

ART C109: THE HISTORY AND APPRECIATION OF ITALIAN RENAISSANCE ART

Item	Value
Curriculum Committee Approval Date	09/14/2001
Top Code	100100 - Fine Arts, General
Units	3 Total Units
Hours	54 Total Hours (Lecture Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Local General Education (GE)	• Area 3A Arts (CC1)
Global Society Requirement (CGLB)	Yes
California General Education Transfer Curriculum (Cal-GETC)	• Cal-GETC 3A Arts (3A)
Intersegmental General Education Transfer Curriculum (IGETC)	• IGETC 3A Arts (3A)
California State University General Education Breadth (CSU GE-Breadth)	• CSU C1 Arts (C1)

Course Description

A multicultural survey of Italian art from the end of the Gothic period through the Renaissance. Discussion of major art forms from the period including painting, sculpture, and architecture. The multicultural influences that formed Italian Renaissance art will be examined. Emphasis will be placed upon how Renaissance art reflected the culture in terms of symbols, techniques, materials, and subject matter. Also included in the course content is an examination of how Renaissance ideas influenced and formed other European cultures and the subsequent Baroque era. Illustrated lecture, reading, assignments, and study of related exhibitions. ADVISORY: ART C101. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Visually identify the major artists and works of art in the Italian Renaissance and be able to compare and contrast the works both in terms of composition and context.
2. Analyze the style, composition, and purpose of Italian Renaissance artworks and their meaning in terms of historical, socio-political, and global significance.

Course Objectives

- 1. Differentiate between the Early Renaissance and High Renaissance.
- 2. Understand the social, political, and cultural framework that allowed for the transition from the Middle Ages to Modernity.

- 3. Recall the major players involved in the success of the Renaissance
- 4. Categorize preceding art movement through the end of the 17th century.

Lecture Content

THE LATE GOTHIC PERIOD IN ITALY 1300 - 1400 The waning of the medieval era and the rebirth of classical antiquity The implosion of the medieval worldview during the Gothic era The expanded use of classical texts from a support of Christian dogma to practical knowledge in science, engineering, and art. The rediscovery of ancient Greco-Roman modeling and perspective Economic development and world exploration The ways Italian political organization supported the developing Renaissance The influence of Muslim and Middle-Eastern cultures The literary origins of the Renaissance and the spread of Humanism. The influence of Dante, Palmieri, Piero del Monte, and other humanist and philosophical writers The influence of the papal curia during its exile in Avignon The political and economic structure of the Sienese and Florentine republics The Italo-Byzantine style (maniera greca) in the works of Berlinghieri, Cavallini, and other 13th Century artists Giotto – The father of Western pictorial art Giotto's revolution in painting; displacing the Byzantine style with a naturalism based upon observation The visible, material world as a source of true knowledge The rise of fresco painting as a major art form The legacy of Giotto in the works of Duccio, Gaddi, and other 14th Century painters 14th Century Italian sculpture and architecture THE EARLY RENAISSANCE 1400 - 1500 The reconciliation of the classical ideals of antiquity with Christian spirituality The cultural, political, and economic importance of Florence in the 1400s The establishment of the House of Medici Lorenzo de Medici and the Platonic Academy of Philosophy The invention of a mathematically ordered perspective system Theory as the basis for the visual arts and measure as the basis of beauty The new prestige of the artist in society Renewed confidence in man's ability to know and accomplish Neo-Platonic ideas Rationality is an aspect of God Beauty is synonymous with truth The Platonic structure of the cosmos The manifestation of these ideas in painting, sculpture and architecture as seen in the work of Brunelleschi, Ghiberti, Alberti, Donatello, Masaccio, Uccello, and other artists Realism/naturalism Descriptive landscape Structural human figures Monumental composition and use of triangular organization Linear and aerial perspective systems Proportionality Illusionist light, color and space The expulsion of the Medici from Florence in 1494 The rise and fall of Savonarola, 1496 - 1498 THE HIGH RENAISSANCE 1500 - 1527 The shift from Florence to Rome, political and economic developments Papal patronage; from Alexander VI to Pius IV High Renaissance ideals of invenzione, ingegno, fantasia, and capriccio Invention, ingenuity, imagination, and originality Further investigation of empirical reality Fully articulated mathematical ordering of space Increased monumentality and balance A more developed sense of three dimensionality; from the triangle to the pyramid The manifestation of these ideals in painting, sculpture and architecture as seen in the work of da Vinci, Bramante, Michelangelo, Raphael, and others Technical aspects of fresco painting, bronze casting, and related media in Renaissance art The influence of the Protestant Reformation on Italian art The role of religious art in Counter-Reformation Italy 16TH CENTURY VENETIAN RENAISSANCE ART Political and economic developments of the Venetian Republic Wealth and a cosmopolitan perspective The Turkish and Middle Eastern influence of Venetian culture Independence from Papal jurisdiction Characteristics of Venetian Renaissance painting, sculpture, and architecture as seen in the works of Bellini, Titian, Palladio, and other

