

CHAPMAN UNIVERSITY  
University Honors Program  
One University Drive  
Orange, CA 92866



HON 315  
Spring 2021 | HyFlex

## Power and Imagination in the Italian Renaissance

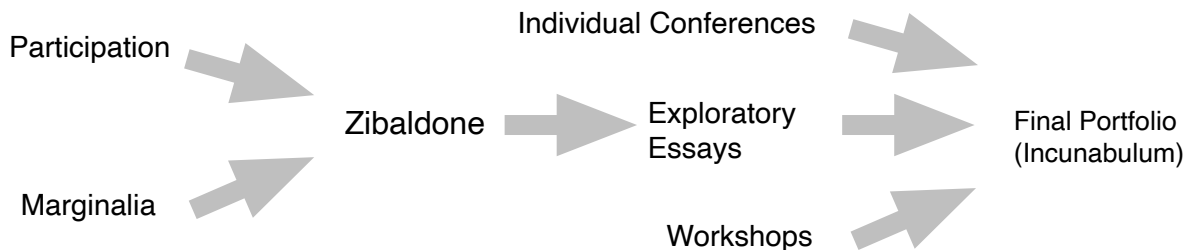
Professor Federico Pacchioni  
Class Meeting Times: T/TH 4:00-5:15 PT  
Office Hours: <https://pacchioni.youcanbook.me/>  
E-mail: [pacchioni@chapman.edu](mailto:pacchioni@chapman.edu)

*The European Renaissance marked a time of a heightened quest for truth in different fields and of a conscious and deliberate attempt to change the way people thought and acted in the world. During this revolutionary period, Italy served as the crucible for the formation of new ideals and values as well as a new understanding of the role the intellectual, writer and artist should play in society. By analyzing and contextualizing a variety of representative texts—including poetry, visual arts, and scientific and political treatises—we will examine the complex relationship between imagination and power dynamics of a political and religious nature. The dilemmas of caution and resoluteness, simulation and dissimulation, heroism and conformity, orthodoxy and innovation, will be considered as some of the themes shaping early modern western literary and cultural production. The emphasis will focus upon epoch-making thinkers and artists such as Petrarch, Boccaccio, Alberti, Castiglione, Machiavelli, Guicciardini, Leonardo, Michelangelo, Cellini, Bruno, and Galileo.*

### Required Texts and Tools

- *The Italian Renaissance Reader*. Edited by Julia Bondanella and Mark Musa. Meridian, 1987, ISBN: 978-0452010130. Henceforth this title is abbreviated as IRR.
- The professor will provide several additional excerpts in PDF.
- WIFI, computer, table and headphones.
- Canvas and Notifications.
- GoogleDrive Space: needed for in class group activities and resources (the professor will provide an access link, make sure to test access to the folder ahead of time).

### **COURSE ACTIVITIES**



### Class Participation

A student receives an outstanding participation grade (A) when he or she: is on time, brings readings and necessary materials to class, avoids distractive use of technology, contributes regularly and in an informed manner to the class discussions, successfully collaborates with others, participates in all class activities, manifests professional behavior (also in email exchanges), and helps others to do all of the above.

*When online:* a) when attending lessons remotely students must wear classroom appropriate attire;  
 b) keep their camera on during class meetings (use virtual background or green screen if needed);  
 c) use headphones if needed.

\* A first and provisional participation grade is awarded midterm and is subject to increase or decrease according to the student's ongoing performance.

### Marginalia & Zibaldone

During the course of the semester you will become a creator of marginalia, side notes and comments with thoughts and questions, that you will mark directly on your hardcopies (or digital copies) of your readings.

A *zibaldone* is an Italian vernacular commonplace book. The word means "a heap of things" or "miscellany" in Italian. The earliest such books were kept by Venetian merchants in the fourteenth century, taking the form of a small or medium-format paper codex (Cara Giaimo, "How to Keep a Zibaldone, the 14th Century's Answer to Tumblr").

