

AHIS20011 Renaissance Art in Florence and Venice

Credit Points:	12.5
Level:	2 (Undergraduate)
Dates & Locations:	2016, Parkville This subject commences in the following study period/s: Semester 1, Parkville - Taught on campus.
Time Commitment:	Contact Hours: 30 hours: a 1-hour lecture and a 1.5-hour tutorial per week. Total Time Commitment: Total expected time commitment is 170-hours across the semester, including class time.
Prerequisites:	None
Corequisites:	None
Recommended Background Knowledge:	None
Non Allowed Subjects:	107-242 Renaissance Art in Florence and Venice
Core Participation Requirements:	<p><p>For the purposes of considering request for Reasonable Adjustments under the Disability Standards for Education (Cwth 2005), and Student Support and Engagement Policy, academic requirements for this subject are articulated in the Subject Overview, Learning Outcomes, Assessment and Generic Skills sections of this entry.</p> <p>It is University policy to take all reasonable steps to minimise the impact of disability upon academic study, and reasonable adjustments will be made to enhance a student's participation in the University's programs. Students who feel their disability may impact on meeting the requirements of this subject are encouraged to discuss this matter with a Faculty Student Adviser and Student Equity and Disability Support: http://services.unimelb.edu.au/disability</p></p>
Coordinator:	Prof Anne Dunlop
Contact:	anne.dunlop@unimelb.edu.au
Subject Overview:	The subject focuses in depth on the art and culture of Renaissance Italy, from 1300 to 1570. In part we will examine the lives and works of some of the most significant artists in that period from Giotto, Masaccio, Donatello, Leonardo da Vinci, Giorgione, Raphael, Titian and Michelangelo, in relation to the artistic theories of the period and the models they set for later artistic futures. The subject will explore the critical interpretations of works of art, spectatorship, patronage, the place of art in daily life in Renaissance Italy, the scientific analysis of works of art, restoration history and workshop practice.
Learning Outcomes:	<p>On completion of the subject students should have:</p> <ul style="list-style-type: none"> # an understanding of the contexts in which the art of the period was produced; # a broad understanding of the technical and stylistic achievements of the major practitioners of the Italian Renaissance; # developed critical and analytical skills appropriate to the study of the art of this period.
Assessment:	A seminar report of 1500 words 40% (due a week after presentation in class), and a take-home examination of 2500 words 60% (due in the examination period). This subject has a minimum hurdle requirement of 80% attendance and regular participation in tutorials. Assessment submitted late without an approved extension will be penalised at 10% per day. In-class tasks missed without approval will not be marked. All pieces of written work must be submitted to pass this subject.

Prescribed Texts:	A subject reader will be available.
Recommended Texts:	<ul style="list-style-type: none"> # Leon Battista Alberti, <i>On Painting and On Sculpture: The Latin Texts of De Pictura and De Statua</i> translated by Cecil Grayson, London, 1972. # Paul Barolsky, <i>Why Mona Lisa smiles and other Tales by Vasari</i>, Pennsylvania, 1991. # Michael Baxandall, <i>Painting and Experience in Fifteenth-Century Italy: a primer in the social history of pictorial style</i>, Oxford, 1972. # Jill Dunkerton and others, <i>Giotto to Durer: Early Renaissance Painting in the National Gallery: Early European Painting in the National Gallery of London</i>, Yale University Press, 1991. # Michelle O'.Malley, <i>The Business of Art. Contracts and Commissioning Process in the Renaissance</i>, New Haven, 2005. # C.M. Richardson, K.W.Woods & M. Franklin, <i>Renaissance Art Reconsidered: An Anthology of Primary Sources</i>, Blackwells. # John Shearman, <i>Only Connect: Art and the Spectator in the Italian Renaissance</i>, Princeton, 1992. # Giorgio Vasari, <i>The Lives of the Artists, translated with an introduction and notes by Julia Conaway Bondanella and Peter Bondanella.</i>, Oxford 1991. # Evelyn Welch, <i>Shopping in the Renaissance. Consumer Cultures in Italy</i>, New Haven, 2005. # Evelyn Welch, <i>Art in Renaissance Italy, 1350-1500</i> Oxford University Press.
Breadth Options:	<p>This subject potentially can be taken as a breadth subject component for the following courses:</p> <ul style="list-style-type: none"> # Bachelor of Biomedicine (https://handbook.unimelb.edu.au/view/2016/B-BMED) # Bachelor of Commerce (https://handbook.unimelb.edu.au/view/2016/B-COM) # Bachelor of Environments (https://handbook.unimelb.edu.au/view/2016/B-ENVS) # Bachelor of Music (https://handbook.unimelb.edu.au/view/2016/B-MUS) # Bachelor of Science (https://handbook.unimelb.edu.au/view/2016/B-SCI) # Bachelor of Engineering (https://handbook.unimelb.edu.au/view/2016/B-ENG) <p>You should visit learn more about breadth subjects (http://breadth.unimelb.edu.au/breadth/info/index.html) and read the breadth requirements for your degree, and should discuss your choice with your student adviser, before deciding on your subjects.</p>
Fees Information:	Subject EFTSL, Level, Discipline & Census Date, http://enrolment.unimelb.edu.au/fees
Generic Skills:	<p>Students who successfully complete this subject will:</p> <ul style="list-style-type: none"> # be able to research through the competent use of the library and other information sources, and be able to define areas of inquiry and methods of research in the preparation of essays; # be able to conceptualise theoretical problems, form judgements and arguments and communicate critically, creatively and theoretically through essay writing, tutorial discussion and presentations; # be able to communicate knowledge intelligibly and economically through essay writing and tutorial discussion; # be able to manage and organise workloads for recommended reading, the completion of essays and assignments and examination revision; # be able to participate in team work through involvement in syndicate groups and group discussions.
Notes:	Formerly available as 107-242/673-357 Renaissance Art 1: Donatello to Leonardo and 107-243/673-358 Renaissance Art 2: Giorgione to Michelan. Students who have completed either of these subjects are not able to enrol in this subject.
Related Majors/Minors/Specialisations:	<p>200 Point Master of Art Curatorship Ancient, Medieval and Early Modern Studies Major Art History Art History Major Graduate Certificate in Arts - Art History Graduate Diploma in Arts - Art History</p>