

San José State University
Department of Art and Art History
History of Art 187B, Sixteenth Century Italian Art
Section 1, Spring 2017

Instructor:	Dr. Christy Junkerman, Lecturer
Office Location:	Art 117
Telephone:	(408) 924-4334
Email:	acjunkerman@sbcglobal.net or christy.junkerman@sjsu.edu
Office Hours:	M 12-1:00; W 9:30-10:30
Class Days/Time:	MW 10:30-11:45
Classroom:	Art 135
Course Fees:	Up to \$11 of the SSETF fees that you pay may be used for image and website development for this class.
Department Office:	Art 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

Course Description

This upper-division course will study the painting, architecture and sculpture, so fundamental to the history of western art, that was produced in Italy during the late fifteenth and early sixteenth century with a particular focus on the art of Verrocchio, Leonardo, Michelangelo Raphael, Bramante and Correggio. We will take a synthetic approach to the interpretation of works of art, considering not only issues of style and iconography, but also the social and cultural context within which the works were produced. Artists of this period worked primarily for commissions, and thus, all the information that can be gathered about the conditions of the commission, including the intended function of the work of art, the original setting, the patron, and the intended audience can increase our understanding of Italian Renaissance art. We will be attentive to the redefinition of the artist that takes place in this period and to the beginnings of modern art theory in 16th C Italy and in doing so will consider the language 16th C people used to talk about art. We will also work on developing our critical vocabulary for talking and writing about art.

Course Goals and Student Learning Objectives

Upon successful completion of this course, students will be better able to:

(LO 1) Recognize major works of art from this foundational period in western art and demonstrate a strong knowledge base about the social context of Italian art and art patronage. (Identifications and Essays in Quizzes and Exams)

(LO 2) Demonstrate an understanding of the implications of new techniques such as linear perspective and spatial projection. (Quiz and Exam Essays)

(LO 3) Apply primary sources to the understanding of Renaissance art theory and the interpretation of Renaissance art. (Paper I)

(LO 4) Use a more sophisticated vocabulary for writing and talking about art. (Quiz and Exam Essays)

(LO 5) Produce a visual analysis of a work of Renaissance art and understand the process of visual thinking that it engages. (Paper II)

(LO 6) Write more clearly and effectively. (Papers I and II)

As in any university course, Art History 187B does not *give* you these competencies but creates an opportunity for you to work toward achieving them. The university is not a business and you are not simply buying content. You must work hard to learn and to develop your skills. We will observe and write about the creativity of great artists, learn to gauge what we know against what we don't know, learn to think and talk about things like ambiguity and nuance and improve our precision in speaking and writing. These are not things that can simply be quantified; however, I will work hard to gauge your progress. I will read your work carefully and do my best to apply standards that are both high and fair, giving you feedback that you can learn from **if** you make the effort to read it will equal care and try to apply it in your work. If you have trouble, be sure to ask for help.

Required Texts

Frederick Hartt and David Wilkins, *The History of Italian Renaissance Art*, Pearson Prentice Hall, Seventh Edition, 2011.

Additional reading will be placed on the [Course Website](#) which is available at arth.sjsu.edu/courses. Click on course web pages at the left of the screen and then on our course; the user name is arth and I will give you the password on the first day of class. Slide lists and images will also be posted on this website. You will need to use it often.

Library Liaison

Our Library Liaison is Rebecca Kohn. She can be reached by email at: ***Rebecca Kohn*** (rebecca.kohn@sjsu.edu)

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

Classroom Protocol

The citizens of the state of California subsidize your education at a level that is much higher than you probably realize. You owe it not only to yourself, but also to them to attend **every** class and make the most of it. I shouldn't have to put in writing that you are expected to be on time with your cell phone turned off and put away. That is simply mature behavior expected of any college student. Jumping up to answer a phone call is rude and distracting to others. If an emergency situation makes it necessary for you to make or receive a call during class time, you must inform me *before* class.

Laptops present a new set of issues in the classroom. I would advise you not to use yours in class--they can be distracting to you and those shiny moving screens are a big distraction and visual annoyance to other students. If you must use a laptop for note-taking, I am going to ask that you let me know and periodically email your notes to me, so I can see that you are indeed using the machine for that purpose. This is a new requirement on my part because the use of screens seems increasingly to distract students.

Course Requirements and Assignments

Written work for the course will include two in-class quizzes (which may be replaced all or in part by in-class writing exercises), a mid-term and a final examination (LO 1, 2, 4). Two formal papers will be assigned; one will be a visual analysis that requires a study of the design process for a Renaissance painting (LO 4, 5, 6) and the other will be an application of the ideas in Leonardo's Notes for a Treatise on Painting (LO 3, 5, 6). There is no extra credit unless attendance at some event would be pertinent to our work. Grades will be determined as follows:

Quizzes or writing exercises--15%

Mid-term--20%

Papers--40%

Final exam--25%

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

History of Art 187B-01/ Sixteenth Century Italian Art, Spring, 2017

Course Schedule

This is an ideal schedule; it is easy to get behind, especially if we take time for discussion or in-class writing exercises. The topics are thus subject to some revision and condensation, but I will make every effort to adhere to exam and quiz times. You will be notified in class and by email if there are necessary changes to the due dates.

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 30 February 1	Introduction The Workshops of Florence in the 1470s: Pollaiuolo and Verrocchio Hartt: 319-330
2	February 6 February 8	The Workshops of Florence in the 1470s: Pollaiuolo and Verrocchio Early Leonardo da Vinci Hartt: Begin reading the section on Leonardo (443-469)
3	February 13-15	The Status of the Artist in the 15th and 16th Century Website Reading: Lucian, "The Hall;" Wallace, "Michelangelo"
4	February 20 February 22	FIRST QUIZ: Monday, February 20 Leonardo da Vinci: The Notebooks
5	February 27 March 1	Leonardo and the Science of Painting Website Reading: Selections from Leonardo's Notebooks Early Michelangelo Hartt: 469-480
6	March 6 March 8	Michelangelo's David Website Reading: "The Installation of Michelangelo's <i>David</i> " FIRST PAPER DUE: Monday, March 6 Michelangelo and Leonardo: The Battle Paintings
7	March 13 March 15	Early Raphael: The Challenge of the Madonna and Child Hartt: 480-484 Painted Rooms: Painting and Power in the Late 15th Century Hartt: 378-383; 404-06 (on the Camera Picta)
8	March 20	Rome under Julius II: Bramante and the Centrally Planned Church Hartt: 489-496 Website Reading: Rudolf Wittkower, "The Centrally Planned Church and the Renaissance;" Pico della Mirandola, Excerpt from "Oration on the Dignity of Man"

	March 22	MID-TERM EXAM: Wednesday, March 18 Spring Break: March 23-27
9	April 3- April 5	Michelangelo and the Design of the Sistine Ceiling Hartt: 496-512
10	April 10-12	Raphael in Rome: The Vatican Stanze Hartt: Begin reading 515-541 Website Reading: Sharon Fermor, "The Moving Figure in Leonardo's Art" Raphael in Rome: Tapestries and Altarpieces Website Reading: Raphael, "Letter to Count Baldessare Castiglione" "Appointment of Raphael as Inspector of Antiquities in Rome," "A Report to Pope Leo X on Ancient Rome"
11	April 17-19	Raphael in Rome: Villa Chigi (Farnesina)
12	April 24-26	Correggio Hartt: 572-577 SECOND QUIZ: Monday, April 24
13	May 1-3	Mannerism Hartt: begin reading 543-572
14	May 8-10	Mannerism Website Reading: David Summers, " <i>Maniera</i> and Movement: The <i>Figura Serpentinata</i> ;" Vasari, "Preface to Part Three;" Castiglione, "Book of the Courtier" (excerpt) SECOND PAPER DUE, Wednesday, May 10
15	May 15	Michelangelo for the Medici
Final Exam		Final Exam: Friday, May 19, 9:45-12:00 in our classroom