## I. General Education Review - Writing Course

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>Course # (i.e.)</th>
<th>Art/NAS 384</th>
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<tbody>
<tr>
<td>ART / NAS</td>
<td>ENEX 200</td>
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<table>
<thead>
<tr>
<th>Course Title</th>
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<tr>
<td>Renaissance Art</td>
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## II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Signature</th>
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<tbody>
<tr>
<td>Rafael Chacón</td>
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<thead>
<tr>
<th>Phone / Email</th>
<th>Date</th>
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<tbody>
<tr>
<td><a href="mailto:hrafael.chacon@umontana.edu">hrafael.chacon@umontana.edu</a></td>
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<tr>
<th>Program Chair</th>
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<tr>
<td>Julia Galloway</td>
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## IIII Overview of the Course Purpose/Description:

Provides an introduction to the subject matter and explains course content and learning goals.

This course is an exploration of the art and culture of western Europe from 1400-1600. We focus on themes such as the recovery of classical values, the development of scientific naturalism and linear perspective, and the evolution of major forms of art and architecture.

## IV Learning Outcomes:

Explain how each of the following learning outcomes will be achieved.

<table>
<thead>
<tr>
<th>Student learning outcomes</th>
<th>50% of the course grades rests on a major research paper.</th>
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<tbody>
<tr>
<td>Use writing to learn and synthesize new concepts</td>
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<table>
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<tr>
<th>Formulate and express opinions and ideas in writing</th>
<th>The term paper is the product of individual research that is tested and vetted in small discussion groups (research teams) first and then expressed to the class as a whole in an oral presentation and/or performance.</th>
</tr>
</thead>
</table>

| Compose written documents that are appropriate for a given audience or purpose | The term paper can vary in length according to the topic, but it is always tied to a group research topic, discussed in the small groups (research teams), and written for that group, then adapted to the larger audience of the class. Often, if the writing assignments are shared with the general public, as part of an art installation for example, the text is adapted for that specific audience. |

| Revise written work based on constructive feedback                 | Students receive oral and often written feedback in their small groups (research teams), from a graduate assistant and/or the faculty member; papers are always revised for the final grade. |
Find, evaluate, and use information effectively (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/)) | The research paper is the major writing assignment in this class and it is intended to introduce the student to substantive research and writing using all the tools available to them at the UM, specifically in the Mansfield Library. Students search for sources individually, share them with peers, evaluate them, and employ them in their writing.

Begin to use discipline-specific writing conventions | As stated explicitly in the art history and criticism area COMPETENCIES OR STUDENT-LEARNING GOALS: “The following represent the course objectives of the art history and criticism curriculum. Visual Literacy and Language: to develop knowledge of visual language and the terminology needed for the analysis and discussion of works of art.”

Demonstrate appropriate English language usage | Yes.

### V. Writing Course Requirements Check list

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>Is enrollment capped at 25 students?</td>
<td></td>
<td>X</td>
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<tr>
<td>If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
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<tr>
<td>Enrolment is currently capped at 30. The course frequently benefits from graduate student assistance in small discussion groups (research teams) and in grading to make up for the larger number of students.</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td></td>
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<tr>
<td>X Yes □ No</td>
<td></td>
<td></td>
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<tr>
<td>Are expectations for Information Literacy listed in the course syllabus?</td>
<td></td>
<td></td>
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<tr>
<td>If not, how will students be informed of course expectations?</td>
<td></td>
<td></td>
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<tr>
<td>X□ Yes □ No</td>
<td></td>
<td></td>
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<tr>
<td>Are detailed requirements for all written assignments included in the course syllabus? If not how and when will students be informed of written assignments?</td>
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<td></td>
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<tr>
<td>X□ Yes □ No</td>
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<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
<td>Yes, this is explicitly discussed in the course.</td>
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<tr>
<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>X□ Yes □ No</td>
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### VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.
Formal Graded Assignments  |  Research Paper/Project is worth 50%; although the length of the final paper can vary, students submit a total between 16-25 pages for the final grade.