artists Private sector patronage Color as the main structural vehicle
 Dynamic, rhythmic horizontal compositional structures Worldly, sensual,
 and secular subject matter LATE RENAISSANCE AND MANNERIST
 ART 1520 - 1600 The political, cultural, and economic influences that
 shaped the later 16th Century and Mannerism Renaissance influences in
 Northern Europe, Spain, and other Mediterranean cultures Characteristics
 of Mannerist painting, sculpture, and architecture as seen in the works of
 Pontormo, Bolgna, Romano, and other artists Dissonance, disassociation,
 and doubt Eccentric, complicated compositions Asymmetrical designs
 and exaggerated compositions A sense of tension and mystery Self-
 consciously elegant with a mocking cynical tone THE ORIGINS OF
 THE BAROQUE (1600 - 1750) IN ITALIAN RENAISSANCE ART Political,
 economic, and cultural developments of the 17th Century The rise of
 nationalism and modern economic empires Patronage in the Baroque
 era Division of Europe into Catholic monarchies and Protestant republics
 Characteristics of Baroque painting, sculpture, and architecture as
 seen in the works of Caravaggio, Bernini, Moderno, and other artists
 Adaptation of classical vocabulary of form developed in Renaissance
 Attitude of expansion, ever-increasing horizons The conflict of reason
 and passion Use of dramatic, theatrical lighting Enormous compositions
 with rhythmic diagonals and spirals Matter in motion through space
 Introduction to the Baroque in France and northern Europe

Method(s) of Instruction

- Lecture (02)
- DE Live Online Lecture (02S)
- DE Online Lecture (02X)

Instructional Techniques

Instructional Techniques include: Reading Quizzes Exams Discussions
 Groups Projects Journaling Written Essays

Reading Assignments

Reading Assignments include: Journals Museums Essays Online
 Databases Lumen Learning Kahn Academy Wikipedia Coast Library
 Newspaper Articles Journals

Writing Assignments

Museums Essays Visit Museums (Brick and mortar) Visit Museums
 (Virtual) Online Research Museum Blogs Fine Arts writers

Out-of-class Assignments

Reading Assignments include: Journals Museums Essays Visit Museums
 (Brick and mortar) Visit Museums (Virtual) Online Databases Lumen
 Learning Kahn Academy Wikipedia Coast Library Newspaper Articles
 Journals

Demonstration of Critical Thinking

Museums Essays Visit Museums (Brick and mortar) Visit Museums
 (Virtual) Various Visual literacy assignments Image and Stylistic
 Identification

Required Writing, Problem Solving, Skills Demonstration

Museums Essays Visit Museums (Brick and mortar) Visit Museums
 (Virtual) Various Visual literacy assignments Image and Stylistic
 Identification

Eligible Disciplines

Art: Master's degree in fine arts, art, or art history OR bachelor's degree in
 any of the above AND master's degree in humanities OR the equivalent.
 Note: 'master's degree in fine arts' as used here refers to any master's

degree in the subject matter of fine arts, which is defined to include visual
 studio arts such as drawing, painting, sculpture, printmaking, ceramics,
 textiles, and metal and jewelry art; and also, art education and art therapy.
 It does not refer to the 'Master of Fine Arts' (MFA) degree when that
 degree is based on specialization in performing arts or dance, film, video,
 photography, creative writing, or other non-plastic arts. Master's degree
 required.

Textbooks Resources

1. Required Campbell, S.J.; Cole, M.W. Italian Renaissance Art, 2nd ed.
 New York : Thames and Hudson, 2017

Other Resources

1. Coastline Library