

SYLLABUS, SUMMER I, 2010
ArtH 432II

RENAISSANCE ART AND CULTURE



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DEPARTMENT OF ART AND DESIGN
TEXAS STATE UNIVERSITY, SAN MARCOS

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COURSE OVERVIEW:

This course represents a *targeted immersion* into one of the most dynamic and multi-faceted periods in the history of art—the Renaissance. Our studies will include Renaissance works of art and architecture, as well as groundbreaking works created immediately before and after the Renaissance. You will also have the opportunity to study a select group of ancient works that greatly captivated and inspired humanists and artists alike. Although our central focus is on the art and architecture found in Florence, our art historical study will include works of art from Rome, Venice, and elsewhere. By the end of this course you will have a direct appreciation for the visual attributes of the works we studied and be conversant in how the art was shaped by its cultural context and by public perception, as well.

COURSE OBJECTIVES:

- To become familiar with a broad spectrum of artists and architects,
- To develop an understanding of specific aspects of Renaissance civic, social, and professional contexts as well as patrons and patronage,
- To be able to identify key themes and their accompanying symbols in art, and
- To become familiar with the language and methodology associated with the critical process.

Recommended Text

Frederick Hartt, and David Wilkins. *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. 5th Ed. Upper Saddle River, NJ: Prentice Hall, 2003.

You should also consider purchasing a guide to writing, researching and thinking about art. There are a number of excellent texts such as: D'Alleva, Anne. Look! The Fundamentals of Art History, 2nd ed. Upper Saddle River: Prentice Hall, 2006.

Course Procedures and Requirements

- **Lectures:** All students should be taking notes during *regular* class. Lectures will focus on images belonging to periods and cultures addressed in class and/or on-site. Art and architecture not addressed in class but discussed on site serve as representative examples that help to reinforce or illustrate specific concepts. Your focus should be on what those concepts are.
- **Handouts, TRACS and Other Teaching Assets:** Your TX STATE e-mail account will enable you to access this course via TRACS. Numerous teaching assets including links to sites containing useful information and imagery are available on TRACS. This syllabus including the general Critical Process handout will also be available on TRACS. Make a point to activate your TX STATE account within the first two weeks of school, if you have not done so already. I will also send your grade summaries via email to that account.
- **Class Attendance and Constructive Class Participation are Required.** Mandatory attendance at all scheduled art history lectures both on and off-site. Short journal entries that constitute informal essays on a variety of topics concerning art and artists, and the beliefs, customs, and values we discuss. You are responsible for sitting in your assigned seat and, on certain occasions, for signing the class roster. Whether by seating chart or signed roll sheet, attendance may be taken at any time over the course of a lecture, and may be taken more than once. Students who leave without previously notifying the instructor (in writing) will be counted as absent as will students who are in any way disruptive. Due to the distractions caused by tardiness and (ironically) student complaints concerning that growing problem, I will make a point to lock the doors to the lecture hall ten minutes after class begins. I will also make note of those students who consistently show up late to class as it creates an unwelcome distraction.

Please remember that attendance of course lectures is part of taking a class such as this one. For this reason attendance will be a factor in determining course grades even for those whose absences would otherwise be excused. Regardless of the circumstances for missing or having been a few minutes late to class, you are still responsible for course content, including any announcements. You are still responsible for knowing, for example, whether or not there have been changes to the course schedule. In the extraordinary event that you miss a class please ask one of your peers for their lecture notes.

NOTE: It is your responsibility, as university students and as adults, to establish your own priorities. Should family or work-related issues take priority over attendance of this course you will not be personally judged for it. These absences will not, however, be “excused” and you will not receive (nor should you expect to receive) special privileges over those of your peers.

Request for Consideration: If you feel that there are legitimate extenuating circumstances related to attendance that may warrant consideration should you exceed the maximum allowable absences, you may do the following. Submit, to myself or to one of my assistants, a short explanatory note that spells out who you are and why you feel consideration is warranted. You must sign this document and attach any pertinent proof (if applicable) to this document. Whether or not such written pleas will be factored into your final grade at the end of the term is entirely up to my discretion.

- **Behavior In Class:**

Disruptive and disrespectful behavior of any kind has a corrosive effect on both the teaching and learning environment. Such behavior has no place in a university setting and will simply not be tolerated. Inappropriate behavior includes but is not limited to: talking in class, doing outside work (including reading), habitual or excessive lateness (or leaving early without notifying the instructor (in writing) in advance). Not only will such behavior be factored into that portion of your grade pertaining to constructive class participation, certain types of behavior may also warrant further action through student justice, in accordance with university guidelines.

