



CIEE Global Institute - Rome

Course name:	Michelangelo and Leonardo da Vinci: The Story Behind the Italian Renaissance
Course number:	AHIS 3002 ROIT
Programs offering course:	Rome Open Campus (Language, Literature and Culture Track)
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2020

Course Description

While fifteenth century Florence is considered the birthplace of the Italian Renaissance, Rome also played a major role in reviving interest in classical values of harmony, balance and beauty, especially through its inspiring ancient wonders, such as the Pantheon. Among the droves of artists who gravitated toward the Eternal City, Michelangelo and Leonardo Da Vinci embodied the ideal of the total artist, who aimed to achieve unity among all of the arts. By exploring artists' biographies and their creative output in the fields of painting, sculpture and architecture, students gain a broad knowledge and understanding of this glorious period of Italian culture. Field trips and visits to the Sistine Chapel or the Villa Farnesina, for example, provide excellent learning environments where students' experience directly what they acquire through class sessions.

Learning Objectives

By the end of the course, students will be able to:

- Recognize the relationship between the arts, society and politics in 15th century Rome
- Understand the theoretical and philosophical notions that led to the spreading of the Renaissance
- Develop consistent arguments in observing, interpreting and evaluating the relationship between Rome and Renaissance artists
- Demonstrate a clear knowledge of specific vocabulary in the field of art history, analysis and interpretation
- Understand the cultural and social role of the Renaissance in Rome
- Demonstrate the ability to research, critically analyze and interpret paintings and buildings within their historical context
- Develop the ability of searching and using scholarly sources when analyzing and interpreting artworks
- Recognize the influence of artists' biographies and personalities on their styles and poetics

Course Prerequisites

No specific pre-requisites are needed for this course, besides a general interest in art and architecture as a cultural and social product.

Methods of Instruction

This course will combine lectures, class debates, walking tours, film screenings, press reviews and conversations with guest speakers.



Assessment and Final Grade

Weekly Written Assignments (2)	20%
Quizzes (2)	15%
Oral Presentation	20%
Final Exam	25%
Class Participation	20%

Course Requirements

Weekly Written Assignments and Quizzes

While there is no mid-term for this course, two quizzes and two written assignments serve as continual assessment of student progress and performance. On a weekly basis, students are thus expected to analyze, interpret and comment on specific readings and artists and patrons of artworks with references to the latter's historical, social, political and cultural contexts as discussed in class. The instructor will provide extensive and precise guidelines, and the assignments are to be submitted through Canvas.

Oral Presentation

Ordinarily, individual student oral presentations are delivered during on-site visits. Each student will hold a brief talk on a specific aspect of the arts in Rome. Topics will be individually discussed and agreed upon with the instructor by the second week of classes. The instructor will provide extensive and precise guidelines.

Final Exam

Students will take a final exam at the end of the course. The exam is cumulative and will therefore cover all topics discussed and analyzed in class. Question types include multiple choice, true/false, chronology and terminology together with picture identifications and short essays. Rubrics will be used to assess each assignment.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.



Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements.
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Please note this schedule is subject to change if opportunities arise to enhance the curriculum

Weekly Schedule

Week 1

Introduction to the course

Class 1:1

This class will introduce the Italian Renaissance, beyond Florence. Syllabus will be presented and reviewed, with emphasis on assessment methods and course requirements.

Class 1:2

History and legend

Political, social and economic contexts of 15th century Italy will be studied in order to understand the roots of the *Rinascimento* and differentiate the history of the movement from the fictional stories surrounding its origins and purposes.



The rebirth of classical values of harmony, precision and symmetry found its philosophical argument in Humanists such as Petrarch and Ariosto.

Readings: Ruggiero (2015) – “Introduction: The End of the World and Its Rebirth (Rinascita) as the Rinascimento”, 1-20.

Week 2

Michelangelo in Rome: the artist and his time

Class 2:1

Born in Caprese (Tuscany), Michelangelo spent many years in Rome, where he left his personal mark through architectural wonders such as the new St. Peter’s Basilica, the Capitoline Hill and the Porta Pia. Michelangelo’s pure style and poetics will be analyzed through direct references to his personal life and personality.

Readings: Hirst (2011), “The First Roman Encounter,” 27-41.

Patronage and Papal commissions

The role of the Pope in stimulating and economically supporting artistic production in Renaissance Rome will be analyzed in its political and social aspects.

On-site class at the Capitoline Hill, San Pietro in Vincoli, Santa Maria degli Angeli e dei Martiri

Readings: Reiss (2012) 23-42; and from Ackerman (1986) 136-170.

