

BOSTON UNIVERSITY STUDY ABROAD PADUA

COURSE	CAS AH 349 BETWEEN THE LILY AND THE LION: ART IN RENAISSANCE PADUA
COURSE LANGUAGE	English
INSTRUCTOR	
INSTRUCTOR EMAIL	
OFFICE HOURS	weekly
SCHEDULE	Twice a week, two hours per appointment
COURSE VALUE	4 CREDITS
LEARNING OUTCOMES OF THE IESP PROGRAM	<p>-Students activate the language and the vocabulary at different proficiency levels, from beginner to advanced, including the ability of linguistic interaction with locals in real life contexts.</p> <p>-Students develop knowledge of Italian culture with respect to at least one of the following areas: history, literature, international relations, food policies, and the arts in general.</p> <p>-Students show an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices.</p>
COURSE DESCRIPTION	<p>Padua can be considered the perfect case study to analyze Italian Renaissance Art and Culture. Art in Padua was strongly influenced by the two most important schools of Renaissance Art: Florence (whose symbol is the Lily) and Venice (whose symbol is the Lion). The best artists from those two cities such as Giotto, Donatello and Filippo Lippi from Florence, as well as Titian from Venice, came to work in Padua and instilled Renaissance ideals and style into the very fertile context of local culture and art. Because of its Roman origins, Padua was also a very important center for "antiquarian" Renaissance culture, attested by the activity of Mantegna. In addition to this, the contribution of scholars of the historical and renowned university of Padua made of the city a focal point for Italian Renaissance.</p> <p>The course proposes the students a journey through the rich pageant of Renaissance art and culture, providing them with the critical tools with which to analyze, understand and fully appreciate more the works of art produced in Padua and in the Veneto region from the 14th through the 16th centuries.</p> <p>Students will look closely at the way in which the evolution of styles in art reflects the historical and cultural attitude of the time.</p> <p>Visits to museums, churches and other places of historical and artistic interest in and around Padua, Venice, Florence, will give the students the opportunity to integrate classroom study with the actual viewing of main artworks.</p>
LEARNING STATEMENT	In addition to two 110-minute class meetings per week (Monday and Wednesday), students are required to read the materials listed for each class. Assessment will include one written assignment (final report paper), two oral presentations (one in-class and one on-site) and two exams (mid-term exam and final exam). The course will require at least 6-8 hours per week of independent study from a student.
TEACHING METHODOLOGY	Acquisition of knowledge and understanding are acquired by means of a combination of lectures, excursions, in-class discussions and active involvement. Students have group discussions on assigned readings, with further information and data provided by the instructor through lectures and slides. Lessons are not simply to explain the readings, but complement them and present different material. Taking notes during classes, as well as actively participating in the in-class discussions and during excursions and visits to museums and churches, is

	highly recommended since the topics discussed there will be an integral part of the exams. Student participation is encouraged, appreciated and rewarded.
COURSE MATERIALS	<p>Students need to purchase one course copy pack including all readings and materials for the class and to study at home, except for the manual (Paoletti&Radke), which is available in the BU library.</p> <p>Other readings (necessary or helpful for assignments and finals) and PowerPoint presentations including artworks to be studied for the mid-term and final exam (slide identifications section) will be provided by the instructor.</p>
BIBLIOGRAPHY	<p>Readings:</p> <p>Paoletti J.T. & Radke G.M., <i>Art in Renaissance Italy</i>, second edition, Laurence King Publishing, 2001.</p> <p>Stockstad M. & Cothren M.W., <i>Art History</i>, fourth edition, Prentice Hall, 2011.</p> <p>Norman, D., <i>Siena, Florence, and Padua</i>, 2 volumes, Yale Univ. Press, 1995.</p> <p>Frugoni, C., <i>La cappella Scrovegni di Giotto a Padova</i>, Einaudi, Torino, 2005 – English version.</p> <p>Frojmovic, E., "Giotto's allegories of Justice and the Commune in the Palazzo della Ragione in Padua: A reconstruction", <i>Journal of the Warburg and Courtauld Institutes</i>, Vol. 59, 1996, pp. 24-47.</p> <p>Saalman, H., <i>Carrara Burials in the Baptistery of Padua</i>, "The Art Bulletin", Vol. 69, No. 3 (Sep., 1987), pp. 376-394.</p> <p>Richards, J., <i>Altichiero. An Artist and His Patrons in the Italian Trecento</i>, Cambridge University Press, 2000.</p> <p>Avery, C., <i>Donatello. An Introduction</i>, John Murray Publishers, 1994.</p> <p>Gilbert, C.E., <i>The Original Assembly of Donatello's Padua Altar</i>, "Artibus et Historiae", Vol. 28, No. 55, 2007, pp. 11-22.</p> <p>Christiansen, K., <i>Andrea Mantegna. Padua and Mantua</i>, Braziller, New York, 1994.</p> <p>Fortini Brown, P., <i>Venetian narrative painting in the age of Carpaccio</i>, Yale Univ. Press, New Haven and London, 1988.</p> <p>Wilk, S., <i>Titian's Paduan Experience and Its Influence on His Style</i>, "The Art Bulletin", Vol. 65, No. 1 (Mar., 1983), pp. 51-61.</p> <p>Goffen, R., <i>Titian's women: Wives, Mothers, Daughters</i>, Yale Univ. Press, New Haven, 1997.</p> <p>Goffen, R., "Icon and vision: Giovanni Bellini's Half length Madonnas", <i>The Art Bulletin</i>, Vol. 57, No. 4, Dec. 1975, pp. 487-518.</p> <p>Rosand, D., <i>Painting in Sixteenth-Century Venice</i>, revised edition, Cambridge Univ. Press, Cambridge, 1997.</p> <p>Tavernor, R., <i>Palladio and Palladianism</i>, London, Thames and Hudson, 1991.</p> <p>Farmer, D.H., <i>The Oxford Dictionary of Saints</i>, Oxford Univ. Press, 1982.</p> <p>Video:</p> <p>Frugoni, C., <i>La cappella Scrovegni di Giotto a Padova</i>, Einaudi, Torino, 2005, DVD in English.</p>
OTHER READINGS HELPFUL FOR ASSIGNMENTS AND FINALS	<p>Readings necessary to prepare assignments will be provided by the instructor:</p> <p>Frugoni, C., <i>La cappella Scrovegni di Giotto a Padova</i>, Einaudi, Torino 2005 (English version).</p> <p>Jacobus, L., <i>Giotto and the Arena Chapel. Art, Architecture & Experience</i>, Harvey Miller Publishers, 2008.</p> <p>Lackey, D.P., <i>Giotto in Padua. A New Geography of the Human Soul</i>, <i>The Journal of Ethics</i>, 9, 2005, pp. 551-572.</p> <p>Nassar, E.P., "The Iconography of Hell: from the Baptistery mosaics to the Michelangelo Fresco", in <i>Dante Studies, with the annual report of the Dante society</i>, No. 111 (1993), pp. 53-105.</p>