Informal Ungraded Assignments  |  N/A

**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

Paste syllabus here.

**Syl-F09-A384-01-HRC**

THIS SYLLABUS IS SUBJECT TO CHANGE. PLEASE CHECK BLACKBOARD REGULARLY FOR ANNOUNCEMENTS AND UPDATES.

**TERM:** Spring 2009  
**COURSE INFORMATION:**  
Department of Art  
ART 384, Section 01, Renaissance Art, 3 credits, prerequisites: Art 150 or 151 or consent of instructor

**PROFESSOR INFORMATION:**  
H. Rafael Chacón, Ph.D.  
Office Hours: W 9 A.M. - 12 noon, (Fine Arts 202, x.2735, hrafael.chacon@umontana.edu). Messages may also be left in my Department of Art Office mailbox (FA 305B).

**MEETINGS:**  
Tuesday and Thursday, 2:10-3:30 P.M., Fine Arts 302

**COURSE OBJECTIVES AND DESCRIPTION:** The aim of this course is to investigate the visual arts of the early modern period and the intellectual questions and themes artists articulated in their works. The course focuses primarily, though not exclusively, on the art of central and northern Italy in the period of 1400-1600. It provides a roughly chronological view of the development of major art forms, including fresco and oil paintings, monumental sculpture, and architecture and introduces the principal artists and patrons of the time.

**COMPETENCIES OR STUDENT-LEARNING GOALS IN ART HISTORY:**  
The following represent the course objectives of the art history and criticism curriculum:

- **Art History:** to gain a comprehensive and global view of the development of history and culture; to understand that art is a manifestation of intellectual history; and to study the various methodologies used to gain that knowledge.
- **Visual Literacy and Language:** to develop knowledge of visual language and the terminology needed for the analysis and discussion of works of art.
- **Technical Skills:** to learn the range of materials and technical applications employed by artists over time.
- **Critical Thinking:** to gain knowledge of and competence in
critically analyzing visual images, past and present, and express their relevance to society through informed discourse, both verbal and written.

FORMAT: I teach this course in a slide lecture format, but I also encourage open, frank, and fair discussion in the classroom. The syllabus below is arranged thematically and on a weekly basis. Discussions and debates often develop lives of their own and sometimes unfinished work spills over into the next session.

POLICIES: Students will utilize Blackboard (http://courseware.umt.edu) for the syllabus and other course materials. THIS SYLLABUS IS SUBJECT TO CHANGE. PLEASE CHECK BLACKBOARD REGULARLY FOR ANNOUNCEMENTS.

REQUIREMENTS AND GRADES:

TEXT AND READINGS:

Good performance in art history in general and in this class in particular rests on your ability to grasp hundreds of images representing the creative output of people in society during specific periods of time and the ideas that illuminate their creative process. You will also be expected to stay abreast of the readings and to participate fully in the class.

READINGS: The readings can be found in two sources: Laurie Schneider Adams, *Italian Renaissance Art* (2001) and additional readings, mostly articles and portions of books; the latter will be on reserve at the Mansfield Library. A copy of each reading is filed separately under the author's last name. You may copy these or check them out for use in the library (two-hour reserve). In the syllabus the readings are grouped on a weekly basis. Those marked with an asterisk (*) are optional. The readings in Schneider Adams are long and dense, so pace yourselves. I shall always let you know where we are on the syllabus and which readings are relevant, but stay abreast because you will be called upon in class and the texts will inevitably show up in quizzes. Readings are also available on-line through the Mansfield’s electronic reserve system http://eres.lib.umt.edu. Our password is RENART.

Good class participation depends on your ability to prepare well in advance of the discussion. Give yourself plenty of time to read the assigned texts. Read them intelligently and bring your questions to class.

