The Great Masters: Leonardo, Michelangelo & Raphael

Course Code: ARH333  
Subject Area: Art History  
Level: 300  
Prerequisites: None  
Language of Instruction: English  
Contact Hours: 45  
Recommended Credits: 3

Description:
This unique course will allow you to explore High Renaissance art and architecture like an insider, exploiting onsite access to High Renaissance artworks in museums, restorations laboratories and many areas normally closed to the general public. You'll learn about the landmark works of Leonardo, Michelangelo and Raphael through onsite discussions in front of their masterpieces, in Florentine galleries like the Uffizi, the Academy (the David), Pitti Palace, Casa Buonarotti, and the Medici Chapels.

You will also get a rare opportunity to tour historic spaces, including the secret routes and rooms of the Medici family's ducal residences at Palazzo Vecchio and Palazzo Pitti. As a follow-up application you'll also get a chance to try fresco painting, employing the same materials and techniques of Renaissance artists like Leonardo.

Your own critical understanding of the spectacular artistic legacy of the High Renaissance will develop through a sequence of independent looking assignments, group discussions in class, multi-media presentations, and short research reports on various aspects of iconography, style and technique.

In the final sessions of the course you will consider the legacy of the High Renaissance and look towards the Baroque Art with masterpieces of Caravaggio, Bernini and Borromini (see Field Trip to Rome).

Learning Objectives:
- to apply analytical and critical thinking to the study of artworks;
- to comprehend the social, historical and aesthetic significance of the visual realm of High Renaissance Italy;
- to distinguish and critically define key characteristics of Florentine Renaissance artworks;
- to develop strong writing and research skills.

Instructional Format:
Class meets once a week for 2 hours 45 minutes each time. Meetings will be divided between illustrated lectures and discussions at the school, and guided visits on site in museums, churches and palaces of Florence.

If you require any special accommodations, please contact your instructor.

Form of Assessment:
Reading, class participation, and written work are all required of students. Your grade will be calculated to reflect your class participation and attendance, a presentation paper, a looking assignment, a research paper, a midterm exam and a final exam. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fuller conform to the regulations of the CEA Academic Integrity Policy to which you are subject. Your instructor may also require that you hand in an electronic copy of such work.
Appealing a Grade:
Any grade dispute you encounter in this course must immediately be discussed with the instructor and definitively resolved before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA’s formal grade appeal procedure. For more information, see CEA Academic Policies.

Students wishing to appeal the grade of an end-of-term assignment must do so within the 30 day period following the official release of grades by submitting the “Grade Appeal Form” to the Academic Dean. The appeal procedure and the grade re-evaluation it requires does not guarantee a change in grade, and could result in an increase or decrease in the final grade given. Any change is subject to a ruling by the course instructor, in consultation with the Academic Dean, and must be based on the academic evidence provided to support the appeal. The instructor’s ruling on this matter is final.

Upon receiving the results of the review and decision by the instructor, the Academic Dean will inform the student of the result of the appeal. The grade received by the student as a result of the Grade Appeal is final and may not be appealed further.

Form of Assessment:

<table>
<thead>
<tr>
<th>Class Participation</th>
<th>10%</th>
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<tbody>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Laboratory Report I (Fresco/Sculpture, 1500 words)</td>
<td>25%</td>
</tr>
<tr>
<td>Oral Presentation (on site)</td>
<td>15%</td>
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</tbody>
</table>

Class participation (10%): The grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the texts, your ability to interpret different uses of literary language and to express your analysis in intellectual, constructive argumentation. When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are also evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect on your grade. The instructor will use the following specific criteria when calculating your class participation grade:

<table>
<thead>
<tr>
<th>Criteria for Assessing Class Participation</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.</td>
<td>A+ (9.70–10.00)</td>
</tr>
<tr>
<td>You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.</td>
<td>A-/A (9.00–9.69)</td>
</tr>
<tr>
<td>You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.</td>
<td>B/B+ (8.40–8.99)</td>
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<tr>
<td>You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.</td>
<td>C+/B- (7.70–8.39)</td>
</tr>
<tr>
<td>You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.</td>
<td>C (7.00–7.69)</td>
</tr>
<tr>
<td>You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.</td>
<td>D (6.00–6.69)</td>
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<tr>
<td>You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.</td>
<td>F (0–5.90)</td>
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Cell phones: During class time, all mobile phones must be switched off. In case of family emergency, students can keep their phones on (silent mode) after asking for permission before class starts.

