Instructor: Jill Carrington   jcarrington@sfasu.edu   tel. 936-468-4351
Office 117 across from the kitchen.
Office hours: MWF 11 – 11:30; MW 4:00 – 5:00; TR after clas until noon, 3:30 - 4:30 other times by appt.
Class meets TR 9:30 – 10:45 in Room 106 in the Art Annex building.

Course description
Italian art from 1300 to 1600.
This course will be structured thematically using the online Italian Renaissance Learning Resources developed by Oxford University. The goal is for you to understand important categories of Italian Renaissance art rather than memorize ids and learn a chronology of art and artists.
You will read outside class—we may do some reading in class-- and discuss the readings in class in small groups. I will clarify words and references in the reading during class.

Program Learning Outcomes  (for art history majors / the art history program)
1. Foundation Skills  Undergraduate students will identify major and characteristic works of art and architecture in the western tradition, including the art of minorities and women, to demonstrate competence in the basic historical and chronological framework of art history.
Category:  Embedded exam / quiz questions

2. Interpretative Skills  Undergraduate students will employ various interpretive methodologies to analyze works of art.  Category: Embedded exam questions (essay in exam)

3. Research Skills  Undergraduate students will conduct art historical research involving logical and insightful analysis of secondary literature.  Category: Embedded course assignment (research paper)

Text:  online Italian Renaissance Learning Resources, in collaboration with the National Gallery of Art, Washington D.C. and Grove Art Online, published by Oxford University.
Start with the About section  http://www.italianrenaissanceresources.com/about/#
Click on Units to see the titles of the eight thematic units.

Work:  The following percentages are tentative and may be adjusted.
A.  Work in class and class participation 20%
B.  Essays on the unit topics  4 essay groups, probably 2 essays groups 45%  (3 – 10%, 1 – 15%)
                  T 9/17, 10/8, 10/29, 12/10
C.  Presentation
            Bibliography found during library workshop 5%
            Presentation topics and annotated bibliography 15%
            Presentation and notes 15%
            Presentations over 2 weeks:  T 11/12; R 11/14; T 11/19; R 11/21

Graduate students will answer more questions on the exam, write a paper that is longer and involve more sources and their work will be held to a higher standard than undergraduate work.

1% extra credit for participating in bus trip to Dallas museums, Fri. Sept. 20. Sign up in the Art office. This is an excused absence unless you have course work that day. Arrange your work schedule so you can attend. It’s free and includes bus, admissions, box lunch and restaurant dinner.
Alternative to the bus trip (not in addition to): ½% extra credit to visit on your own one art museum and 1% to visit two art museum or other museum outside Nacogdoches that shows art.
Prove it by submitting a photo of yourself at the museum(s) by Fri. Dec. 13.
Check with me before you visit a museum that I might not be familiar with. 1% is the maximum extra credit offered. No other extra credit is offered.

Most Houston museums are free. Most Dallas museums charge. The Kimbell and Amon Carter in Ft. Worth are free. Where admission is charged, show your student id. and syllabus for a discount or free admission.

**Communication:** Please use my sfasu email address or telephone number. I will also occasionally communicate using your Titan email. I don’t have a cellphone to use JackText and rarely check D2L mail.

**Attendance Policy:** A roll sheet will be distributed every class. Be sure to sign it distinctively. You will be counted absent if you sign in generic printing. “I forgot to sign the roll” is an unacceptable excuse, and you will be counted absent. 6 absences, both excused and unexcused, are the maximum allowed. You will receive no credit / an F if you are absent for any reason 7 or more class periods. 6 absences equals three weeks, which is the maximum the University allows. Save absences for when you need them. Absences and grades will be posted in Brightspace Grades.

Arriving more than 30 minutes late or leaving more than 20 minutes early will count as an absence unless you provide a legitimate reason for arriving late or leaving early. Still, it benefits you to come late rather than miss the whole class.

**Early Academic Intervention:** Students who do not attend class regularly or who perform poorly on course work will be referred to the iCare program. This program provides recommended resources or other assistance to help students succeed.

**Missed in-class Work Policy:** Make-up work will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons. Evaluation of the validity of an excuse rests with me. If you oversleep, you may write with 30% deducted from your score.