If you find the behavior of one or more of your peers is inappropriate or distracting please let me know in a timely fashion as you have a right to a distraction-free learning environment. Should you feel that course requirements seem unreasonable, you are encouraged to speak to me in person outside of class or take the matter up with our departmental chair. Doing so in a manner that is adversarial or disrespectful in tone will not, however, be tolerated and will have a negative impact on your grade.

Classroom Rules:

Laptops: Unless you have a verifiable and documented disability that requires the use of a laptop, you are expected to take notes by hand. Anyone who is granted a waiver must only word process or use PowerPoint. Any other applications including but not limited to going online are not permitted. If you notice one of your peers violating these requirement guidelines please bring it to my attention in a timely fashion.

MUSEUM & CHURCH EDIQUITE: Never touch a work of art or sculpture. When taking a close look at a painting (in particular) avoid breathing directly on the work and place your hands behind your back. You will make the job easier and less stressful for museum staff. DO NOT use flashes in front of paintings (in particular) even if you see others doing just that. Some museums allow cameras but always always check whether or not that is the case. In churches in particular, try to keep your voice down and remember that those we visit are not just important in the realm of the humanities, but are Sacred. Though I expect everyone to maintain decorum and be respectful to others, should you observe someone who appears to be in that environment for purely devotional reasons and is *not* there as a tourist, please make way for them and encourage others to do so as well. Please, also, do not eat or drink in a church or museum unless it is specifically sanctioned in that place, by that institution.

- **Journal Essays:** Jot down your thoughts concerning works of art and architecture that you are exposed to. Criteria for specific Journal Essays will be given to you on a bi-weekly basis. Sometimes these will be given to you in anticipation of seeing works. On most occasions, however, you will have given a series of questions from which to choose from. Sometimes these exercises will be more objective and factual, at other times they will be more suffused with more subjective aspects related to interpretation or evaluation.

- **“The Other”**: Given the dynamic nature of actually seeing and hearing about works of art and architecture on site and in person is quite different from the ‘two dimensional’ viewing that one gets when limited to an in-class lecture environment. It was with that in mind that other came to mind! What I would most like you to do to satisfy other, is for you to write down your thoughts about what most ‘struck you’ about seeing those works up-close and in person. What might have surprised you, under or overwhelmed you. What might have stood out about the work itself, or deviated from the image in your mind, and why?

Course Grading:	Class Participation.....	25%
	Journal essays.....	60%
	Other	15%

	TOTAL.....	100%

Note On Plagiarism: Be careful not to copy directly or directly adapt (“plagiaphrase”) from another author without crediting the source. General sources must be listed in a bibliography; any indirect or direct quotation or paraphrase must be foot or end noted. Any unacknowledged copying will receive an F (failure) for the paper, and possibly the course. Any such students will be subject to further action through student justice or the Dean of Students, which can result in academic suspension from the university.

Grades on the papers will be assessed as follows:

- **A** - A well written, interesting review with good style and clear organization, that goes beyond the requirements of the assignment. Exhibits a thorough understanding of the critical process and aesthetic judgment. Grammar, syntax and spelling are correct.
- **B** - A well constructed review which approaches individual style with few mechanical mistakes. Exhibits an understanding of the critical process.
- **C** - A review that adequately addresses the assignment. A review that needs better organization and attention to detail. Ideas need to be expressed more clearly and more significant points need to be made.
- **D** - A poorly written, badly constructed or disorganized review which contains “fluff” and numerous errors.
- **F** - A review that is not college level work, badly written, and/or unfamiliar with the critical process. A review that is plagiarized.

Academic Honesty Guidelines

All students are required to abide by the Academic Honesty Guidelines adopted by Southwest Texas State University. The conduct below constitutes a violation of these guidelines. Students found guilty of academic dishonesty are subject to disciplinary action. Details of the University’s policy may be found in *Hill Hints*.

Taking of Information - Copying graded assignments from another student; working with another individual on homework when not specifically permitted to by the teacher; looking at another student’s test during an examination.*

Students are encouraged to study together, but each written assignment submitted must be the student’s own work.

Tendering of Information - Giving one’s work to another student to be used or copied; giving someone answers to exam questions after taking the exam.

Do not ask for or offer information regarding tests or quizzes. In the past I have prosecuted such offenses with student justice and will do so again without hesitation.

Plagiarism - Copying answers from published materials and handing them in as one’s own when requested by the teacher to present one’s own work; handing in a paper prepared by a term-paper service; turning in another person’s work as one’s own.

Plagiarism is the failure to attribute words, ideas, or findings to their true author(s). In plagiarism, someone

else's work is submitted as that of the student. Plagiarism of published work violates copyright laws as well as standards of honesty and collegial trust.

