

THE UNIVERSITY OF TEXAS AT TYLER
ART 4345: Renaissance Art History
MW 11:00 am-12:15 p.m., FAC 1009
Fall Semester, 2009

Professor: Dr. Jill E. Blondin

E-mail address: jblondin@uttyler.edu

Phone: (903) 566-7482

Office: FAC 2019 (through the double doors at the top of the stairs)

Office Hours: Mondays and Wednesdays 9:15-10:45 a.m. and by appointment.

COURSE OBJECTIVES: This course examines the painting, architecture, and sculpture of Italy from the fourteenth through the sixteenth century. Emphasis will be placed on patrons and artists, as well as the political, social, intellectual, and religious climate in Italy. Organized chronologically, the course will offer an in-depth investigation of the art and architecture created during the Renaissance. The midterm and the final examination test the student's general apprehension of information gained from class lectures, the textbooks, and additional reading assignments. The research project enables the student to investigate a specific problem or issue in Renaissance art through individual research.

By the end of this course, students should be able to:

- Understand the importance of studying Italian Renaissance art
- Identify and interpret works of art by artists of the Italian Renaissance
- Critically analyze art historical scholarship in the Italian Renaissance
- Write critically about Italian Renaissance art

REQUIRED TEXTS:

John T. Paoletti and Gary M. Radke, Art in Renaissance Italy, Upper Saddle River, NJ: Prentice-Hall, Inc., 3rd edition, 2005.

Michael Baxandall, Painting and Experience in Fifteenth-Century Italy.

Giorgio Vasari, The Lives of the Artists, trans. By Julia Conaway Bondanella and Peter Bondanella, Oxford: Oxford University Press, 1998.

Additional readings can be found on reserve in the library or will be distributed by the professor.

EXAMINATIONS: There will be a midterm (**15 OCTOBER 2009**) and a final examination (**15 DECEMBER 2009**). The final examination will cover only reading assignments and lectures after the midterm. No make-up exams will be given. A separate handout will address test format. I will distribute a study sheet before the midterm and the final.

NOTE: I will return the midterm exam with corrections, but I will not return the final exam. I will keep the final exam on file for one year after the conclusion of this course.

RESEARCH PROJECT: The research project includes research questions/preliminary bibliography (due at the beginning of class on **24 SEPTEMBER 2009**), a source analysis (due **27 OCTOBER 2009**) and an 8-page essay that is due at the beginning of class on **19 NOVEMBER 2009**. No late papers will be accepted. Details will be given in a separate handout.

FORMAT FOR ART HISTORY PAPERS: The format for all written assignments is outlined in a separate handout.

SUBMISSION OF ASSIGNMENTS: Students are expected to keep an extra hard copy of all assignments turned in to the professor. The professor will only accept **HARD COPIES** of written assignments. Please do not e-mail any assignments to the professor.

E-MAIL POLICY: Please feel free to e-mail me if you have a question, would like to set up an appointment, etc. All e-mails should be addressed to Dr. Blondin. During the semester, I will do my best to respond to e-mails within 24 hours of receiving them. Please note that I do not send grades to students via e-mail (this includes the final grade for the course).

ATTENDANCE: Attendance in this course is mandatory. Excessive tardiness will count as absenteeism.

COURSE GRADING:

Midterm	30%
Final examination	30%
Research Project:	
Research Questions/Prelim. Bib.	5%
Source Analysis	10%
Research Essay	25%

DEADLINE FOR ALL REGISTRATIONS, SCHEDULE CHANGES, AND SECTION CHANGES: 9 SEPTEMBER 2009

DROP DEADLINE FOR ALL FALL CLASSES: 30 OCTOBER 2009

GRADING SCALE:

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

ACADEMIC DISHONESTY: Plagiarism and cheating will not be tolerated.

The following statement must accompany every assignment: “I have neither given nor received aid upon this assignment (examination, paper, etc) nor have I seen anyone else do so. This assignment is my work only; I have given credit to all of the sources that I have used.” Each student is expected to place their signature and the date next to this statement and to return it to the professor. This statement will appear on the examination question sheet. For all other assignments, each student **MUST TYPE THIS STATEMENT ON THE COVER SHEET.**

PLAGIARISM OR ACADEMIC DISHONESTY OF ANY KIND WILL RESULT IN A GRADE OF “F” IN THIS COURSE.