Laptops: Responsible use of laptop computers during class is encouraged, and so when required by your professor you must be prepared to turn them off and/or close them during certain activities.
Midterm and Final Exams (25% each): The examinations will comprise:

- **slide identifications** – to test your visual recall of High Renaissance Artists' works.
- **slide comparisons** – to gauge your ability to identify the function and styles of individual works; to gauge your ability to discern the material condition and quality of an artwork; to address your ability to apply the correct and expressive vocabulary employed by those engaged in art historical analysis and essay question
- **terms** – to enlarge your technical vocabulary in art history
- **essays** – to give you the opportunity to describe a seen painting/sculpture/architecture with your own words.

Workshop/Laboratory Report (25%): This project promotes interaction between Florentine specialists in art and you as a foreign student in Florence, and provides students the opportunity to study Renaissance sculptures/frescoes/paintings etc. and art techniques in detail. You will make your own fresco, your own sculpture and will observe specialists while they restore paintings, frames and tapestries and more.

Each secession (Fresco/Sculpture 1500 words 25%) needs to be documented by the student in a description, observation after class. The descriptions must be sent to my e-mail account the following class. During specific classes I will provide a written indication of what I want you to consider in the mini essay and which texts might be helpful to consult. This short note should be attached together with your text in essay.

Oral Presentation (15%): You will give a presentation on site in front of an assigned art work (assigned in lecture 1). We will focus on artists covered in the course and bring their work in connection with our class program. Please prepare a class handout in which you describe the object in detail. You can use bullet points. The information you provide will be an important help to all of you during the preparation for the Final Exam. The more information you provide the better.

### CEA Grading Scale

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Numerical Grade Low Range</th>
<th>Numerical Grade High Range</th>
<th>Percentage Range</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>9.70</td>
<td>10.00</td>
<td>97.0 - 100%</td>
<td>4.00</td>
</tr>
<tr>
<td>A</td>
<td>9.40</td>
<td>9.69</td>
<td>94.0 - 96.9%</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td>9.00</td>
<td>9.39</td>
<td>90.0 - 93.9%</td>
<td>3.70</td>
</tr>
<tr>
<td>B+</td>
<td>8.70</td>
<td>8.99</td>
<td>87.0 - 89.9%</td>
<td>3.30</td>
</tr>
<tr>
<td>B</td>
<td>8.40</td>
<td>8.69</td>
<td>84.0 - 86.9%</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>8.00</td>
<td>8.39</td>
<td>80.0 - 83.9%</td>
<td>2.70</td>
</tr>
<tr>
<td>C+</td>
<td>7.70</td>
<td>7.99</td>
<td>77.0 - 79.9%</td>
<td>2.30</td>
</tr>
<tr>
<td>C</td>
<td>7.00</td>
<td>7.69</td>
<td>70.0 - 76.9%</td>
<td>2.00</td>
</tr>
<tr>
<td>D</td>
<td>6.00</td>
<td>6.99</td>
<td>60.0 - 69.9%</td>
<td>1.00</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
<td>5.99</td>
<td>0 - 59.9%</td>
<td>0.00</td>
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<tr>
<td>W</td>
<td>Withdrawal</td>
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<tr>
<td>INC</td>
<td>Incomplete</td>
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### CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day’s class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In this course, a maximum of one (1) day of absence due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A+ to B+) for missing two days of class, regardless of the reason for the absence.
- If your absences exceed two (2) days of class, you will automatically fail this course (e.g., B+ to F; miss three (3) or more days to receive an “F”).
Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

**Required Readings:**
The required course textbook has been pre-ordered for you and is available for purchase at the Paperback Exchange bookstore, located on Via delle Oche 3. The book will cost approximately 80 euro new (used copies might be available).


The following further required readings will also come from the items stored on the course folder found on the CEA Course Information for Students share drive, which can be accessed from any PC in the student computer room:


Kemp, Martin, “Introduction” (pp. 1-10) and “Part I: General Principals” (pp. 11-20), from *Leonardo on Painting,* Yale UP, New Haven: 1989.

**Recommended Readings:**
The following sources are available at the CEA Resource Center, or you may find them electronically by searching the UNH online databases (see your student handbook for more details and see your MyCEA Account for access).


David Franklin, *Rosso in Italy. The Italian Career of Rosso Fiorentino,* New Haven & London 1994, pp.18-29 (on *The Assumption of the Virgin*).