In preparation for each class, you will also organize and elaborate your notes in a *zibaldone*. This incrementally developing commonplace book or archival journal is an essential part of your success in this course, because it's the tool that will allow you to contribute to class discussions and make the most of your Renaissance journey. Furthermore, the *zibaldone* represents the preliminary research and writing stage for your essays. For details on how the *zibaldone* can be structured and how it will be assessed *see specific handout*.

### The Marketplace of Ideas (Essay Workshops)

During the semester you will engage in two workshops designed to learn from your classmates and support one another in further developing the exploratory essays in view of the final portfolio (incunabulum). You will receive a separate participation grade for this assignment, which is also informed by how your classmates view your professionalism and helpfulness during this assignment.

### Individual Conferences

You will schedule two individual conferences with me during the semester. The first one will be an opportunity to orally discuss your first essay and your initial performance in the class, and to brainstorm together ways to overcome possible challenges and to maximize your learning. The second conference will take place toward the end of the course, and it will focus on your progress overall and your plans for the final portfolio (incunabulum).

You will need to schedule your meeting via the link provided in Canvas (Syllabus Tab) at least a week in advance. Failure to schedule or attend the meeting will result in zero points for this portion of the grade and can significantly impact your success in the course.

### Exploratory Essays

Emerging from your regular reading notes, *zibaldone*, and class discussions, your three exploratory essays give you the opportunity to tackle three major questions or topics during the semester. Unlike argumentative essays, exploratory essays do not aim to support a thesis, but rather to explore its relevance and feasibility in terms of research. This assignment therefore affords you the necessary freedom to explore a worthy idea. You do not need to undertake additional research for this essay, but rather focus on further understanding syllabus materials, and assess their significance and value from a contemporary point of view. Format: 750-1,000 words minimum (include word count please), your favorite font, double-spaced, MLA citation style. *See handout for guidelines.* ■ ■ *Students of Italian who have completed ITAL201 are required to complete one of these essays in Italian.*


### The Incunabulum (Your Final Portfolio)

The incunabulum (or incunable) is the name of another Renaissance invention, the printed books, and specifically the printed books made before the 15<sup>th</sup> century often graphically imitating the handwritten manuscript. The etymology of the word, derived from the Latin *cunae* meaning cradle, expresses the idea of something in its early stage of development. Likewise, at the end of this semester, after your in-depth and multifaceted exploration of the Italian Renaissance, you are now on the brink of something new. Your final portfolio is not to be seen as an ending, or as an inert body of text, but rather as the coming into being of a unique form of thought of writing reflecting your individual relationship to this course.

Your incunabulum is therefore your final portfolio, which takes the place of your final exam, and in which you will assemble and review your class projects, as well as reflect on your overall learning and your main take away from the course. The incunable will be shared and celebrated during finals week. *See specific handout for guidelines.*

## Grade Breakdown<sup>1</sup>

Class Participation	15%
Essay Workshops (2)	10%
Individual conferences (2)	10%
Zibaldone Development	10%
Exploratory Essays (3)	30%
Final Portfolio (Incunabulum)	25%
Total:	100%

 Language coursework for students of Italian  
Students of Italian have some opportunities during the course to integrate practice with Italian. According to their level of proficiency, they are highly encouraged to complete some of readings in the original Italian. Students who have completed 201 are required to write one of the exploratory essays in Italian and are encouraged to practice writing in Italian whenever possible during the semester.

## Absences and Punctuality

You are allowed 1 unexcused absence. Each additional unexcused absence lowers your grade of 2 percentage points. Two late arrivals count as one unexcused absence. In order to be granted an excused absence, you will need to provide evidence that you were unable to attend for causes beyond your control (illness, accidents, death in family, etc). Assignments submitted late or make-up examinations will be granted full credit only in connection to with excused absences. You should contact your instructor with any questions.

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<sup>1</sup> A 100-94; A- 93-90; B+ 89-87; B 86-84; B- 83-80; C+ 79-77; C 76-74; C- 73-70; D+ 69-67; D 66-64; D- 63-60; F 59-0

## PROGRAM

*\* This calendar is susceptible to changes, refer to the live online version only\**

FEBRUARY

### WEEK I

Tuesday, 2. – HORIZONS, IDEALS AND DEFINITIONS.