Please consult A Student Guide to Conduct and Discipline at UT Tyler (available in the Office of Student Affairs) for university regulations regarding academic dishonesty: “3.22 Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.”

CLASS NOTES: Students do not have permission to sell notes or tapes of class lectures.

BLACKBOARD: All course documents, including the syllabus and study sheets, as well as PowerPoint presentations, will be available on Blackboard.

HANDOUTS: There will be several handouts distributed during the semester (including assignments, study sheets, and the course syllabus). It is your responsibility to keep track of these papers. If you need to replace any course handouts, please consult another student in the class or obtain the handouts from Blackboard. The professor will not issue extra copies.

CELL PHONES, LAPTOP COMPUTERS, AND OTHER PORTABLE ELECTRONIC DEVICES: All cell phones and portable electronic devices (iPods, handheld computers, etc.) must be turned off during class. If a phone rings during class, the student will be asked to leave for the remainder of class and will be considered absent for the day. **Students are not permitted to use laptop computers to take notes.**

LASER POINTERS: Students are not permitted to bring laser pointers to class.

MISCELLANEOUS: Occasionally I will ask you to complete small assignments outside of class, such as writing a short paragraph on a work of art or responding to a question

that I pose during lecture. Such assignments (if successfully completed) will affect your grade positively.

STUDENTS RIGHTS AND RESPONSIBILITIES: To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link:

<http://www.utt Tyler.edu/wellness/StudentRightsandResponsibilities.html>

GRADE REPLACEMENT/FORGIVENESS: If you are repeating this course for a grade replacement, you must file an intent to receive grade forgiveness with the registrar by the 12th day of class. Failure to do so will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates will receive grade forgiveness (grade replacement) for only three course repeats; graduates, for two course repeats during his/her career at UT Tyler.

STATE-MANDATED COURSE DROP POLICY: Texas law prohibits a student who began college for the first time in fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the 12th day of class (See Schedule of Classes for the specific date). Exceptions to the 6-drop rule include, but are not limited to, the following: totally withdrawing from the university; being administratively dropped from a course; dropping a course for a personal emergency; dropping a course for documented change of work schedule; or dropping a course for active duty service with the U.S. armed forces or Texas National Guard. Petitions for exemptions must be submitted to the Registrar's Office and must be accompanied by documentation of the extenuating circumstance. Please contact the Registrar's Office if you have any questions.

DISABILITY SERVICES: In accordance with federal law, a student requesting accommodation must provide documentation of his/her disability to the Disability Support Services counselor. If you have a disability, including a learning disability, for which you request an accommodation, please contact Ida MacDonald in the Disability Support Services office in UC 282, or call (903) 566-7079.

STUDENT ABSENCE DUE TO RELIGIOUS OBSERVANCE: Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.

STUDENT ABSENCE FOR UNIVERSITY-SPONSORED EVENTS AND ACTIVITIES: If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date

of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

SOCIAL SECURITY AND FERPA STATEMENT: It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

STUDENT LEARNING OUTCOMES FOR BA – ART HISTORY 09-10

1. Demonstrate the ability to write critically about art

Students will write research papers that demonstrate a thoughtful and critical approach to analysis of a work of art.

2. Demonstrate the ability to think critically about art

Students will demonstrate extemporaneous critical thinking about works of art by writing 10-20 minute essays during exams.

3. Analyze the formal components of a work of art

Each student will write a formal analysis of a work of art as part of a research paper.

4. Synthesize historical knowledge, formal analysis, and contemporary research

5. Demonstrate an understanding of stylistic chronology in art history.

Through midterm and final exam essays, students will demonstrate an understanding of the major art styles and movements over the course of human history.

6. Critically analyze current art historical scholarship and methodology.

Students will write a summation and critical analysis of contemporary scholarly essays in order to compare and contrast academic points of view.

STUDENT LEARNING OUTCOMES FOR BFA 09-10

1. Technical proficiency

The student will develop and assemble a technically proficient body of art work that demonstrates technical proficiency within his or her chosen concentration (2D or 3D), as well as general proficiency in the greater arena of all mediums.

2. Conceptually proficiency

The student will develop and assemble a conceptually proficient body of art work that demonstrates conceptual proficiency within his or her chosen concentration (2D or 3D), as well as general proficiency in the greater arena of all mediums.

3. Historical context

The student will develop an understanding of how his or her work relates to art history.

