which contributed to the rise and creation of Renaissance art

Required Texts:

Art in Renaissance Italy, 4th edition, Paoletti and Radke

Northern Renaissance, 4th edition, Jeffrey Chipps Smith

Grading:

Attendance and Participation – 10%

Tests: 2 @ 25% each

Article Review: 15%

Final Project: 25%

Grade Scale:

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|----|----------|
| A | 93 – 100 |
| A- | 90 – 92 |
| B+ | 87 – 89 |
| B | 83 – 86 |
| B- | 80 – 82 |
| C+ | 77 – 79 |
| C | 73 – 76 |
| C- | 70 – 72 |
| D | 60 – 69 |
| F | < 60 |

Attendance and Participation:

Attendance in this course is VITAL. My lectures do not come directly from the textbooks, nor is reading the text an adequate substitute for attending my lectures. Therefore, you are allowed two absences during the course. If you miss more than two classes, your grade will be docked 10% for each additional absence.

In addition, if you are consistently ill prepared to participate in class, or simply choose not to be a part of group or class discussions, your grade will reflect these deficiencies.

Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be discussed and accommodated *in advance* and on an individual basis.

Tests:

Two tests over the course of the semester will assess how well you have learned and can apply the material we have covered in this class. In order to effectively learn the material, I suggest the following course of action:

1. Read the pertinent chapters in the book before coming to class.
2. Come to class, listen to the lecture, take accurate and detailed notes.
3. Review the material covered in class weekly or bi-weekly.
4. Make flashcards, lists, re-read the book, your notes – however you most effectively study
5. Join or create a study group!

The bottom line is: begin studying EARLY and OFTEN. In order to do well on my tests, you must put in adequate time to absorb the material.

*****The Final Exam is not cumulative*****

Article Review:

Select an article on a Renaissance topic or object which interests you. If you need help finding and/or selecting an article, please come and see me. Write a review of the article (approx. 3 pages) which considers the following questions:

- What is the author's thesis?
- Why does the author believe that considering this topic is important? To whom or what is the author responding?
- How does the author support their thesis? What evidence do they consider?
- Did you find their argument convincing? Why or why not?
- If you wanted to find out more about this topic, what sources would you consult?

Final Project:

You will construct an exhibition around a theme drawn from the material in this course. Themes might include women in the Renaissance, portraiture, landscape, courtly life, patronage, etc. You might even consider one aspect of a particular artist's oeuvre. Your exhibition will consist of 5-7 objects (in a clearly labeled folder in ARTstor), at least 3 of which must be images we have NOT discussed together in class. In addition to writing an introduction to the exhibition and explaining its theme, each object will have a catalogue – style entry. These entries will include the following: identifying information about the object, a description, two cited sources for further information on the object, and an explanation of how and why this object fits into the exhibition at hand. In other words, what point does this object help you make? How does it compare/contrast to the other objects in the exhibition?

An "A" paper:

- will have excellent grammar, punctuation, and spelling

- will have a strong thesis stating the theme of the exhibition
- will select appropriate images to include in the exhibition
- will include all of the parts of the catalogue entry mentioned above

Course Policies:

Laptops:

I do not allow laptop computers in my classroom. Although they can be great tools, they are also distracting for those students using the computers and for those sitting around them. This is particularly the case for this course, as we will be in a darkened classroom for most of our time together. (For more on this, please see: <http://news.yorku.ca/2013/03/13/multitasking-on-laptop-impedes-classroom-learning-york-u-study-shows/> and, on the importance of handwriting: http://www.nytimes.com/2014/06/03/science/whats-lost-as-handwriting-fades.html?_r=0) If you require an exception to this policy, please come and see me.

Cell Phones:

Please set your cell phones to silent and do not text in my class. It is rude to do otherwise. I reserve the right to confiscate cell phones which prove to be too distracting. With the prior permission of the instructor, you may take or make important calls in class provided that you: sit near the door, leave quietly, and re-enter discreetly.

Email and Office Hours:

I encourage you to contact me by email or to come by my office hours. I will happily answer questions, chat with you about assignments, read drafts of your papers, and address any concerns you might have. If you email me at night, however, please expect that I will not respond until the next morning. This is particularly true for the night before exams – I will not answer questions about exams or assignments after 8pm the night before they are due.

Also, please check the syllabus before sending me an email. This document is a contract between professor and student which should tell you almost everything you need to know about this course. If you email me a question which is clearly answered in the syllabus, I reserve the right to dock your grade.