Historical overview and aims of the course.

Preparation: respond to introductory discussion in Canvas, read syllabus, read “Introduction” (*Italian Renaissance Reader* henceforth *IRR*).

Thursday, 4. – BEING A MODERN CLASSIC: PETRARCH’S FRAGMENTS OF ORDINARY DISQUIETUDE

Petrarca as the first humanist.

Read: Petrarch’s “Letter to Posterity”, “The Ascent of Mount Ventoux” (*IRR*).

### WEEK II

Tuesday, 9. Petrarca’s lyrics.

Read: Selected poems from the *Canzoniere* (*IRR*, 1, 3, 16, 22, 35, 50, 90).

Thursday, 11. Petrarca’s lyrics and Petrarchism.

Read: Selected poems from the *Canzoniere* (*IRR*, 126, 134, 161, 189, 264, 272, 310, 365). Freely explore some of Gaspara Stampa’s poems (PDF).

### WEEK III – ONE HUNDRED WINDOWS ON THE WORLD: BOCCACCIO’S FORBIDDEN BOOK

Tuesday, 16.

Read: Stories from the *Decameron* (*IRR*): Preface, Introduction, and First Story (Ser Cepparello) and Third Story (Melchisedech) of the First Day (on various topics).

Thursday, 18.

Read: Stories from the *Decameron* (*IRR*): Fifth Story (Andreuccio from Perugia) of the Second Day (on fortune), Ninth Story (Giletta of Narbonne) of the Third Day (on industriousness and intelligence).

### WEEK IV

Tuesday, 23.

Read: Stories from the *Decameron* (*IRR*): Introduction and First Story (Tancredi) of the Fourth Day (on unhappy love), Eighth Story (Nostagio deli Onesti) of the Fifth Day (on happy love).

Thursday, 25.

Read: Stories from the *Decameron* (*IRR*): the Seventh Story (Madonna Filippa) and the Tenth Story (Brother Cipolla) of the Sixth Day (on wit), the Sixth Day (Calandrino’s pig) of the Eighth Day (on practical jokes to both man and women).

**Exploratory Essay #1 (via Canvas, Thursday 11:59pm).**

MARCH

### WEEK V – HUMANISM AND THE NEW ART

Tuesday, 2.

Read: Stories from the *Decameron* (*IRR*): Tenth Story (The Wife of the Marquis of Sanluzzo) of the Tenth Day (on virtue). Selections from the *Book of the Family* (*IRR*).

Thursday, 4. **\*No regular class meeting on this day**

**First Individual Conference with Professor. Make an appointment this week to show your zibaldone and discuss your first essay.**

### WEEK VI

Tuesday, 9.

Read: Selections from the *Oration on the Dignity of Man* (*IRR*).

Thursday, 11.

Read: Giorgio Vasari, "The Life of Leonardo da Vinci, Florentine Painter and Sculptor" (PDF).  
Selections from the Leonardo Da Vinci's *Notebooks* (IRR).

WEEK VII – THE RENAISSANCE COURT

Tuesday, 16.

Read: Selections from Castiglione's *Book of the Courtier* (excerpts from Book I and II, IRR pp. 197-234).

Thursday, 18.

Read: Selections from Castiglione's *Book of the Courtier* (excerpts from Book III and IV, IRR, pp. 234-257).

\*\* SPRING BREAK \*\*

WEEK VIII. – THE WORLD AS IT IS: A NEW POLITICAL THEORY

Tuesday, 30.

Read: Selections from Machiavelli's *Prince* (IRR, pp. 258-278).

APRIL

Thursday, 1.

Read: Selections from Machiavelli's *Prince* (IRR, pp. 278-297).

WEEK IX

Tuesday, 6.

Read: Machiavelli's *The Mandrake Root* (PDF)

Thursday, 8.