4. Contemporary trends

The student will develop an understanding of how his or her work relates to current trends in contemporary art.

5. Written analysis

The student will engage in written critical analysis of their artwork.

6. Verbal analysis

The student will engage in critical verbal analysis of their artwork.

Tentative Schedule of Lectures, Reading Assignments, Due Dates, and Exams

P/R=Paoletti and Radke

V=Vasari

Aug. 27 Course Objectives and Overview; the Renaissance: a “rebirth”?

Sept. 1 The Origins of the Renaissance
3 Rome: Artists, Popes, and Cardinals

Reading: Introduction, 12-45; Chapters 1 and 2, 46-66 (P/R); Introduction (V)

Paul Barolsky, “Art History as Fiction,” Artibus et Historiae 17 (1996): 9-17

Sept. 8 Assisi and Padua: Narrative Realism; Giotto (V)
10 Assisi and Padua: Narrative Realism #2

Reading: Chapter 3, 67-76 (P/R)

Sept. 15 Florence: Traditions and Innovation
17 Siena: City of the Virgin

Reading: Chapters 4 and 5, 77-123 (P/R); Duccio (V)

Sept. 22 Venice: The Most Serene Republic
24 Pisa and Florence: Morality and Judgment

****RESEARCH QUESTIONS/PRELIMINARY BIBLIOGRAPHY DUE****

Reading: Chapters 7 and 8, 135-173 (P/R)

Sept.. 29 Florence: Commune and Guild; discussion of Hartt and Taylor-Mitchell
Oct. 1 Florence: The Medici and Political Propaganda

Reading: Chapters 10 and 11, 204-288 (P/R); Masaccio and Donatello (V)

Frederick Hartt, “Art and Freedom in Quattrocento Florence,” Marsyas: Studies in the History of Art, suppl. 1: Essays in Memory of Karl Lehmann, (New York, 1964), 114-131.

Laurie Taylor-Mitchell, “Guild Commissions at Orsanmichele: Some Relationships Between Interior and Exterior Imagery in the Trecento and Quattrocento,” Explorations in Renaissance Culture 20 (1994): 61-88.

- Oct. 6 Florence continued; discussion of Zirpolo
8 discussion of Baxandall

Reading: M. Baxandall, Painting and Experience in Fifteenth-Century Italy

NOTE: read entire book

Botticelli (V)

Lilian Zirpolo, "Botticelli's Primavera: A Lesson for the Bride," in The Expanding Discourse: Feminism and Art History, eds. Norma Broude and Mary D. Garrard, (New York, 1992), 101-109.

- Oct 13 Rome: Re-establishing Papal Power
15 ****MIDTERM****

Reading: Chapter 12, 289-312 (P/R)

- Oct. 20 Venice: Affirming the Past and the Present
22 Courtly Art: The Gothic and the Classic

Reading: Chapter 13, 313-35; Chapter 14, 336-361 (P/R); Mantegna (V)

- Oct. 27 Sforza Milan/Lombardy
****SOURCE ANALYSIS DUE****
29 Lombardy continued

Reading: Chapters 15 and 16, 362-86 (P/R); Leonardo da Vinci (V)

- Nov. 3 Florence: The Renewed Republic
5 The Patronage of Julius II

Reading: Chapters 17 and 18, 387-424 (P/R); Raphael and Michelangelo (V)

- Nov. 10 The Patronage of Julius II
12 The Patronage of Leo X

- Nov. 17 The Patronage of Clement VII/Mannerism
19 Florence: Mannerism and the Medici continued
****RESEARCH ESSAY DUE****

Reading: Chapter 20, 437-63 (P/R)

- Nov. 24 Venice: Vision and Monumentality; discussion of Goffen article
26 **NO CLASS--THANKSGIVING**

Reading: Chapter 21, 464-97 (P/R); Titian (V)

Rona Goffen, "Titian's Sacred and Profane Love and Marriage," The Expanding Discourse: Feminism and Art History, eds. Norma Broude and Mary D. Garrard, (New York, 1992), 111-125.

Dec. 1 Venice, part II
3 Venice, part III

Dec. 8 Roma Restaurata: Paul III and Michelangelo
10 Conclusion

Reading: Chapter 22, 500-512 (P/R)

****FINAL EXAM: TUESDAY, 15 DECEMBER 2009, 11:00 AM-12:15 PM****