Michelangelo, the painter: the Sistine Chapel

Class 2:2

Symbols, colors and narrative of the ceiling and the Last Judgment will be deeply analyzed, in order to identify specific elements of Michelangelo’s painting style. Famous ancient statuary housed in the Pius-Clementine Museum will be discussed as inspirational sources for Michelangelo’s and other Renaissance artists’ works.

On-site class at the Vatican Museums

Readings: Hartt (2002) 537-551 on the Sistine Chapel Ceiling; Campbell (2012) 461-463 on Michelangelo’s Last Judgment in the Sistine Chapel.

Week 3

Building in Rome

Architectural theory: Alberti and Palladio



Class 3:1

By reading excerpts from Alberti's "On the art of building" and from Palladio's "The four books of architecture", students will reflect on the theoretical framework under which Renaissance architecture prospered in Rome.

Quiz 1

On-site class at St. Peter's Basilica, the Cupola, and wooden models (*to be confirmed*)

Readings: Alberti's *On the Art of Building in Ten Books*

Bramante in Rome

Class 3:2

Selected and encouraged by the discerning Pope Julius II, Bramante introduced in Rome his characteristic style. Drawing inspiration from the ancient Roman temples, he designed the plans for St. Peter's Basilica, the famous Tempietto, and the cloister for Santa Maria della Pace.

On-site class at the *Chiostro del Bramante*

Readings: Hartt (2002) 525-535.

Week 4

Painting in Rome

Class 4:1

Raphael and his team of artists

Raphael was appointed papal architect and overseer of antiquities. Analyses of Raphael's work will include a discussion of his frescoes for the Vatican rooms, and his large-scale altarpieces housed in the *Pinacoteca Vaticana*.

On-site class in the *Pinacoteca Vaticana* and *Le Stanze di Raffaello*

Readings: Ettliger (1987) 181-188 on Cartoons and Tapestries for the Sistine Chapel; Bertoldi (2010) 123-138 on Raphael Rooms in the Vatican Palace

Due date for Submission of Written Assignment 1

Class 4:2

Leonardo and painting

Painter, sculptor, architect, musician, scientist, mathematician, astronomer and writer: Leonardo embodied the ideal of the Renaissance man. Through his paintings, students will be able to identify and recognize the reasons for their universal appreciation.



Class 4:3

Secular and sacred building projects

The history of Agostino Chigi's suburban villa, known today as the Villa Farnesina, will illustrate a further aspect of Raphael's oeuvre in a non-religious Roman context. The main focus will be the artist's fresco cycle for the villa's lavish decorative program. By contrast, a religious architectural typology will be introduced – the martyrium – through the study of Bramante's shrine to the crucifixion of St. Peter.

On-site class at Villa Farnesina and Bramante's Tempietto

THIRD WRITTEN ASSIGNMENT DUE

Readings: Hartt (2002) 571-577 on Villa Farnesina; Apuleius (2nd century) short excerpt on Cupid and Psyche; Hartt (2002) 525-535 on Bramante; Campbell (2012) 342-343 on Bramante's *Tempietto*

Week 5

Class 5:1

Leonardo da Vinci: the Renaissance man

Painter, sculptor, architect, musician, scientist, mathematician, astronomer and writer: Leonardo embodied the ideal of the Renaissance man. Through references to select paintings, students will be able to identify and recognize the reasons for their universal appreciation. Furthermore, students will explore Leonardo's keen interest in the sciences, chief among which engineering, botany, geology, cartography and human anatomy. Through his journals and drawings such as that of the famous Vitruvian Man, students will better grasp the complexity and lasting impact of this artist's influential pursuits.

Quiz 2

On-site class: Leonardo Da Vinci Museum housed in the Palazzo della Cancelleria

Readings: Schneider Adams (2001) 292-310 on Leonardo da Vinci

Class 5:2

Fresco Workshop

This lesson introduces students to the history and practice of fresco painting. Not only will significant economic and geographical factors be discussed in relation to the materials used during the Renaissance, but students will also receive training in sixteenth-century fresco techniques, employing the appropriate tools to produce their own, individual, small scale examples.

