

**Renaissance Art (15th Century in Italy)**

Code: 100546  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Art History	OB	2

## Contact

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## Teachers

(External) Per determinar

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

There is no prerequisite

## Objectives and Contextualisation

The fundamental objective of the course is to provide the student with some basic keys to interpret the Italian art of the fifteenth century, his intellectual ambition, his connections with the new culture of humanism and its historical significance. It also aims to promote the intellectual autonomy of the student and particularly a critical attitude towards bibliographic sources. The understanding of the originality and the theoretical foundation of the Quattrocento experiences we understand that it is necessary to be able to later study other subjects related to the western artistic production of the XVIth, XVIIth and XVIIIth centuries.

## 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. Humanism and Renaissance. Petrarch and the origins of Humanism. The Florentine Humanism of the first Quattrocento: classicism and "civic humanism". The studia humanitatis: definition, themes and historical significance of Humanism. The diffusion of Humanism. The change of cultural climate in the middle of the century and the neoplatonic correinte.
2. F. Brunelleschi and the "invention" of perspective. Brunelleschi's architecture. L. B. Alberti: the birth of the theory of art. The codification of perspective and the rhetorical model in the *De pictura*. The theory of beauty: the concinnitas. The *De re aedificatoria*. Alberti's architectural projects.
3. Sculpture of the 15th century. The competition of 1401. Ghiberti: the first doors of the Baptistry. The emergence of Nanni di Banco and Donatello. Works for the Duomo and for Orsanmichele. The new statuary: Donatello, Nanni di Banco, Ghiberti. The relief: rilievo stiacciato and perspective. Jacopo della Quarcia. The evolution of Ghiberti, the "doors of Paradise". The evolution of Donatello, from the maturity to the last works.
4. Painting of the fifteenth century. Masaccio and Masolino. Fra Filippo Lippi, Fran Angelico, Paolo Uccello, Domenico Veneziano, Andrea del Castagno. Piero della Francesca. Mantegna. Giovanni Bellini and the modern Venetian school. Antonello da Messina. Florence at the end of the century: Antonio del Pollaiuolo, Verrochio, Ghirlandaio, Filippino Lippi, Botticelli. Perugino

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classroom lessons	40	1.6	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Type: Supervised			
Tutorials	40	1.6	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14

Type: Autonomous

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Delivery of an essay on a subject to be chosen	70	2.8	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6
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Lectures in the classroom, with the possibility of debates and seminars depending on the number of students and their interests.

Tutorials: Bibliographic guidance, tutoring of individual work.

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
Delivery of an individual essay	40%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8
Exam 1	30%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Exam 2	30%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14

Evidence 1. First written exam (partial exam) in which it will be necessary to prove both the knowledge of the syllabus proposed by the professor and the ability to construct arguments and adequately express the contents. The test constitutes 30% of the final grade.

Evidence 2. Second written exam (partial exam) in which it will be necessary to prove both the knowledge of the subject matter proposed by the professor and the ability to construct arguments and express the contents adequately. The test constitutes 30% of the final grade.

Evidence 3. Presentation of an individual essay in which it will be necessary to prove the ability to define an object of study, a sufficient knowledge of the related bibliography and the ability to raise questions and propose answers. As in the previous evidence, the ability to organize the discourse and the quality of the written expression will also be assessed.

Format of the evidences:

Both the two written evidences (exams) and the paper will have to be passed.

Details about the format of the evidences will be communicated well in advance at the beginning of the course.

The teacher will propose the topic of the individual work. It is mandatory that the work must incorporate the system of footnotes with the references of the bibliographic or documentary sources. Evidence of plagiarism in the writing of the work may represent a failure. It constitutes plagiarism the appropriation of other people's ideas without citing the source, especially if they are core ideas of the work, as well as the transcription of other people's sentences without putting them in quotation marks and without indicating the source in the corresponding footnote. Written tests and papers written in Catalan or Spanish and also in other languages will be accepted.

At the time of each evaluation activity, the teacher will inform the students of the procedure and date of revision of the grades.

The student will receive the grade of Not evaluable as long as he/she has not handed in more than 40% of the evaluation activities.

In case the tests cannot be taken in person, their format will be adapted (maintaining their weighting) to the possibilities offered by the virtual tools of the UAB. Homework, activities and class participation will be done through forums, wikis and/or discussions of exercises through Teams, etc. The professor will ensure that the student can access it or will offer alternative means, which are within his/her reach.

Single assessment:

The single evaluation will consist of the same three evidences foreseen in the continuous evaluation, 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, coinciding with the date of recovery.

Recovery:

Recovery is contemplated both for both written tests or partial exams and individual work.

Plagiarism:

In case the student performs any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that may be instructed. In the event that several irregularities occur in the acts of evaluation of the same subject, the final grade for this subject will be 0.

AI technologies :

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

## Bibliography

### Bibliographical references

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White, John, *The Birth and Rebirth of Pictorial Space*, London : Faber & Faber, 1987

Wittkower, R., *Los fundamentos de la arquitectura en la edad del Humanismo*, Madrid : Alianza, 1995

## Software

Nothing special

## 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