UAB
Universitat Autònoma de Barcelona

Renaissance Art (16th Century)

Code: 100545
ECTS Credits: 6

2025/2026

Degree	Type	Year
Art History	OB	3

Contact

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Teachers

Rafael Cornudella Carre

Teaching groups languages

You can view this information at the end of this
document.

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 tirth 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.

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- 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 situation of Italian painting and sculpture around 1470-1490 The naturalistic model of the Netherlands and the currents of the Italian Renaissance (Florence, Venice, etc.); innovation and conservatism in the last stage of the *seconda maniera*.

2. The main protagonists and trends of Central Italian painting and sculpture (Florence and Rome): 1.1. Leonardo da Vinci - 1.2. Michelangelo, sculptor and painter - Raphael - 1.3. Fra Bartolomeo, Andrea del Sarto and the first stages of Pontormo and Rosso- 1.4. Central Italian "Mannerist" painting: the disciples of Raphael, Rosso, Parmigianino, etc. Notions of the evolution and spread of Mannerism. 1.5. Aspects of Central Italian sculpture.

3. Painting in Venice and other northern Italian centers: 2.1. Venetian painting: Giorgione, Sebastiano del Piombo and Titian - 2.2. Lotto; Savoldo; other itineraries between Venice and Lombardy; Pordenone - 2.3. Venetian painting from 1540 to 1590: Titian (2), Tintoretto, Veronese - 2.4. Correggio - 2.5. Notions on the pictorial landscape of Lombardy, between the dynamism of naturalisms and the penetration of Mannerism - 2.6. Baroque and the alternatives to Mannerism - Conclusion: the appearance at the end of the 16th century of the first Baroque painting, as a creative synthesis of the naturalistic currents of the 16th century.

4. 16th century Italian architecture. 3.1. Bramante, from Milan to Rome; the new Vatican Basilica, project proposals and architectural debate: Rafael, Peruzzi, A. da Sangallo - 2.2. Michelangelo, architect; Rafael, architect - Five-century architecture between rule and license: the question of "Mannerism" in architecture; Palladio's classicism in the Veneto.

Activities and Methodology

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

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Essay, individual	40%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8, 14
Exam 1	30%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8
Exam 2	30%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8

First written test (partial exam) 30%.

Second written test (partial exam) 30%.

Individual work 40%. The approach of the work will be facilitated at the beginning of the course.

In order to pass the course it will be necessary that the sum of the grades of the three evidences is at least a 5 (out of 10). If an evidence has been failed, it will be necessary to attend the recovery.

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items.

Other details about the format of the evidences will be communicated at the beginning or during the course with sufficient advance notice.

Single assessment:

The single assessment will consist of the same three evidences foreseen in the continuous assessment, with the same percentages. The date of the exam (first and second written exams) and the delivery of the individual work will be at the end of the course.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items.

Plagiarism: 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.

Artificial Intelligence (AI): In this course, the use of Artificial Intelligence (AI) technologies is prohibited in any phase. Any work that includes AI-generated fragments will be considered a breach of academic dishonesty and may result in a partial or total penalty on the assignment grade, or greater penalties in serious cases.

Bibliography

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Rona Goffen, *Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian*, New Haven i Londres, 2002

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Software

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

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this link. To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed

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Name	Group	Language	Semester	Turn