

ARTH 217

THE RENAISSANCE



Raphael, *Geometry (represented by Euclid), Astronomy (represented by Zoroaster), and Geography (represented by Ptolemy), with the artists Sodoma and Raphael (on the right side)*; a detail from *The School of Athens*, 1510-11, fresco, Stanza della Segnatura, Vatican Palace, Vatican City.

ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES

VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1
2008

ARTH 217

THE RENAISSANCE

Course co-ordinator: Phyllis Mossman, Old Kirk 317
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Where: Lectures are in Murphy LT 101
Tutorials are in Old Kirk, Room 319

When: Lectures: Mondays & Thursdays 11-11.50 am

Weekly tutorials begin in the second week of term. They will be held on **Monday afternoons** and **Wednesday mornings**.

Times of your weekly tutorials will be advised. Consult the Art History noticeboard adjacent to Pippa Wisheart's office (OK 306) ground floor, Old Kirk.

Office hours: Phyllis's office hours are
Mondays 12-1pm and 3-4 pm;
Wednesdays 10.30-11am and 1-2 pm;
Thursdays 12-1 pm.

Please feel free to just drop in during these times, or arrange an appointment for another time to suit.

Please do not call just before the lectures.

Art History is situated on the level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (phone 463 5800). Notices regarding the course will be posted on the board adjacent to her office. For general information about Art History see:

www.victoria.ac.nz/Art-History

COURSE OUTLINE

ARTH 217 is a survey course investigating aspects of 15th and 16th-century Italian and Northern Renaissance art. The cultural, religious and political contexts and developments in painting, sculpture, architecture and printmaking will be examined. The course will address questions such as the effects of patronage and location on the aesthetics and functions of artworks. Also, the theoretical ideas and technical developments underpinning key artistic innovations and a change in the status of the artist will be emphasised.

Starting in Republican Florence at the beginning of the 15th century, we will progress to the courts of Italy at Mantua, Urbino and Milan later in the century. We will then investigate the art and patronage of Papal Rome during the early-to-mid 16th century, before moving north to Venice. Early Renaissance Flemish artists and later Netherlandish and German artists will also be discussed; with a brief examination of cross-links between Italy and the North.

In line with Art History's teaching objectives, this course will

- introduce you to the chronology and key artists in particular periods or areas of art history;
- develop your skills in visual analysis and awareness of the materials and techniques used in the art of a particular period;
- develop your ability to analyse and interpret art within the relevant social, political and theoretical contexts;
- introduce you to some of the major themes and currents in the writing about art of a particular period or area;
- develop your ability to gather and organise relevant information and evidence from published material (i.e. secondary sources) and to further your ability to construct an argument using this material;
- develop further your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (including appropriate citation, referencing and documentation);
- develop your skills in reading art history and to make you aware of the range of available library resources (including primary sources);
- develop your ability to contribute to group discussions

ARTH 217 LECTURE PROGRAMME 2008

Date	Lecture number	Lecture title
25 Feb	1	The Renaissance: roll call of great masters, golden age, or myth?
28 Feb	2	Sculpture: guild patronage in quattrocento Florence
03 Mar	3	Donatello: <i>'What more can nature give, save speech?'</i>
06 Mar	4	Quattrocento architecture and theory: Brunelleschi and Alberti
10 Mar	5	The painter's workshop: Masaccio and Masolino
13 Mar	6	The North: Jan van Eyck and Rogier van der Weyden
17 Mar	7	Art and patronage at the court of Mantua
20 Mar	8	Art and patronage at the court of Urbino
<i>Easter break 21 March-25 March: no Monday lecture; no tutorials 24th or 26th</i>		
27 Mar	9	Late quattrocento Florence: secular and religious subjects
31 Mar	10	Leonardo da Vinci: artist or scientist?
03 Apr	11	High Renaissance Rome: architecture
07 Apr	12	<i>* Slide Test, based on lectures 2-10 inclusive</i>
10 Apr	13	High Renaissance Rome: Michelangelo and Julius II
<i>Mid-trimester break 14 April to 27 April 2008</i>		
28 Apr	14	High Renaissance Rome: Raphael and the Popes
01 May	15	The Renaissance print (<i>Lecturer, David Maskill</i>)
05 May	16	Italian Mannerism <i>* Essay due Tuesday 6 May 5pm</i>
08 May	17	Hans Holbein and the art of portraiture
12 May	18	How to look at a Bruegel
15 May	19	Venetian art: the Bellini family and Giorgione
19 May	20	Titian: the international artist
22 May	21	Tintoretto and Veronese: primary sources and rivalry
26 May	22	The Renaissance villa and Palladio
29 May	23	<i>* Final Test, based on whole course (includes all lectures and tutorials but with an emphasis on lectures 11-22)</i>

TUTORIAL PROGRAMME

Weekly tutorials are an important supplement to lectures. They provide an opportunity to deal in more depth with some of the ideas and issues raised in lectures, to get advice on preparation for tests and assignments, and they are the best context for you to ask questions about the course. Information from the tutorials will also be important for the final test.

Tutorials are compulsory. (You must attend a minimum of 7 out of the 9 tutorials)
You will be notified if you have missed two tutorials without explanation.

*To benefit from and participate in the tutorial programme, it is essential that you access the set readings from your **ARTH 217 Course Handbook** (which is available from Student Notes in the Student Union Building, cost \$10.03), undertake extra research where necessary and prepare to answer the questions for each session that are given below, so that you can contribute fully to the discussion.*

Note: some of the readings are lengthy; you will need to allow plenty of time for adequate preparation!

1. (Wk 03 Mar) **A Renaissance treatise: Alberti *On painting***

2. (Wk 10 Mar) **Biographies of Renaissance artists**

3. (Wk 17 Mar) **Painting and the politics of persecution in fifteenth-century Mantua.**

- * (Wk 24 Mar) ***Easter break 21 March-25 March:***
no Monday lecture
no tutorials - Monday 24th or Wednesday 26th March

4. (Wk 31 Mar) **Preparation for slide test to be held Monday 07 April.**
Come prepared for a short mock slide test in the tutorial and a discussion about how to approach the test. You should have revised your lectures by looking at the slides from lecture 2 onwards on Blackboard and by doing extra reading beforehand. The test is designed to develop your skills in visual identification and analysis. You will be asked to identify and analyse works you have seen in lectures and tutorials.

5. (Wk 07 Apr) Vasari's view of Renaissance art

Mid-trimester break 14 April to 27 April 2008

6. (Wk 28 Apr) Note: there are two parts to this tutorial:
Essay workshop
Debate: Leonardo vs. Michelangelo (the *paragone* between painting and sculpture)

7. (Wk 05 May) * *Note: essay due Tuesday 06 May 5pm*

What is mannerism?

Zerner on the concept of Mannerism:

and:

Cole on Mannerist Sculpture: the *figura sforzata*

8. (Wk 12 May) Venetian vs. Central Italian painting

9. (Wk 19 May) Veronese and the Inquisition

* (Wk 26 May) *No tutorials this week: study for the final test on 29 May*

ASSESSMENT

The course is **internally assessed** by means of one essay and two slide-based tests. The **first test** will relate to that part of the course preceding it. The **essay** and **second test** will allow you to range more broadly over the course content. In this way, the assessment should ensure that you have a sound knowledge of as much of the course as possible.

1. **Slide Test (worth 30%), held on Monday 07 April 2008 at 11am in Murphy LT 101.**

It will cover lecture and tutorial material from 28 February to 31 March (lectures 2-10) inclusive. You will be required to identify and date a series of images that you will have seen in lectures or tutorials, and to justify your identification. This test is designed to introduce you to the chronology and key artists of the Renaissance; develop your skills in visual analysis and awareness of the materials and techniques used in the art of the period.

2. **Essay (worth 40%) length 2000-2500 words, due Tuesday 06 May at 5pm.**

The essay topic is designed to meet the course objectives of: introducing you to the chronology and key artists of the Renaissance; developing your skills in visual analysis and awareness of the materials and techniques used; developing your ability to analyse and interpret art within the relevant social, political and theoretical contexts; introducing you to some of the major themes in the writing about Renaissance art; making you aware of the range of available library resources, developing your ability to gather and organise relevant information and evidence from published material (both primary and secondary sources) and to further your ability to construct an argument using this material; developing further your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (including appropriate citation, referencing and documentation).

3. **Final Test (worth 30%), held on Thursday 29 May 2008 at 11am in Murphy LT 101.** This will cover the **whole course**, including all tutorial material but will concentrate on lecture material from 03 April to the end of the course (lectures 11-22 inclusive). You will be shown two single slides and one pair for comparison. Each slide is accompanied by a question. You will be required to write short essay-type answers to the questions based on the slides given and by discussing other works and ideas from the period. You will NOT be required to identify the slides, as their identification will be given.

This test is designed to meet the course objectives of: introducing you to the chronology, key artists and materials and techniques of the period; developing your ability to analyse and interpret art within the social, political and theoretical contexts of the Renaissance; introducing you to some of the major themes and currents in the writing about art of the period; developing your ability to gather and organise relevant information and evidence from published material and to construct a coherent argument using this material.

Blackboard

Images from each lecture, together with a brief overview, will be posted on Blackboard (usually within two days of the lecture). You are strongly advised to review the slides regularly in conjunction with your lecture notes.

Unless you have high speed internet access at home, we recommend you use Blackboard in the student computing suites on campus, as this will mean files can be downloaded with the minimum of delay.

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. While attendance at lectures is not compulsory, it is *strongly recommended*. Tutorial attendance is compulsory. *You must attend a minimum of 7 out of the 9 tutorials*. A good contribution to tutorials can make a difference to your grade if you are borderline.

Mandatory course requirements

Mandatory course requirements are defined in the University Calendar. To fulfil the mandatory course requirements for ARTH 217 you must:

- submit one essay
- sit two tests
- attend 7 out of 9 tutorials

No assignments will be accepted after **30 May 2008**. If you are in any doubt about your ability to meet this deadline you must see your course coordinator immediately. All requirements are strictly enforced.

Aegrotat provisions are set out in your BA handbook.

Workload

The University recommends that **15 hours/week**, inclusive of lectures and tutorials, be given to a 200-level course in order to maintain satisfactory progress.

Extensions, late penalties and second opinions

Art History has a policy that **extensions will not be granted**. If you have medical or other problems preventing you from meeting a deadline you must contact your course coordinator at the earliest opportunity. Without prior arrangements having been agreed to, late essays will be penalised by the deduction of **two** percentage

points for each day beyond the due date. The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to the central Registry on time. It is also important that we ensure that you keep up with the course.

Make sure you keep a **copy** of your essays before placing them in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor) by 5pm on the due date. Late essays should be handed in to your lecturer or to the department administrator.

Essays will be marked by your lecturer. A **second opinion** may be requested in the final assessment of any piece of written work.

ESSAY TOPICS

You are required to submit **one essay** for this course. As it is worth 40% of the final grade you are encouraged to discuss your essay plan with your tutor who will be happy to make suggestions about structure and appropriate readings. Where possible, use and cite both **primary and secondary sources** in your research. There are numerous primary sources available from the period (such as Vasari's *Vite*, which is recommended reading).

The following criteria are used in marking essays. They assess your ability to:

- identify the requirements of, and possibilities inherent in, a topic
- formulate and develop a coherent argument
- present an appropriate range of visual and written evidence
- show originality and independence of thought
- write with fluency of style and correctness of mechanics
- accurate referencing of written sources and properly documented works of art in your text

IMPORTANT INSTRUCTIONS:

You must pay attention to **setting out, correct spelling and grammar**. You should type your essays, presenting it double-spaced, on one side of the page, with a **generous left-hand margin**. Always **proofread** your essays carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker.

Word length should be strictly observed. Essays that either exceed the word limit dramatically or are significantly short will not be marked, but will be returned to you for resubmission.

Researching and Writing Art History Essays, the department's handbook which sets out standard practice, will be available for viewing on Blackboard and from Student Notes. This is essential reading for the satisfactory completion of all art history assignments. *Researching and Writing Art History Essays* together with a special tutorial workshop on essay writing will provide you with clear guidelines to ensure you meet our standards for the writing of assignments. In particular, it notes that your essay must be your own, individual work and that quoted passages must be properly acknowledged. Failure to do this could result in a claim of **plagiarism**. (See Victoria University of Wellington's policy on plagiarism at the end of this course outline).

General Information

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>:

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support
- Academic Integrity and Plagiarism

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning

- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

GOOD LUCK AND ENJOY THE COURSE!