*Notify me beforehand if possible. If not, you must notify me within twenty-four hours after the in-class work why you missed it* by e-mail, phone or text. Otherwise you not be allowed a make up. If you don’t notify me within 24 hours, talk to me anyway. You are allowed one make-up set of essays per semester.

I care and want you to succeed. You are welcome to share interests, difficulties, etc.

**Emergency Exit:** In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, the end of the hall where my office is located and near the photography studio/lab.

**Acceptable Student Behavior:** Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

**Academic Integrity (A-9.1)** Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

*Definition of Academic Dishonesty*
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

**Withheld Grades Semester Grades Policy (A-54)** Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities** To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)

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**ART 485 / 585 schedule**

<table>
<thead>
<tr>
<th>T 8/27</th>
<th>Intro</th>
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<tbody>
<tr>
<td>T 10/22</td>
<td>Time and Narrative</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
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</tr>
<tr>
<td>R 8/29</td>
<td>Virgin and Child unit</td>
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<tr>
<td>T 9/3</td>
<td>V&amp;C</td>
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<tr>
<td>R 9/5</td>
<td>continued</td>
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<tr>
<td>T 9/10</td>
<td>Picturing Family and Friends unit</td>
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<tr>
<td>R 9/12</td>
<td>continued</td>
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<tr>
<td>T 9/17</td>
<td>Writing on the V&amp;C and Picturing units and define selected terms</td>
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<tr>
<td>R 9/19</td>
<td>The Making of an Artist</td>
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<tr>
<td>F 9/20</td>
<td>Dallas bus trip</td>
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<tr>
<td>T 9/24</td>
<td>cont. Painting and sculpture processes</td>
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<tr>
<td>R 9/26</td>
<td>continued</td>
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<tr>
<td>T 10/1</td>
<td>A New World of Learning</td>
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<tr>
<td>R 10/3</td>
<td>continued</td>
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<tr>
<td>T 10/8</td>
<td>Writing on the Artist and Learning units</td>
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<tr>
<td>R 10/10</td>
<td>Presentation of Self</td>
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<tr>
<td>T 10/15</td>
<td>continued</td>
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<tr>
<td>R 10/17</td>
<td>Library workshop on finding info on your presentation topic and annotating bibliography.</td>
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<tr>
<td>R 10/24</td>
<td>continued</td>
</tr>
<tr>
<td>T 10/29</td>
<td>Writing on Self and Narrative and define terms</td>
</tr>
<tr>
<td>R 10/31</td>
<td>No class. Detailed list of the content of your presentation and annotated bibliography due by midnight (before F 11/1) in Brightspace Dropbox.</td>
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<tr>
<td>T 11/5</td>
<td>Rediscovering the Golden Age</td>
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<tr>
<td>R 11/7</td>
<td>continued</td>
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<tr>
<td>T 11/12</td>
<td>Presentations</td>
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<tr>
<td>R 11/14</td>
<td>Presentations</td>
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<tr>
<td>T 11/19</td>
<td>Presentations</td>
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<tr>
<td>R 11/21</td>
<td>Presentations</td>
</tr>
<tr>
<td>M 11/25 - F 11/29</td>
<td>Holiday week</td>
</tr>
<tr>
<td>T 12/3</td>
<td>Artists and Patrons</td>
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<tr>
<td>R 12/5</td>
<td>continued</td>
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<tr>
<td>T 12/10</td>
<td>3:30 (moved up from R 12/12 1:00 – 3:00) Writing on Golden Age and Patrons units and define terms. Presentation notes due in Brightspace Dropbox.</td>
</tr>
</tbody>
</table>

