The Resurfacing of Individuality in Renaissance Culture: Questioning Meaning and Receptivity

Catalog Description:
Prerequisite: acceptance to the University Honors Program, or consent of instructor. This course traces the rebirth of the concept of individuality in Renaissance visual culture and questions its meaning, evolution and reception in 15th and 16th century Italy. It will thus examine a variety of conceptual categories: artists’ self-fashioning, gender construction, patronage, etc. (Offered as needed.) 3 credits.

Course Objectives:
- Gain an understanding of the role of the artist and his work in Renaissance Italy.
- Gain an understanding of Italian Humanism and Neoplatonic Philosophy.
- Understand how art was reflected and constructed intellectual constructs of individuality.
- Gain an understanding of gender construction in Italian Renaissance Visual Culture.
- Consider the role of the artist as craftsman and individual creator.
- Consider the function of art and the reasons patrons commissioned it.
- Apply knowledge of social, political, geographical, and religious factors to a deeper understanding of specific works of art created during the Renaissance.
- Synthesize specific connections between art and architecture, and the religious, philosophical, political, and social factors at Renaissance courts.
- Apply the above knowledge and skills to evaluate specific works of art.

Content:
- Definition of Renaissance
- Humanism and approaches to Education
- Civic Humanism
- Rebirth of mythological images in art
- Copying the Antique
- Individualism and the Artist as trouble genius
- Causes and patronage
Gender Construction and Gender roles in Italian Renaissance culture

Current Required Texts:

Instructional strategies:
The course will consist of lectures and class discussions, weekly handouts, museum tours, and analysis of works of art and architecture in their cultural, political, and religious context.
Weekly writing and a final research paper required.

Methods of Evaluation:
Students will be evaluated on the basis of class attendance, slide exams and research paper.

Readings Reports 30%
Final Research Paper 40%
Slide Exams 20%
Class Participation 10%

Chapman University Academic Integrity Policy:
The course syllabus should include the following statement:
Chapman University is a community of scholars which 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 not be tolerated anywhere in the university

Students with Disabilities Policy:
The course syllabus should include the following statement:
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 inform the instructor at the beginning of the term. The University, through the Center for Academic Success, will work with the appropriate faculty member who is asked to provide the accommodations for a student in determining what accommodations are suitable based on the documentation and the individual student needs. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Course Grading Standards:
*A range*: Excellent. "A" is given only for transcendent work. "A" work is truly exceptional, work that achieves a very high degree of originality and insight as well as showing intellectual sophistication and complete mastery of the course material. "A"
projects are also technically perfect and written with elegance and style. Lower "A" range work demonstrates that the student is capable of independent, creative, and critical thought, can synthesize their knowledge well, and can produce a finely wrought product. Also, this level of work contains significant insights and ideas deriving from the student's own research and understanding of the course materials. In addition to the "B" qualities listed below, an "A-" project or exam is also very well written.

B range: Very good. "B" work indicates the student has mastered the material of the course, and demonstrates sound knowledge of all the facts and information given concerning the object or issue in question. "B" projects will show the student thinking clearly and with rigor about issues and ideas. The student also has the ability to articulate his or her knowledge in the form of a clearly written essay.

Upper and lower ends of this range will indicate, for the former, a higher degree of performance, or, for the latter, a corresponding loss of clarity, insight, sophistication, and/or writing ability.

C range: Adequate. "C" work demonstrates the student's basic understanding of the material, with some mistakes or gaps in knowledge of relatively minor import. There may be flaws in written ability or expression (e.g. lack of coherence and organization, spelling and word choice issues, and inability to clearly express ideas or opinions) which detract from the student's ability to demonstrate his or her knowledge.

D range: Poor. "D" work displays some comprehension of the basic course material, but shows major gaps and flaws in the amount and quality of the student's knowledge. "D" papers and exams have serious flaws in factual information or in written expression.

F: Failure. Failing work shows no knowledge, or that the student cannot pull together the few things he or she does know into any synthetic understanding of the material of the class. "F" work will have serious flaws in writing, grammar, spelling, and structure.
Limited Bibliography


Cole, Bruce. The Renaissance Artist at Work From Pisano to Titian (Icon Editions). New York:


O'Malley, Michelle. "Quality, Demand, and the Pressures of Reputation:" Art Bulletin.


Tognetti, Sergio. AThe development of the Florentine silk industry: a positive response to the crisis of the fourteenth century@ Reti Medievali Rivista V-2004/2 (luglio-dicembre).


A few useful web sites:
http://employees.oneonta.edu/farberas/arth/links.html Art history links page from University of New York, Oneonta Art History Department, Professor Allen Farber. Professor Farber’s course materials on line also offer a wealth of information and images.

http://www.learner.org/resources/series1.html Annenberg videos on “Art of the Western World” can be viewed free on line.

http://www.paradoxplace.com/ Interesting, entertaining, and highly personal commentary on travel, history and art by Adrian Fletcher. Lots of images, chronologies, and neatly linked information.

http://www.polomuseale.firenze.it/ The museums of Florence official site.

http://smarthistory.org/ Art history resources and instructional videos.

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