ATTENDANCE/ABSENCE POLICY:

10% of your grade is determined by attendance and participation in class discussion. I expect at least 85% attendance and occasional participation to earn a "C" and 95-100% participation with frequent and thoughtful contribution to class discussion for an "A". Attendance is taken at the start of class. If you are not present at roll call, you will be marked absent regardless of what time you show up. Participation may count for more of the final grade if it has been exceptionally good or less if exceedingly poor. Improvement over the course of the quarter will be registered in the final grade.

QUIZZES: There will be two quizzes during the semester. These are worth 40% of your grade. MISSED QUIZZES CANNOT BE MADE UP.
RESEARCH PAPER AND PROJECT: You will worth 50% of your grade. The class will work in small groups (research teams of 4-6 people) to research a group topic. Each one of you will write an individual research paper on one aspect of the topic and share bibliography and critique each other’s work. The papers will be revised before presenting the results to the whole class and receiving the final grade. See attached handouts for my grading criteria. The research paper will be due by mid-semester and will be revised and resubmitted. RESEARCH PAPERS ARE DUE AT THE START OF CLASS ON TUESDAY, April 28, 2009. NO LATE PAPERS WILL BE ACCEPTED.

Grades:  Participation  10 %  100 points  
Quizzes (2)  40 %  200 pts.  
Research Paper  50 %  200 pts.

Syllabus
THIS SYLLABUS IS SUBJECT TO CHANGE. PLEASE CHECK BLACKBOARD REGULARLY FOR ANNOUNCEMENTS.

Week 1
Introductory Questions: Renaissance or Early Modern?
Readings:
Rosenthal, 33-45.*
Schneider Adams, xi, 2-14.

Week 2
The Creation of an Illusory Space: Light and Shade
Baxandall, 1-27.
Gombrich, 273-84.
Schneider Adams, 83-154 (for the next two weeks).
"The Medici" DVD.*
"Florence, Birthplace of the Renaissance" video.*

Week 3
The Invention of Linear Perspective
Baxandall, 29-40, 104-08.
"Masters of Illusion" video.*
White, 17-40.
Schneider Adams, see above.

Week 4
The Human Body: Anatomy, Proportion, and Gesture
Baxandall, 56-71
Singer, 261-69.
Schneider Adams, 14-66, 75-82, 142-54, 202-15, 226-56, 260-69
(concentrate of discussions of the human figure in painting and sculpture)
QUIZ #1

Week 5
High Renaissance Preoccupations: Leonardo da Vinci
Schultz, 67-100, 108-09.
Schneider Adams, 184-92 and 292-311.
Da Vinci, MicheIAngelo, Raphael, and Titian video.*
Final Papers/projects will be assigned.
Week 6  
**The Renaissance Artist: Genius vs. Lunatic**  
Wittkowers, 67-78, 90-93, 98-108.

Week 7  
**The Divine One: Michelangelo**  
Blunt, 58-81.  

Week 8  
**Mannerism: Art of Crisis?**  
Hauser, 97-106.*  
Shearman, 15-30, 49-70, 135-40.  
Schneider Adams, 270-89 and 357-76.

Week 9  
**Painting Conflicts: Colorito vs. Disegno**  
Vasari, 247-57.  
Schneider Adams, 270-89 and 357-76.

Week 10  
**Spring Break--No class.**

Week 11  
**Women Artists**  
Harris and Nochlin, 20-32.  
"Artemisia" DVD.*

Week 12  
**Profane Spaces: Palace Architecture**  
Murray, 57-97.  
Shearman, 70-79.*  
Wiebenson, 1-3.*  
Schneider Adams, 66-75, 154-60, 171-83, 216-60, 330-34, 353-56, and 377-78 (for this week concentrate on the readings about palace architecture, for next week on church architecture).

Week 13  
**Secular Spaces: Ecclesiastical Architecture**  
Schneider Adams, see above.  
**QUIZ #2**

Week 14  
**RESEARCH PAPERS ARE DUE AT THE START OF CLASS ON TUESDAY, April 28, 2009. NO LATE PAPERS WILL BE ACCEPTED.**  
**Presentations begin.**

Week 15  
**Presentations**

**Finals Week**  
**Presentations**