Goldthwaite, Richard. *Wealth and the Demand for Art in Italy, 1300-1600*. Baltimore,


# The Great Masters: Leonardo, Michelangelo & Raphael
## Course Content:

<table>
<thead>
<tr>
<th>Session</th>
<th>Topic</th>
<th>Activity</th>
<th>Assignment</th>
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</table>
| 1       | Introduction  
Defining the Renaissance | Power Point Presentation I on your share drive  
Schemes, Timelines | Hartt:  
chapter 6, 159-174 (on Brunelleschi)  
chapter 7, 181-183 (on competition panels), and 188-193 (Donatello)  
chapter 8,203-206 (Gentile da Fabbriano) and 208-215 (Brancacci Chapel) and, 218-220 (Trinity Fresco)  
chapter 9, 224-230 (on Fra Angelico)  
| 2       | WHO IS LEONARDO DA VINCI?  
Leonardo & Verrocchio (1464-1482)  
Artistic Training in the painter's workshop in Florence in the second half of the fifteenth century | Power Point Presentation II On the share drive | Hartt: Chapter 16, 443-469 (Leonardo)  
Vasari: Vasari, Giorgio, “Life of Leonardo” (pp.284-298) |
| 3       | LEONARDO IN MILAN UNDER LUDOVICO SFORZA, IL MORO  
| 4       | Lecture in front of Originals in the Uffizi gallery | Uffizi Gallery  
Student presentations | See reading lecture, Thursday Jan. 19 |
| 5       | MICHELANGELO  
1475-1564  
Michelangelo Juvenile Works 1491 - 1499  
Giambologna, Cellini, Verrocchio, Pollaiolo  
Casa Buonarroti  
Michelangelo’s earliest sculptures, Madonna of the Steps and The Battle Relief | Bargello and Santa Croce (Tomb of Michelangelo) | Vasari, ‘Life of Michelangelo’, pp.469-473  
Hartt, pp.543-544 (facade for San Lorenzo), 474-476 (Tondo Doni)  
Hartt, pp.559-560+518-521 onwards (Julius tomb) and Hartt: 659 |
| 6       | FRESCO AND SCULPTURE WORKSHOP WITH ALAN PASCUZZI | Workshop | FIRST WORKSHOP  
ESSAY WITH AT LEAST 3 INDICATED SOURCES (see handout)  
REFLECT ON WHAT YOU HAVE SEEN AND DONE TODAY AND OBSERVE A FRESCO ON SITE OF YOUR CHOICE. DESCRIBE AND EXPLAIN. 700/750 words, illustration and citations as well as sources.  
DUE: Thursday March 15th |
<p>| 7       | MIDTERM EXAM | | |</p>
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| 8 | MICHELANGELO II  
Michelangelo: David, the Prisoners and the Rape of the Sabine Woman by Giambologna) and the Pietà. | Accademia Gallery  
+  
Museo del'Opera dell Duomo | HARTT: 473-474 (Pietà), 476-480 (David), 496-497, 512-515, 552-554 (Julius II, Tomb) |
| 9 | MICHELANGELO III  
San Lorenzo (Church)  
+  
Michelangelo’s New Sacristy, Laurenziana | Lecture in class | Hartt: pp. 543-552 |
| 10 | MASTERPIECES IN THE VATICAN and RAPHAEL | Lecture in class | HARTT: 481-484 (Raphael), 498-512 (Sistine Chapel, ceiling), 512-524 (Raphael in Rome), 649-52 (Last Judgment) and 489-496 (Bramante) and 531-534 (Transfiguration) |
| 11 | Guest Lecture with Annemarie Hilling  
Restoration of Paintings in the Opificio delle Pietre Dure: Restoration Discoveries | Lecture in Class | Reading to be confirmed |
| 12 | MICHELANGELO VERSUS LEONARDO  
In the service of the Republic  
The rediscovery of Leonardo’s Battle of Anghiari  
The Studiolo and Giorgio Vasari | Palazzo Vecchio | HARTT: 672-673 (Eleonora’s chapel) and 676-681 (studiolo)  
Hatfield see chapter on share drive on the Battle of Anghiari.  
Hartt: 665-666 (Ammanati), 663 (Perseus, Cellini), 668 (Rape of the Sabine Woman Gianbologna) |
| 13 | Visit to the Palazzo Pitti  
Raphael Rosso Fiorentino, Andrea del Sarto and Pontormo | Santa Felicità and Pallazzo Pitti Palatina | HARTT: 555-558(Sarto), 524-526(Raphael)  
Final Exam Preparation Share drive: Power Point: Spring 2012 |
| 14 |   |   |   |