Misrepresentation - Lying to or deceiving a teacher or other university officials to increase your grade.

Additional Note Regarding Academic Integrity: The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that you, and every other student, demonstrate a high standard of conduct in their scholastic work.

Scholastic dishonesty includes, but is not limited to, statements, acts or omissions related to applications for enrollment or the award of a degree, and/or the submission as one's own work or material that is not one's own. As a general rule, scholastic dishonesty involves one of the following acts: cheating, plagiarism, collusion and/or falsifying academic records. Students suspected of academic dishonesty are subject to disciplinary proceedings.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details).

<p>Note Regarding Email Correspondence</p>	<p>The Texas State University recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's university email address and that faculty and staff consider email from students official, only if it originates from a Texas State student account.</p>
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CLASS SCHEDULE:

4321I- Renaissance Art and Culture.

See additional handout..

Selected Bibliography

- James Bruce Ross and Mary Martin McLaughlin, eds. The Portable Renaissance Reader. New York: Penguin, 1981. ISBN 0-14-015061-7.
- Brown, Patricia F. "The Art of Public Life." *Art and Life in Renaissance Venice*. New York: Abrams, 1997. 65-90.
- Burke, Peter. The Italian Renaissance: Culture and society. Princeton: Princeton University Press, 1999. ISBN 0-691-00678-4.
- Hale, J. R., ed. *The Thames & Hudson dictionary of the Italian Renaissance*. London: Thames & Hudson; New York: W.W. Norton, 1985. (Reprint of 1981 edition, which was published as the *Concise encyclopaedia of the Italian Renaissance* by Oxford University Press.) ISBN 0-500-20191-9.
- Jacks, Philip. "Saecula Saturni et Iani: A Second Golden Age." *The Antiquarian and the Myth of Antiquity: The Origins of Rome in Renaissance Thought*. Cambridge: Cambridge UP, 1993. 175-204.
- Machiavelli, Niccolò. The Portable Machiavelli. Edited and translated by Peter Bondanella and Mark Musa. New York: Penguin, 1979. ISBN 0-14-015092-7.
- Rubinstein, Nicolai. "Classical Themes in the Decoration of the Palazzo Vecchio in Florence." *Journal of the Warburg and Courtauld Institutes* 50 (1987): 29-43.
- Syson, Luke, and Dora Thornton. "All'antica Style." Chapt. 3. *Objects of Virtue: Art in Renaissance Italy*. London: Getty Trust, 2001. 78-134.
- Vasari, Giorgio. The Lives Of Artists. Trans. Julia Conaway Bondanella and Peter Bondanella. Oxford: Oxford University Press, 1991. ISBN 0-192-83410-X.

Florence, Summer 2010

Statement of Intent..

Alan D. Pizer, Senior Lecturer

The Rush, The Value: Actually standing in front of a great work of art or architecture, or being in it, can be a great rush! Having people there, however, who can provide keen insights into understanding form and meaning, who can contextualize the work within its cultural/historical framework, is just priceless.

Been There: When I've traveled, I've always attracted fellow travelers who wanted more than (or had grown tired of) merely collecting the 'been there, seen that' experiences. It seemed that they'd come to realize that what they really wanted was to make a meaningful connection with the art, the artist and/or those in time for whom those works of art and architecture were intended.

What I Learned: One of the things I learned from those experiences, and was maybe surprised by, was in just how much I enjoyed sharing my insights with people who were actually eager to hear what I had to say--and who, in sharing their impressions, interests, and the questions they asked, enriched my own experience. It was, in fact, through those many experiences that I realized I could teach this stuff!

Being Used: Then again, maybe I just enjoyed being used?! And, on that note, you should know that I, and the other fine people who are overseeing your study and travels in Florence and other parts of Italy, are there to help make this one of the best, most valued experiences of your college career.

What I Expect: As such, my expectations of you in terms of art historical study, will be for you to really listen to what I have to say about the artistic creations that you are going to see, both in class and on site. What you will be expected to produce are informal essays that respond to one or more questions concerning artworks, at times to simply apply the critical process in a manner that demonstrates a basic comprehension of the works visual attributes, and broader cultural contextual. Part of what I'll be looking for will be your personal impressions -- of what you see and experience, in relation to what you are learning.

Being There: Though attending lectures is always important, here it is paramount as what you hear me discuss will set the stage for your actually experiencing the work of art. While the nuts and bolts of the assignments have yet to be worked out, the basic ingredients are in place for you to have a great experience studying art history.

So, hope to see you there!!