

**Renaissance Art (16th Century)**

Code: 100545  
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	3	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

### Contact

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### Use of Languages

Principal working language: catalan (cat)  
Some groups entirely in English: No  
Some groups entirely in Catalan: Yes  
Some groups entirely in Spanish: No

### Prerequisites

It is advisable to have taken the subject Renaissance Art (15th Century), a second degree course

### Objectives and Contextualisation

Renaissance Art (16th century) is a course that belongs to subject History of Modern Art. It is a compulsory subject (6 cr.) and this is taught in the third year of the History of Art degree. It is the logical complement of the course Renaissance Art (15th century in Italy) which takes place in the second year of History Art degree, since they share objectives, competencies and learning outcomes. The overall objective is for students to acquire a coherent and complete knowledge of the Renaissance artistic phenomenon, specially the Italian art, reserving the elective subjects for the fourth degree course.

### Competences

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

### Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.

4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Applying the iconographic knowledge to the reading of artistic imagery.
6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.
8. Efficiently presenting knowledge in oral and written form.
9. Encouraging creativity and fomenting innovative ideas.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Explaining the reception mechanisms of a work of art.
12. Identifying the artistic imagery, placing it into its cultural context.
13. Reconstructing the artistic outlook of a particular cultural context.
14. Working in teams, respecting the other's points of view and designing collaboration strategies.

## Content

1. The Roman Classicism, 1503-1527. The patronage of the popes, of Jules II to Climent VII. The *Sacco* of Rome.
2. The *terza maniera* of Vasari. Leonardo da Vinci: Artistic theory and paintings.
3. Bramante, of Milan to the New Rome. The Vatican Basilica and the theory of architecture: Raffaello, Peruzzi, A. da Sangallo.
4. Michelangelo. Artistic ideas. The Universal artist: sculptor, painter, architect.
5. Raffaello, painter and architect.
6. The classicism out of Rome: A. del Sarto in Florence, Correggio in Parma.
7. Mannerism and/or anticlassicism. Roman and Florentine painting in the first half of the 16th century. Changes in the Roman painting in the second half of the 16th century. Giulio Romano in Mantova, Parmigianino in Parma.
8. Catholic Reform: the pious image at the end of the century.
9. Venetian Painting and chromatic classicism: Giorgione and Tiziano. The second half of the century: Tintoretto, Veronese, Bassano.
10. 16th-century architecture in Veneto. Palladio.

## Methodology

Autonomous activities (50-55 %) 1. personal study (CE1, CE6, CE7) 2. documentary and/or bibliographic consultations (CE1, CE6, CE7) 3. preparation of course papers: research papers, reviews, text commentaries, bibliographic essays, etc. (CE1, CE6, CE7) (CT1, CT3, CT4)

Targeted activities (30-35 %) 1. classroom classes (CE1, CE6, CE6, CE7) 2. seminars and practical sessions in the classroom (CE1, CE6, CE7) (CT3). 3. lectures (CE1, CE6, CE7). 4. exposition of individual or group work (CT1, CT4)

Supervised activities (10 %) programmed tutorials supporting learning and working (CT1, CT3)

Assessment activities (5 %) Written and oral tests (CE1, CE6, CE7) (CT1, CT4)

If required, these activities will be adapted to virtual teaching through the various existing systems.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
1. classroom classes (CE1, CE6, CE6, CE7) 2. seminars and practical sessions in the classroom (CE1, CE6, CE7) (CT3). 3. lectures (CE1, CE6, CE7). 4. exposition of individual or group work (CT1, CT4)	60	2.4	12, 1, 7, 10, 11, 13, 6
Type: Supervised			
programmed tutorials supporting learning and working (CT1, CT3), Written and oral tests (CE1, CE6, CE7) (CT1, CT4)	15	0.6	9, 14
Type: Autonomous			
1. personal study (CE1, CE6, CE7) 2. documentary and/or bibliographic consultations (CE1, CE6, CE7) 3. preparation of course papers: research papers, reviews, text commentaries, bibliographic essays, etc. (CE1, CE6, CE7) (CT1, CT3, CT4)	75	3	1, 7, 10, 11, 13, 6

