New Course Request
Indiana University

Check Appropriate Boxes: Undergraduate credit □ Graduate credit □ Professional credit □

1. School/Division: Herron School of Art/Design
2. Academic Subject Code: HER

3. Course Number: H531 (must be cleared with University Enrollment Services)
4. Instructor: varies

5. Course Title: The Artist in the Renaissance
   Recommended Abbreviation (Optional): Artist in Renaissance
   (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall, 2007

7. Credit Hours: Fixed at 3.0 or Variable from _______ to _______

8. Is this course to be graded S-F (only)? Yes ___ No __ X

9. Is variable title approval being requested? Yes ___ No __ X

10. Course description (not to exceed 50 words) for Bulletin publication:
    This course examines the changing role of artists in Renaissance cities, from anonymous craftsmen in the late middle ages to celebrity personalities in the sixteenth century. Workshop structure, relationships with patrons, and competition between artists provide central questions in interpreting Renaissance art and exploring art history.

11. Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______

12. Non-Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______

13. Estimated enrollment: ______ of which ______ percent are expected to be graduate students.

14. Frequency of scheduling: ______ every other year. Will this course be required for majors? ______ No

15. Justification for new course: Extends Herron's graduate course offerings in art history to better serve Herron and IUPUI, complements parallel courses but now extends to graduate level.

16. Are the necessary reading materials currently available in the appropriate library? ______ Yes ______ No

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Date: 5/4/06

Dean of Graduate School (when required)

Date: __________

Approved by:

Date: 5/8/06

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724
University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow;
Department/Division—Pink; University Enrollment Services Advance—White
I. Course Title: The Artist in the Renaissance
Course number: HER H531
Prerequisites: Graduate student enrolled in degree-seeking program or permission of instructor
Instructor: Varies

II. Course Description and Rationale

During the period termed the “Renaissance,” the status of painters, sculptors, and architects changed from that of anonymous craftsmen to artistic personalities. This change in status determined the type and content of the art that was produced. We will examine the changing definition of “Art” and “artist” over this period and seek to understand the cultural conditions that contributed to this change. We will consider the careers of individual artists to understand how they responded to and contributed to their changing roles. We will discuss important writings in Renaissance art history to understand how the question of the artist has influenced interpretations of key works of Renaissance art. By focusing on the changing role of the artist in society, we will have a perspective from which to debate some of the central questions in Renaissance art history.

III. Educational Objectives

Students will understand cultural context as a determining factor for both the creation and interpretation of art.

Students will recognize the interdependence between artists and society in the past, and by extension, in the present.

Students will deepen their understanding of the Renaissance, a dynamic and formative period in the history of western art.

Students will apply a critical interpretive method to major works of Renaissance art.

Students will hone their critical reading skills by reading and discussing both primary sources and secondary scholarly arguments.

Students will sharpen their visual skills of contextualized analysis and interpretation.

Students will develop and practice research methods.

Students will practice defining a research project and writing a paper that makes a historical argument.
IV. Course Content

Week 1: Course Introduction.

Overview of main problems to be studied - change of status from artisan to artist, and scope of class. Overview of syllabus, course expectations, grading policies.

The Mechanical Arts, Training, Guilds, the Art Market

Week 2: Medieval craftsmen. The state of the arts and the role of the "artist."


Week 3: Giotto: Early evidence of claims for artists' status

The Problem of Giotto and the Writing of Art History

Readings: Bernard Berenson. book II, section II of "The Florentine Painters."


essay originally published 1896. 39-46.


Week 4: Materials and Techniques

Discussion: Changing Definitions of the Artist, part 1: Cennino Cennini.


Week 5: Neri di Bicci’s workshop: the Art Market in Florence

The Bronze Doors of the Florentine Baptistery Orsanmichele

Republican Ideals, Competition and Artistic Innovation.


Week 6: Changing Definitions of the Artist, part 2: Leon Battista Alberti
Leon Battista Alberti—Perspective, Art and Humanism

Alberti’s Definition of the Artist

Week 7: The Artist in the Monastery: Specific Circumstances and Interests: Fra Angelico and Fra Filippo Lippi
Reading: Vasari, “Life of Fra Angelico” and “Life of Fra Filippo Lippi”

The Artist at Court: Patronage and Social Advancement

The Gonzaga Court of Mantua, Cosmé Tura in Ferrara


Term Test 1

Term Paper Discussion: introduction to resources

Week 8: Self-Representation: Artists’ Self-portraits from the Quattrocento: Context and Meaning

Contracts: Patron versus Artist’s control

Week 9: The viewer’s part.

Week 10: Artists and the Revival of Antiquity

The Revival of Rome: the Papal Court, Revival and Rivalry

Initial Bibliographies due.
Discussion of State of the Question Portion of Papers


Week 11: Artists as Intellectuals

Drawing, printmaking, and collecting.
Giorgio Vasari’s Master Plan
Reading: Vasari. “Preface to Part 3” and “Life of Michelangelo.” Lives of the Artists

Week 12: The Founding of the Academy

Changing Definitions of the Artist, part 3: Giorgio Vasari and Raphael

State of the Question Papers Due (introduction to term papers)

Week 13: Discussion: Benvenuto Cellini’s Autobiography
Reading: Benvenuto Cellini’s Autobiography

Gender and Sexuality
Week 14: Women Artists and Self-Representation

Term Test 2

Week 15: Paragone: Competition among the Arts

Painting versus Sculpture, Painting and Poetry

Student Presentations

Week 16: Student Presentations

Final Papers due

V. Required and Recommended Texts
(Individual chapters and additional articles available on ERROL).


Frederick Hartt’s History of the Italian Renaissance and Anabel Thomas’ The Painters’ Practice in Renaissance Tuscany will also be on reserve as reference texts.
VI. Evaluation and Grading:
Term Tests 1 and 2 (15% each) - not cumulative. Students will be tested on knowledge of artworks discussed in class, and be expected to answer short-answer questions about readings and materials under discussion.

One 15-25 page research paper (30%). Early stages of the paper will be considered in this grade. The papers must be typed, double spaced, 12 point font, and the research paper should be accompanied by footnotes and bibliography prepared according to an established format (i.e. The Chicago Manual of Style or Kate L. Turabian, A Manual for Writers of Term Papers, Theses and Dissertations). Papers must be proofread for grammar and style, which will be considered in grading. Hard copies must be submitted.

Each student will take responsibility for leading discussion on an assigned article. On your assigned day, you should come prepared with several questions that will stimulate conversation and direct the class toward the most relevant aspects of the article. (10%)

15-20 minute Class Presentation of research project (10%)

Class participation and discussion of readings (20%). Readings will not repeat lecture material, but will focus on primary materials and points for discussion. You must be present to participate.

Grade Scale

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<th>Grade</th>
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Graduate courses completed with grades below C are not counted toward degree requirements, but such grades may be counted in calculating a graduate student’s degree progress.

Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.
Late Work: Research papers are due as specified unless an extension is requested and received at least two days before the due date. Late papers without an extension will be docked half a letter grade for each day late, including weekends.

CLASS PARTICIPATION
Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence). Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. Preparation: Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. Engagement: Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. Courtesy: Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

Learning Disabilities
Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

VII. Bibliography
See section V above for required and recommended texts, and individual weeks for additional articles and book chapters.

VIII. Cheating and Plagiarism
Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation.

Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a cop of a written report that is represented explicitly or
implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp