

ARTH 217
THE RENAISSANCE



Jan van Eyck, *Man in a red turban*, 1433, oil on oak panel, 333 x 258 mm with frame,
London: National Gallery

ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1 2009
2 March – 1 July (examination period 12 June – 1 July)

ARTH 217

THE RENAISSANCE

Course co-ordinator: Phyllis Mossman, Old Kirk 317
Tel 463 5808, E-mail phyllis.mossman@vuw.ac.nz

Where: Lectures are in Murphy LT 101
Tutorials are in Old Kirk, Room 319

When: Lectures: Tuesdays and Wednesdays 2.10 - 3 pm

Weekly tutorials begin in the second week of term. They will be held on **Monday afternoon and evening**.

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 12-2 pm and 4-5 pm
Tuesdays 3-4 pm Wednesdays 3-3.30 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.

Learning objectives

In line with Art History's learning 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

Course Delivery

This course will be delivered through the presentation of two one-hour long lectures per week and compulsory weekly tutorials. The tutorials will be based on the readings in the student notes. Students will be expected to come along to the tutorial sessions ready to discuss the questions raised in the course outline. In addition you will submit three pieces of work for internal assessment (two tests and one essay).

Lecture programme 2009

- 1 3 March The Renaissance: roll call of great masters, golden age, or myth?
2 4 March Sculpture: guild patronage in quattrocento Florence
- 3 10 March Donatello: *'What more can nature give, save speech?'*
4 11 March Quattrocento architecture and theory: Brunelleschi and Alberti
- 5 17 March The painter's workshop: Masaccio and Masolino
6 18 March The North: Jan van Eyck and Rogier van der Weyden
- 7 24 March Art and patronage at the court of Mantua
8 25 March Art and patronage at the court of Urbino
- 9 31 March The Renaissance print (*Lecturer, David Maskill*)
10 1 April Late quattrocento Florence
- 11 7 April *Test based on lectures 2-10 inclusive and tutorials 1-4*
12 8 April Leonardo da Vinci: artist or scientist?
- MID-TRIMESTER BREAK**
- 13 28 April Renaissance faces: the portrait
14 29 April High Renaissance Rome: architecture
- 15 5 May High Renaissance Rome: Michelangelo and Julius II
16 6 May The 'divine' Michelangelo
- 17 12 May High Renaissance Rome: Raphael and the Popes
18 13 May Italian Mannerism
Essay due Friday 15 May 5pm
- 19 19 May How to look at a Bruegel
20 20 May Venetian art: the Bellini family and Giorgione
- 21 26 May Titian: the international artist
22 27 May Tintoretto and Veronese: primary sources and rivalry
- 23 2 June The Renaissance villa and Palladio
24 3 June *Final Test, based on whole course (includes all lectures and tutorials but with an emphasis on lectures 12-22 and tutorials 5-9)*

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 10 tutorials**) You will be notified if you have missed three 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 approximately \$11.00), 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 09 Mar) **A Renaissance treatise: Leon Battista Alberti's *On painting***
2. (Wk 16 Mar) **Renaissance biographies: Giorgio Vasari's biographies of Pisanello of Verona, Gentile da Fabriano and Masaccio**
3. (Wk 23 Mar) **Approaches to Jan van Eyck and Rogier van der Weyden**
- 4 (Wk 30 Mar) **Preparation for test (to be held on Tuesday 07 April).**
5. (Wk 06 Apr) **Painting and the politics of persecution in fifteenth-century Mantua.**

MID TRIMESTER BREAK

6. (Wk 27 Apr) **Debate: the *paragone* between painting and sculpture**
7. (Wk 04 May) (Note: there are two parts to this tutorial)
Essay workshop

and:
Giorgio Vasari's view of Renaissance art

8. (Wk 11 May) **Mannerism**
- Cole on Mannerist Sculpture: the *figura sforzata*
 and:
 Zerner on the concept of Mannerism:
9. (Wk 18 May) **Venetian vs. Central Italian painting**
10. (Wk 25 May) **Veronese and the Inquisition**
- * (Wk 01 June) *Queen's Birthday Holiday*
 No tutorials this week: study for the final test on 03 June

ASSESSMENT

The course is **internally assessed** by means of one essay and two image-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. **Test (worth 30%), held on Tuesday 07 April at 2.10 pm in Murphy LT 101.**
It will cover lecture and tutorial material from 04 March to 01 April inclusive (lectures 2-10 and tutorials 1-4). 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 **Friday 15 May at 5 pm.**
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 Wednesday 03 June at 2.10 pm in Murphy LT 101.** This will cover the **whole course**, including all tutorial material, but will concentrate on lecture material from 08 April to the end of the course (lectures 12-23 inclusive). You will be shown two single images and one pair for comparison. Each image is accompanied by a question. You will be required to write short essay-type answers to the questions based on the images given and by discussing other works and ideas from the period. You will NOT be required to identify the images, 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 images 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 10 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 10 tutorials

No assignments will be accepted after **05 June 2009**. 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.

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).

IMPORTANT INSTRUCTIONS:

You must pay attention to **setting out, correct spelling and grammar**. You should type your essay, presenting it double-spaced, 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* or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

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.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GOOD LUCK AND ENJOY THE COURSE!
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