**PROTO RENAISSANCE 1260 - 1400**

CIMABUE C2, C4
GIOTTO A8, C2, E7
EARLY RENAISSANCE  1400 - 1500
Lorenzo GHIBERTI  B3, C8, C10, F8, G4
Filippo BRUNELLESCHI  B2, C3, C10, D1, E7, G3 documentary source
DONATELLO  A10, E1 Bust of a Young Man, E3 Dovizia
LUCA and ANDREA DELLA ROBBIA  A10, B3
MASACCIO  A8, C3, D1
[Fra] FILIPPO LIPPI  A10, E7, F7, F9, G3
Leon Battista ALBERTI  A8, A10, B1, B3, B6, B7, C1, 8, D1, E1, F6, G7, H7
MANTEGNA  C10, D5, G4, 5, 7, H1, 6, 7, 8
BOTTICELLI  B5 Young Woman, B7 Unknown Man, Tobias and the Angel, B8 Giuliano de’ Medici, C4, C10 Adoration of the Magi, E7 Adoration of the Magi, E7 Lorenzo de’ Medici, F5 Adoration of the Child, H8
VERROCCHIO  A9 B1 B4 B5 Bust of Lorenzo de’ Medici, E7 Bust of Giuliano de’ Meddici, B8, C4, E7, E7 Alexander the Great
Perugia PERUGINO  master of Raphael, A11, B8 Portrait of Lorenzo di Credi, C4, C10, H8
Venice  GIOVANNI BELLINI, master of Titian  A preface, A7, C3, C4, E1, H8 Infant Bacchus, An Episode from the Life of Scipio, H11

Medici family  A9
Cosimo de’ Medici  B4, C7, E2, D7 Princeps Pater Patriae (P. P. P.), E7
Medici Palace, Florence, by Michelozzo, 1445-7  E7
Piero de’ Medici, son of Cosimo B7, E6, E7
Lorenzo de’ Medici, son of Piero  A9, B1, B5, B6 and documentary source, B8, C7, D6, E7, H1, H3
Giuliano de’ Medici, Lorenzo’s brother  B5, B8, C4, 5, F5
Lionello d’ Este, Duke of Ferrara  B5, D5
Lodovico Gonzaga, Duke of Mantua H1, H7, H8
Francesco Gonzaga, Duke of Mantua  A11, E5 H2, H8
Federigo Montefeltro, Marquess of Urbino  B3, B5, B8, D1, 2, H1, H4
Galeazzo Maria Sforza, Duke of Milan  B2, E2, H2
Lodovico Sforza, Duke of Milan B1, B2, B6, C6
Biana Maria Sforza, daughter of Galeazzo Maria, Holy Roman Empress and Queen of the Romans  B1, B2
Sforza heraldry: scopetta, evergreen  B2
Francesco Sforza,  B2, H3
Beatrice of Aragon of Naples  H6
Eleonora of Aragon of Naples, mother of Isabella d’ Este  H9

Cennino Cennini  C1, 4, G5
Marsilio Ficino  B5
Neoplatonic philosophy  B5 (not in bold)
cassone/ cassoni = wedding chest(s)  B1, B3, E4, F6, F9, G6, H1
spalliera/e  B1 bold, B2
descho/ deschi da parto = birth tray(s)  B3, 4, C4, E7
The Struggles of Poliphilus in a Dream, 1499  D3, D6

HIGH RENAISSANCE  1500 - 1530
LEONARDO  A11, B6, C1,3, 4, 5, 7, F6, G4, H3 catapult, H8
MICHELANGELO  gift from B7, C2, C7, E1, H11
RAPHAEL  A11, B1, C4 Alba Madonna, C10, E1, H1, 2
Venice / Venetian  TITIAN  B4, B8, C4 pupils Giovanni Bellini and Giorgione, C10, H11
Mantua(n)  ANTICO  H8

Pope Julius II (reigned 1503 – 1513)  B2, G4
Pope Leo X de’ Medici (reigned 1513 - 1521)  E7
Isabella d’ Este, Marquesa of Mantua  B6, C9, D2, 5, E5, H8, 9, 10
Alfonso I d’ Este, Duke of Ferrara, son of Eleonora of Aragon  H11

Bartolomeo Castiglione, *Book of the Courtier* C8, primary source, A11, C8, D1, H4

MANNERISM  1520 - 1600
Jacopo PONTORMO  B3, B4, B8, C7, C9, D3
Angolo BRONZINO  B4, C8, D3
SOFONISBA ANGUISSOLA  B3, C2, C10
Giorgio VASARI  A1, A2, A8, B8, C2,4,7 wrote the *Lives of the Artists*, published 1550, enlarged ed. 1568
GIAMBOLOGNA  C5, C7, C9 Rape of the Sabine Women, 1582