Read: Selections from Guicciardini's the *Ricordi* (IRR). Isabella Andreini's *Letter on the Birth of Women* (PDF).

**Exploratory Essay #2 (via Canvas, Thursday 11:59pm).**

WEEK X

Tuesday, 13.

**Marketplace of Ideas: Workshop on Second Essay**

Thursday, 15.

Read: Giorgio Vasari, "Life of Michelangelo Buonarroti. Florentine Painter, Sculptor, and Architect" (PDF). Explore Michelangelo's selected poems (IRR).

WEEK XI – THE NEW ART (PART II)

Tuesday, 20.

Read: Selections from Cellini's *Life* (sample selections in IRR, focus on 308-315, 322-326, 348-371).

Thursday, 22. Today's class will be a presentation by guest speaker Dr. Deanna Shemek (UCI) on the case of Isabella d'Este and digital humanities research. The special zoom link for today is: <https://chapman.zoom.us/j/95204638944>

Read: Paola Tinagli, "Women in Italian Renaissance Art: Introduction". Explore some of Vittoria Colonna's poems (PDF).

WEEK XII – UNCONTAINABLE IMAGINATION: THE EPIC POEM AS CULTURAL LITMUS TEST

Tuesday, 27. The Hight of Renaissance Irony

Read: Selected cantos from Ariosto's *Orlando Furioso* (PDF).

Thursday, 29. Schizophrenic Passions in the Wake of the Counter-Reformation

Read: Selected cantos from Tasso's *The Liberation of Jerusalem* (PDF).

MAY

WEEK XIII – SCIENCE, MAGIC, AND RELIGION

Tuesday, 4. The case of two Campanella and Bruno.

Read: Encyclopedia entry on Tommaso Campanella and Giordano Bruno (PDFs) and Campanella's *The City of the Sun* (PDF).

Thursday, 6.

Read: Selected writings by Galileo (PDF).

**Exploratory Essay #3 (via Canvas, Thursday 11:59pm).**

WEEK XIV – FINALE

Tuesday, 11.

**Marketplace of Ideas: Workshop on Third Essay**

Online course evals (see email from [survey@chapman.edu](mailto:survey@chapman.edu))

Thursday, 13. **\*No regular class meeting on this day**

**Second Individual Conference with Professor. Make an appointment this week to show the progress on your zibaldone, discuss your plans for the final portfolio (incunabulum), and overall growth in the course.**

FINALS WEEK MEETING

**Tuesday, May 18, 4:15-6:45pm: Readings from the Incunabulum**

**Submit your final portfolio via Canvas by this day at 11:59pm.**

## Overarching Learning Objectives

### Honors Program Learning Outcomes

Upon completing a course in the University Honors Program students will have:

- a. Obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives;
- b. Sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood);
- c. Understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world;
- d. Developed effective communication skills.

### Artistic Inquiry Learning Outcome

Composes critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate / pre-professional level.

### Course Learning Outcomes

Upon completing this course students will be able to:

- Demonstrate familiarity with classics of the Italian Renaissance.
- Describe and discuss important historical, cultural, and artistic aspects of the Renaissance and its international influence.
- Analyze central themes and issues across the work of representative writers, thinkers and artists.
- Extend Renaissance debates to the contemporary questions and challenges.
- Discern between the universal value of certain ideas and the relativity of their application and interpretation.
- Improve critical thinking, reading, writing skills while examining excerpts of the texts using a variety of media

## Additional Course and University Policy

### **Chapman University Safety Protocol**

In response to the current COVID-19 pandemic, Chapman University has developed the CU Safely Back program (CUSBP) and mandatory safety measures (<https://news.chapman.edu/coronavirus/>). The University's mandatory safety measures may be stricter than local, state or federal guidelines and may be subject to change at any time. Students are expected to adhere to the University's safety measures while attending classes, including when entering and exiting classrooms, laboratories, or other instructional areas. Individual faculty may choose to have requirements for their courses that are stricter than the University's\*. Safety precautions and procedures may change in response to emerging findings and the recommendations of scientific experts and authorities. Refusal to abide by the University's mandatory safety measures or to the safety requirements specific to this course will result in your being asked to leave the area immediately, and may result in an administrative dismissal from this course.