Late Assignments

Assignments will be docked one letter grade for every day they are late, unless previously arranged with me. Extensions will only be given at my discretion.

Academic Integrity

The FAU Code of Academic Integrity states: “Dishonesty is...destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility.” As per this policy, cheating, plagiarism, and other forms of academic deceit are neither tolerated at Florida Atlantic University, nor in this classroom. Should you be caught in any form of academic deceit in my classroom, you will be punished at my discretion.

Furthermore, academic integrity means respecting the contributions of others, acknowledging our own ignorance, having a willingness to learn, and being open to material with which we may not agree. In other words, you do not have to like the images we will study together or agree with every idea discussed in this classroom, but you do have to approach them with an open mind and attempt to understand them. The same goes for the contributions of others in class discussions.

Please be aware that you will be held to community standards of academic integrity for every assignment in this classroom. If you would like more information about this, please see: [http://www.fau.edu/ctl/4.001 Code of Academic Integrity.pdf](http://www.fau.edu/ctl/4.001%20Code%20of%20Academic%20Integrity.pdf).

Students with Disabilities and Special Needs:

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD)- SU 133 (561-297-3880), and follow all OSD procedures. Students with disabilities who are enrolled in this course and who will be requesting documented disability-related accommodations should make an appointment with the Office for Students with Disabilities, during the first week of class. Once you have been approved for accommodations, contact me to ensure the successful implementation of those accommodations.

COURSE SCHEDULE:

Classes may be moved, changed, or cancelled at the professor's discretion.

Week 1

August 19: Introduction to the Course

August 21: Introduction to the Period: North and South

Paoletti and Radke: Art in Context

Smith: The Beholder's Eye

Week 2

August 26: Origins of the Renaissance in Italy

Assisi and Padua

Paoletti and Radke, Ch. 3

August 28: Origins of the Renaissance in Italy

Florence and Siena

Paoletti and Radke, Chs. 4 and 5

Week 3

September 2: Early Renaissance in the North

Smith: An Emerging Reality

September 4: The Plague and the Necessity of Dying Well

Excerpt from Meiss, *Painting in Florence and Siena After the Black Death* – Blackboard

Smith: Dancing with Death

Week 4

September 9: The Early 15th Century in Florence

Paoletti and Radke: Ch. 10

September 11: The Early 15th Century in Florence ctd.

Week 5

September 16: Early 15th Century in the North

Smith: Chs. 5 and 6

September 18: Portraiture, the Individual, and Gender

Smith: Ch. 4

Excerpt from Leon Battista Alberti, *On the Family*, Blackboard

Patricia Simons, "Women in Frames: the Gaze, the Eye, the Profile in Renaissance Portraiture,"
Blackboard

Week 6

September 23: Venice in the Early 15th Century

Paoletti and Radke: Ch. 13

September 25: Courtly Art in Italy

Paoletti and Radke: Ch. 14

Week 7

September 29: Late 15th Century in the North

October 2: Review for Test 1

Week 8

October 7: Test 1

October 9: Florence in the Late 15th Century

Deadline for Individual Meetings about the Article Review

Paoletti and Radke: Ch. 11

Week 9

October 14: The Re-Emergence of Rome

Paoletti and Radke: Ch. 12

October 16: Leonardo

Paoletti and Radke: Ch. 15

Week 10

October 21: Albrecht Durer

Smith: Beyond Mere Craft

October 23: Raphael

Paoletti and Radke: Ch. 17

Week 11

October 28: Prints and Printmaking

Smith: Mass Communication

Something on Durer and Raphael as printmakers

October 30: Michelangelo I

Deadline for Individual Meetings about Final Project

Paoletti and Radke: Ch. 18

Week 12

November 4: Michelangelo II – Article Review Due

Paoletti and Radke: 21

November 6: Vasari, Biography, and Genius

Vasari: Intro and Excerpts from the Life of Michelangelo, Blackboard

Week 13

November 11: Northern Art in the Early 16th Century

Smith: Theatre of the World

November 13: Venice in the 16th Century

Paoletti and Radke: Ch. 20

Week 14

November 18: Mannerism and the Medici Court

Paoletti and Radke: Ch. 23

November 20: The Reformation

Smith: Reading Pictures

Paoletti and Radke: Ch. 24

Week 15

November 25: Review 2 and Final Project Due

Final Exam: Thursday, December 4th, 10:30 - 1 pm