PARMIGIANINO [Francesco Mazzola]  D6

Cosimo I de’ Medici, Duke of Florence  B4, C7, E7
spouse Eleonora of Toledo of Spain  E7

humanism  A1
Byzantine A1, A5 alla greca = in the Byzantine (Greek) manner  A7, A8
icons A2, A3, A5, A6
incarnation  A4
panel painting  A5
altarpiece  A5, E3
characteristics of Venice and Venetian painting  A6
sacra conversazione  A7
Franciscans  A8, F2
cartoons  A 7
pietà  A7, 10
disegno e colore = drawing / design and color  A8
versimilitude  A8
loggia = roofed open space supported by columns and sometimes arches  A9
tondo  A11, F7, H1
natural child  B5 (not in bold)
gesso  C1
gilding  C1
garzone = workshop pupil / assistant  C4
one-point linear perspective  A6, C1, 9 and primary source, F5
aerial perspective  F5
arte and ingegno = craft and creativity  C3
guilds  C4, 6
painters belonged to the Guild of Physicians, Apothecaries and Spice Merchants

goldsmiths belonged to the Guild of Silkworkers
sculptors belonged to the Guild of Stone and Wood Carvers
bozzetti  C5
paragone C5, 9, primary sources Painting vs Sculpture, Leonardo on painting and sculpture, add Varchi
excerpt
striations = parallel lines A6
parapet = ledge A6
academy C7
disegno = drawing or design A8, C4, C7, C9 and primary source
Academy of Design C7 = Florentine Academy, founded mid 1500s D3

presentation drawing (not defined) C9 = elaborate, completed drawing made for a friend or patron

Roman gods: Hercules; Venus; Minerva [Athena]; Mercury; Bacchus; Neptune; Jupiter
muses D5
Classical Greek sculptors: Polykleitos and Praxiteles D6
Pala d’oro = altarpiece of gold D6
ascetic beauty = beauty of someone who is unadorned and dresses and lives in a simple manner D6
austerity = like ascetic, self-denying even what everyone else considers necessities.

maiolica E5
Laocoon E5
Cybele, Temperance, Prudence E6
Dante / Ovid, Boccaccio, Petrarch = poets who epitomize Florentine culture B1, E7 Petrarch D6
Pazzi Conspiracy, 1478 E7
Byzantine F1
polyptych F3
triptych F3
multi-episodic narrative F4
istoria, coined by Leon-Battista Alberti F6
predella and predella panels F4
paragone F7
renaissance G1
gravitas = seriousness G2
ethos = character G2
ecclesiastical = relating to the Christian church or its clergy
capriccio = caprice or romanticism G2
philhellism = Greek style G2
ubiquity = everywhere G2
versimilitude = identical to that in nature G3
lithe = slender G3
self-abnegating = self-denying G3
impromtus = spontaneous, unplanned G3
Bellini G3 is Jacopo Bellini, the father of Giovanni Bellini
Venus Felix = Cheerful Venus G4
contrapposto [stance] G4 bold
intaglio = carved below the surface G4
cameo = protruding relef G4
plaquettes G4 small reliefs, reproducible and easily carried
palladium = cult object of great age A4
story of Diomedes and the Palladium = wooden statue of Athena that Odysseus and Diomedes stole from Troy and Aeneas later took to the future site of Rome.
tromp l’oeil = eye-deceiving realism, literally ‘fool the eye’ G5, H4
mimesis = imitation or realistic representation G5 in bold
eexample of mimesis: story of the painters Zeuxis and Parrhasius G5
bas-relief = low relief G5
gryphon / griffin = lion body, tail, rear legs; eagle head, wings, front legs G5
grisaille = monochrome painting usually in shades of gray (gris) G5
Virgil, The Aeneid, 19 BC, G5, H9
condottiere / i H1, H4
Epiphany = day after the last of the 12 days of Christmas H1
International Gothic style H2 bold, H7 bold
oil paint H5
cartoon H8
Apollo Belvedere, bronze statuette by Antico H8
medals H9
bacchanal H11 bold
halcyon days = calm before the storm H11