The COVID-19 pandemic requires all of us to accept the possibility that changes in how this course is taught may be required and that some changes may occur with little or no notice. For example, some or all of the in-person aspects of a course may be shifted to remote instruction. If this occurs, you will be given clear instructions as to how to proceed. The uncertainty of the situation is not ideal for any of us. We must all try to approach this situation with good-will, flexibility, and mutual understanding.

- In the event this course will be allowed to be taught in hybrid format, some lessons will be taught from the classroom and broadcast live via zoom. If/when hybrid teaching is allowed, the professor will promptly collect students' preferences and coordinate any needed group alternation and schedule.



Students who are not able to attend in person during hybrid teaching will have the option of attending solely online.

**P/NP:** For students electing to take the class on a P/NP (Pass/No Pass) basis, the Chapman University undergraduate catalog specifies that the P grade is "equivalent to a 'C-' or higher." The NP grade is awarded to students taking the course on a P/NP basis, who score a D+ or below. Students should consider thoroughly these grading guidelines before electing to take the course on a P/NP basis. Once a student has elected to take the course on a P/NP basis, he/she cannot change this status and must score a C or higher in order to receive a passing grade for the course. Students should also be aware that most graduate/professional schools interpret the P grade as a C and the no pass grade as a F; too many pass grades on your transcript can seriously jeopardize your chances of acceptance into graduate/professional school. Your instructor firmly recommends that you not take the class on a P/NP basis as he/she has seen far too many students receive a NP grade when they would have received a passing letter grade or a P grade when they would have received a grade of A. Please see the academic calendar posted on the registrar's page for the last date by which you can change your grading status to P/NP. Once again, if you elect to take the class on a P/NP basis, the decision is entirely your own and it is final: your instructor will not be able to award you a letter grade when and if you fail the class or receive a higher grade. He/she will not support a petition to change your grade.

### **Chapman University's Academic Integrity Policy**

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work and academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the University Academic Integrity Committee, which may impose additional sanctions including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at [www.chapman.edu/academics/academic-integrity/index.aspx](http://www.chapman.edu/academics/academic-integrity/index.aspx)

### **Chapman University's Students with Disabilities Policy**

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the [Disability Services Office](#). If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized.

Please contact Disability Services at (714) 516-4520 if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

### **Chapman University's Equity and Diversity Policy**

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in [Chapman's Harassment and Discrimination Policy](#). Any violations of this policy should be discussed with the professor, the [Dean of Students](#) and/or otherwise reported in accordance with this policy.

### **Religious Accommodation at Chapman University**

Your instructor will provide a course syllabus at the beginning of each term that specifies dates of exams and due dates of assignments. It is the responsibility of each student to review these syllabi as soon they are distributed, as well as final examination schedules (within the first three weeks of the semester) and to consult the faculty member promptly regarding any possible conflicts with major religious holidays where those holidays are scheduled in advance and where those holidays constitute the fulfillment of their sincerely

held religious beliefs. Upon the timely request of one or more students, your instructor will work with student(s), whenever possible, to accommodate the student(s) using reasonable means, such as rescheduling exams and assignment deadlines that fall on major religious observances and holidays. Please see the full description of Chapman University's policy on Academic Integrity at <https://www.chapman.edu/about/our-family/leadership/provosts-office/religious-accomodation.aspx>

### **Student Support at Chapman University**

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in [Chapman's Harassment and Discrimination Policy](#). Any violations of this policy should be discussed with the professor, the [Dean of Students](#) and/or otherwise reported in accordance with this policy.

**Course Materials and Intellectual Property.** According to Chapman University's policy, as well as the California Education Code, all course materials belong to the professor who created them. If you upload course materials to websites or share them without the professor's written, signed and dated permission, then you have violated the professor's copyright. Such actions may be subject to sanctions by both Chapman University and the state of California. This includes the unlawful recording of a professor's class.