Readings: Fuga (2006) 99-111 on the history and technique of fresco painting



Week 6

Class 6:1

REVIEW FOR FINAL

Due date for Submission of Written Assignment 2

Class 6:2

FINAL EXAM

Course Materials

Readings

- Alberti L.B. *On painting*. New York: Penguin, 1991. Print.
- Alberti L.B. *On the Art of Building in Ten Books*. The MIT Press, 1988. Print.
- Albertoni M. et al. *The Capitoline Museum*. Electa, 2009. Print
- Ackerman J. *The Architecture of Michelangelo*. The University of Chicago Press, 1986. Print.
- Baxandall M. *Painting and Experience in Fifteenth-Century Italy*. Oxford University Press, 1998. Print.
- Bertoldi, S. *The Vatican Museums*. Sillabe, 2010. Print.
- Bohn, B. and Saslow, J. M. *A Companion to Renaissance and Baroque Art*. Wiley-Blackwell, 2012. Print.
- Burke P. *The Italian Renaissance: Culture and Society in Italy*. Princeton University Press, 1999. Print.
- Campbell, S. J. and Cole, M. W. *A New History of Italian Renaissance Art*. Thames and Hudson, 2012. Print.
- Clark, K. *Leonardo da Vinci*. Penguin Books, 1989. Print.
- Cole. M. W. *Sixteenth-Century Italian Art*. Wiley-Blackwell, 2006. Print.
- Cole, M. W. *Leonardo, Michelangelo, and the Art of the Figure*. Yale University Press, 2015. Print.
- De Angelis d'Ossat, M. *The Contention of the Gods in the Collections of Ancient Sculpture at the Altamps Palace*. Soprintendenza Archeologica di Roma, 1997. Print.
- Ettlinger, L. D. and H. S. *Raphael*. Phaidon, 1987. Print.
- Falomir, M. *Late Raphael*. Museo Nacional del Prado, 2013. Print.
- Finkel, J. H., Morford, M. D. and Woodall, D. M. *Renaissance Studies*. Peter Lang, 2013. Print.
- Folin M. *Courts and Courtly Arts in Renaissance Italy. Art, Culture and Politics, 1395-1530*. Woodbridge: Antique Collectors' Club, 2011. Print.
- Freiberg, J. *Bramante's Tempietto, the Roman Renaissance, and the Spanish Crown*. Cambridge University Press, 2014. Print.
- Fuga, A. *Artists' Techniques and Materials*. Getty Publications, 2006. Print.
- Gilbert, C. *Michelangelo on and off the Sistine Ceiling*. George Braziller, 1994. Print.
- Hall, M. *Michelangelo: The Frescoes of the Sistine Chapel*. Harry N. Abrams, 2002. Print.
- Hall, M. *The Cambridge Companion to Raphael*. Cambridge University Press, 2005. Print.
- Hartt, F. and Wilkins, D.G. *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. Prentice-Hall, 2002. Print.



Hay D. *The Italian Renaissance in Its Historical Background*. Cambridge University Press, 1977. Print.

Hersey, G. L. *High Renaissance Art in St. Peter's and the Vatican*. University of Chicago Press, 1993. Print.

Hirst M. *Michelangelo: The Achievement of Fame*. Yale University Press, 2011. Print.

Hirst M. and Dunkerton J. *The Young Michelangelo: The Artist in Rome 1496–1501*. London: National Gallery Publications, 1994. Print.

Joost-Gaugier, C. *Raphael's Stanza della Segnatura, Meaning and Invention*. Cambridge University Press, 2002. Print.

McClendon, C. B. "The History of the Site of St. Peter's Basilica, Rome." *Perspecta* Vol. 25 (1989): 32-65. Print.

Pietrangeli C. (Ed.). *The Sistine Chapel: A Glorious Restoration*. New York: Harry N. Abram, 1994. Print.

Reiss S. E. "A Taxonomy of Art Patronage in Renaissance Italy," in *A Companion to Renaissance and Baroque Art*, ed. Bohn B. And Saslow J. M. John Wiley & Sons, 2012, 23-42. Print.

Ruggiero G. *The Renaissance in Italy: A Social and Cultural History of the Rinascimento*. Cambridge University Press, 2015. Print.

Schneider Adams, L. *Italian Renaissance Art*. Westview Press, 2001. Print.

Steinberg L. *Leonardo's incessant Last Supper*. New York: Zone Books, 2001. Print.

Summers D. *Michelangelo and the Language of Art*. Princeton University Press, 1981. Print.

Vasari G. *The lives of the artists*. Torino, 1991. Print.

Vezzosi A. *Leonardo da Vinci: Renaissance Man*. London: Thames & Hudson, 1997. Print.

Wallace W. *Michelangelo: the artist, the man and his time*. Cambridge University Press, 2011. Print.

Further reading materials will be assigned on a week-by-week basis.

Online Resources

Carving marble with traditional tools:

<https://www.youtube.com/watch?v=PWUuGDovHEI>

Rulers of Europe, including the Papacy during the Renaissance:

http://www.metmuseum.org/toah/hd/euru/hd_euru.htm

Timeline for Rome and Southern Italy, 1400–1600 A.D.:

<http://www.metmuseum.org/toah/ht/08/eusts.html>

The Classical Influence on Renaissance Architecture:

<https://www.youtube.com/watch?v=1ek1SI1oAwU>

Media Resources

The Agony and the Ecstasy, a film adaptation of Irving Stone's novel with the same title.

Looking for Renaissance Rome, a film conceived by renown architectural historian James Ackerman and shot by John Terry