## Assessment

Evidence 1. Individual work on an aspect of 16th century Italian art, which the students produce on their own outside the classroom. The theme is the same for the whole group and is understood as an initiation to research (maximum extension, five pages). Depending on the academic year, it can be a catalogue sheet, a comment on a virtual website, a written reflection on a question raised by the teacher, etc. Specific evaluation criteria shall take into account bibliographic research, originality in the choice of subject matter where applicable, rigour and creativity in the drafting of the text (a critical apparatus is required in the form of footnotes or similar, the consultation of various scientific articles on the subject and the knowledge of the basic bibliography), the capacity for critical analysis and synthesis, the expository clarity. Evidence 2. Teamwork (consisting of three persons, except in exceptional cases) on a topic chosen at random from a list previously drawn up by the teacher (maximum length, about twenty pages), always on issues or phenomena typical of 16th century Italian art. In addition to the evaluation criteria described for individual work, the ability to work as a team will be assessed in this case. In addition, the formal presentation of the work (syntax, spelling, appendix of images) will be taken into account. It is mandatory to deliver the paper in print and digital format (PDF on CD or pendrive). Evidence 3. Oral presentation of the Teamwork. The presentation is done in the classroom, for approximately 10/15 minutes, with PowerPoint support. In this case, the main value is placed on the capacity for synthesis, the order and clarity of the exhibition, the selection of images and the oratory skills. Evidence 4. Written test of the curriculum developed in the classroom. Positive evaluation: the domain of the subject, the knowledge of the basic bibliography, the adequacy to the statement, the precision of the data and the correct structuring of the ideas, both personal and external. As for the score, the average of the works weighs 40%; the written test, the compulsory readings and the participation in the classroom, 50%; the oral exposition of the group work, 10%, taking into account that this evidence never drops, but always raises it or, at worst, keeps it unchanged, as it is considered a first step in learning oral communication in public. Pupils shall be informed of their qualifications and of the procedure and date of the corresponding reviews. As is mandatory, there is the possibility of reassessment of all the evidence, except that of the oral exposure of the group work, since it is never evaluated in a negative way as has already been said. In order to obtain a reassessment, it is essential to have been evaluated in all the other evidence and, in particular, in the Written test and the Individual Work, that is, at least 2/3 parts of the final rating. In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Evidence 1. Individual Work	20%	0	0	12, 5, 1, 7, 9, 10, 11, 6, 8
Evidence 2. Teamwork	20%	0	0	8, 14
Evidence 3. Oral presentation of the teamwork	10%	0	0	9, 13, 8, 14
Evidence 4. Written test	50%	0	0	3, 4, 2, 12, 1, 7, 10, 6, 8

## Bibliography

### BASIC REFERENCES

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- C. L. Frommel, M. Tafuri, S. Ray: *Raffaello architetto*, Milà, 1984.
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- L. H. Heydenreich-W. Lotz: *Arquitectura en Italia 1400-1600*, Madrid, 1991 (1974).
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- M. Kemp: *Leonardo*, Mèxic, 2006 (2004).
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- A. Pinelli: *La bella maniera. Artisti del Cinquecento tra regola e licenza*, Torí, 1993.
- L. Puppi: *Andrea Palladio*, Milà, 1999.
- D. Rosand: *Painting in Cinquecento Venice*, Londres, 1982.
- C. Rowe, L. Satkowski: *La arquitectura del siglo XVI en Italia. Artistas, mecenas y ciudades*, Barcelona, 2013 (2002).
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- C. H. Smyth: *Mannerism and Maniera*, Nova York, 1963.
- Ch. de Tolnay: *Miguel Angel. Escultor, pintor y arquitecto*, Madrid, 1985 (1975).
- F. Zeri: *Pittura e Controriforma. L'arte senza tempo di Scipione da Gaeta*, Vicenza, 1997 (1957).

## Software

The dates of the different tests will be agreed between teachers and students at the beginning of the academic year, respecting the officially approved academic calendar.

