
RENAISSANCE ART & ARCHITECTURE in Fall 2020 (AH2013)

Course Code	AH2013	Professor(s)	Marsha Libina
Prerequisites	None	Office Number	9 rue de Montessuy
Class Schedule	M: 10:50-12:25 in C-101 R: 10:50-12:25 in V-1 R: 12:40-14:15 in C-101	Office Hours	Mon and Thurs by appointment, on Teams (scheduled via Calendly link) or in person. https://calendly.com/mlibina/officehours
Credits	4	Email	mllibina@aup.edu
Semester	Fall 2020	Office Tel. Ext.	

Course Description

This course will introduce you to the major works of the Italian and Northern Renaissance from 1400 to 1600. Emphasis will be placed on understanding artworks within their original cultural and historical contexts, paying particular attention to the interests of the artist, patron, and intended viewer. Key themes and issues of consideration will include artistic self-fashioning, the idea of a classical revival, the relationship between art and literature, religious controversy and the status of the sacred image, courtly values, and questions of imitation and style. Students will hone in their skills in art historical inquiry, writing, and critical thinking by undertaking a visual analysis paper, as well as reading primary and secondary sources. By the end of the course, students will be able to identify major works and the philosophical, religious, and cultural contexts that produced them, and interpret the meaning of works of art based on their visual properties and original contexts.

Course Learning Outcomes

In addition, students will engage with secondary texts in art history in order to refine their critical evaluation of such scholarship and gain an awareness of the methodologies of the field. Ultimately this course aims to equip students with the skills necessary to formulate complex theses that address both formal artistic concerns and historical circumstances. Students will become familiar with important artistic and cultural trends of the period. We will examine a range of primary sources, both visual and textual, and learn to understand the different ways in which these sources communicated through style, language, and structure. Close visual observation will inform written formal analysis. Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate

(CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions

(CCI LO2)

General Education

This course fulfills the following GLACC (Global Liberal Arts Core Curriculum) requirements:

CCI LO1 Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

CCI LO2 Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

Course Outline

Date	Topic	Campbell & Cole Textbook	Additional Notes and Reading Assignments (PDFs)	Home Date
Week 1 Thurs, Sept 24	Introduction and Syllabus			
Week 2 Mon, Sept 28	The Trecento Inheritance, 1300-1400	p.12-17, p.20-37,	Ghiberti, <i>Commentaries</i> (1447-48)	Black Black

		p.50-53	Foster, "Inventing the Black Madonna," 1-8	work
Thurs, Oct 1	Florence; Commissions and Competition	p.62-81, 84-99		Black
Week 3				
Mon, Oct 5	Perspective and the Theory of Painting	p.105-119		
Thurs, Oct 8	The Northern Renaissance Altarpiece: Art and Devotion		Snyder, <i>Northern Renaissance Art</i> , p.86-104, p.111-15, p.118-19 Koerner, "The Epiphany of the Black Magus"	Black Chris
Week 4				
Mon, Oct 12	Church and Palace, Sacred and Profane	p.144-52, p.160-71, p.218, p.233-43		
Thurs, Oct 15	Louvre Museum visit		Meet in front of the Louvre Pyramid, next to the equestrian statue of Louis XIV at 11:15am.	

Week 5				
Mon, Oct 19	Naturalism and Nature: Venice and the North	p.248-58		Mus start
Thurs, Oct 22	Naturalism and Nature: Florence and Rome	p.258-69, p.294-96		
Week 6				
Mon, Oct 26	Turn of the Century Italy	p.309-26		
Thurs, Oct 29	Midterm Exam			
Week 7				
Mon, Nov 2	The Ideal and the Non- Ideal Body	p.336-39, p.326-38 p.342-58 p.362-85	Vasari, <i>Life of Michelangelo</i> (1568) Amerigo Vespucci, Letter to Soderini (1505/1509)	Blac Pictu
Thurs, Nov 5	Louvre Museum visit		Meet in front of the Louvre Pyramid, next to equestrian statue of Louis XIV at 11:15am.	Read hand (post
Week 8				
Mon, Nov 9	Collaboration and the Renaissance Workshop	p.388-97,		Mus start

		p.403-09		
Thurs, Nov 12	NO CLASS Fall Break			
Week 9				
Mon, Nov 16	<i>Maniera</i> art	p.426, p.430-38		
Thurs, Nov 19	Art and Literature	p.477-97	Bronzino, On the Paintbrush (1538)	Black
Week 10				
Mon, Nov 23	<i>Disegno/Colore</i>	p.514-20 p.531-34		Must start
Thurs, Nov 26	The Reformation North of the Alps		Snyder, <i>Northern Renaissance Art</i> , p.330-33, p.342-49, p.378-86 Koerner, <i>The Reformation of the Image</i>	
Week 11				
Mon, Nov 30	The Counter-Reformation	p.544-551 p.576-92, p.595-601	Council of Trent decree (1563)	Black

			Gilio, <i>On the Errors of Painters</i> (1564), 85-87, 156-200	
			Veronese's Inquisition trial (1573)	
Thurs, Dec 3	The Image of The Other: Idolatry and Conversion		Gaudio, <i>Engraving the Savage</i>	Black
Week 12				
Mon, Dec 7	Collecting Art and the Cabinet of Curiosity	p.472-73, p.601-03, p.638-39	Sullivan, "Wondrous Objects" Blier, "Capricious arts"	Black
Thurs, Dec 10	Final exam			Bring evalu
Fri, Dec 18				Visu In my

*I reserve the right to make changes to the syllabus throughout the semester.

Textbooks

Title	Author	Publisher	ISBN	Required
A New History of Italian Renaissance Art	Stephen J. Campbell and Michael Cole	Thames & Hudson	9780500239759	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Covid-19 temporary amendments:

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that

their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

Grading Policy

Quizzes (10%)

Museum writing assignments (15%): three assignments worth 5% each

Midterm exam (20%)

Visual analysis research paper (20%)

Final exam (20%)

Participation (15%)

All work must be completed to pass the course. There will be no make-up exams without a medical note.

Assessment:

I will evaluate your work by these standards:

Quizzes

Quizzes test your comprehension of the assigned readings for a given day, and will be posted

on Blackboard. They will be open-book, short answer format, and must be completed before that day's lecture. You will have 25min for each quiz.

Museum Writing Assignments

You will be required to submit a short written assignment (three in total) following each visit to the local art collections. The assignments will vary, and detailed instructions will be handed out during the semester. Each writing task teaches you how to engage with a work of art and plays an important role in preparing you to write your final visual analysis paper.

Visual Analysis Research Paper

The visual analysis paper builds on the critical thinking and writing skills you practiced in your museum writing assignments, and has you apply them to analyzing a work of art of your choice. I will provide you with a list of possible paper topics – these will be objects from the local collections in Paris or from the city in which you are currently residing. The paper consists of two key parts: an opening, in which you describe the object and identify a problem that the work raises, and the body of the paper, which constitutes your sustained analysis of the object in response to the problem you identified. You are required to cite at least five secondary sources and provide historical background on the work in support of your thesis. I will give out the grading rubric for the paper before it is assigned.

Midterm and Final Exam

The exams are non-cumulative and will be a combination of slide ID, compare and contrast, and short essay questions. Testable material includes lectures and readings.

Participation

Attendance and participation are expected at all class meetings, and are the key to your

success in the course. Your participation grade will be based on your active involvement in class discussion, and your contribution to the Blackboard discussion forum, peer review, and other online group work. Student groups of three or four individuals will be formed for the duration of the semester; the students in your group will be your contact points. If you are attending class remotely, it is especially important to keep in regular touch with your group and actively participate in online group work and discussion.

KEYS TO SUCCESS

1. Follow the lecture and take careful notes.
2. Read your textbook.
3. Make flashcards of the images on the study guide for the exam. You are responsible for knowing the artist, title, date (period), and medium of each work, as well as its meaning and relevant historical context.
4. Cramming does not work. Do not wait until the last minute to study. The course covers a lot of material and you will quickly become overwhelmed if you do not keep up with the readings and lectures.
5. Stay in regular touch with your group, and contact me any time if you need help.

Other

ENGLISH LANGUAGE PROFICIENCY STATEMENT:

As an Anglophone university, The American University of Paris is strongly committed to effective English at the undergraduate level. Most courses require scholarly research and formal written and oral presentations. AUP students are expected to strive to achieve excellence in these domains as part of their course work. Professors include English proficiency among the criteria in student evaluation, often referring students to the Language Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored throughout the student's academic career, most notably during the admissions and advising processes, when completing general education requirements, and during the accomplishment of degree program courses.

CHOSEN NAMES AND PERSONAL PRONOUNS

Everyone has the right to be addressed by the name and pronouns that correspond to their gender identity, including non-binary pronouns. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

AUP STATEMENT ON DISABILITIES

AUP provides support for students with learning or physical disabilities ranging from needing extra time for exams to requiring tutoring or mental health support. These services are developed to allow all students the opportunity to study and be evaluated as fairly as possible. The Student Guidance Counselor along with Faculty and the Office of Academic Affairs work together in assisting students with these needs. We are dedicated to helping all students find academic success. If you require accommodations for this class, please make an appointment to meet with me to discuss your approved accommodations. For more information, visit:

<https://www.aup.edu/student-life/support/health-wellness/learning-difficulties>

AUP STATEMENT ON ACADEMIC INTEGRITY

All work you submit must be your own. Any work you submit that is not your own is plagiarism, a serious offense with serious penalties. If you are unsure of the various ways that you can commit academic misconduct, be sure to read the AUP Code of Academic Integrity, included below, and consult the university website: <https://www.aup.edu/academics/academic-resources/academic-resource-center/academic-integrity>

AUP Code of Academic Integrity

The American University of Paris deploras cheating, lying, fraud, theft and other behaviors that show disrespect for the rights of others and diminish the value of your degree. All academic work submitted at AUP must be the product of the student's own reflection, study and research. The following behaviors are examples of academic dishonesty and are prohibited: cheating, plagiarism, fabrication, obtaining unfair or illegal advantage, multiple submissions of student work, and facilitating academic dishonesty. If you have questions about any point within the code, ask a faculty member, a librarian or a staff member of the Academic Resource Center for guidance. Ignorance of any aspect of the code does not excuse its violation.