	<p>Gill, M.J., <i>Angels and the order of Heaven in Medieval and Renaissance Italy</i>, Cambridge Univ. Press, 2014.</p> <p>Plant, M., <i>Portraits and Politics in Late Trecento Padua: Altichiero's Frescoes in the S. Felice Chapel, S. Antonio</i>, "The Art Bulletin", Vol. 63, No. 3 (Sep., 1981), pp. 406-425.</p> <p>Stefaniak, R., "Isis rising: the Ancient theology of Donatello's Virgin in the Santo", <i>Artibus et Historiae</i>, Vol. 27, No. 53, 2006, pp. 89-110.</p> <p>Johnson, G.A., <i>Approaching the Altar: Donatello's Sculpture in the Santo</i>, "Renaissance Quarterly", Vol. 52, No. 3 (Autumn, 1999), pp. 627-666.</p> <p>Dunkelman, M.L., <i>Donatello's Influence on Mantegna's Early Narrative Scenes</i>, "The Art Bulletin", Vol. 62, No. 2 (Jun., 1980), pp. 226-235.</p> <p>Holgate, I., <i>Giovanni d'Alemagna, Antonio Vivarini and the Early History of the Ovetari Chapel</i>, "Artibus et Historiae", Vol. 24, No. 47 (2003), pp. 9-29.</p> <p>Rowlands, E.W., <i>Filippo Lippi and His Experience of Painting in the Veneto Region</i>, "Artibus et Historiae", Vol. 10, No. 19 (1989), pp. 53-83.</p> <p>Goffen, R., <i>Piety and Patronage in Renaissance Venice. Bellini, Titian and the Franciscans</i>, Yale Univ. Press, 1986.</p> <p>Boucher, B., "La scoltura [...] è senza comparatione": <i>Tullio Lombardo and the Narrative relief</i>, "Artibus et Historiae", Vol. 35, No. 70, 2014, pp. 83-98.</p>
<p>AIMS OF THE COURSE</p>	<p>1. General knowledge of early and late Renaissance art in Italy.</p> <p>2. Specific knowledge of Medieval and Renaissance art in Padua and in the Veneto Region.</p> <p>3. Extended familiarity with backgrounds, styles and works of the great Renaissance masters who worked in Padua, such as Giotto, Donatello, Mantegna, Titian, Palladio, Veronese.</p> <p>4. Critical tools necessary to understand and appreciate Renaissance Italian Art.</p>
<p>GRADING CRITERIA</p>	<p>Attendance and participation (10%)</p> <p>In-class oral presentation (15%)</p> <p>On-site oral presentations (10%)</p> <p>Mid-term exam (20%)</p> <p>Final exam (25%)</p> <p>Report paper (20%)</p> <p>Attendance and participation (10%)</p> <p>Students are expected to read the materials listed for each class and to engage in active discussions on relevant topics. In-class slide identification exercises and in-class/on-site looking exercises will be scheduled along the course and will be assessed as a part of students' attendance and participation.</p> <p>In-class oral presentation (15%)</p> <p>There will be one in-class collective oral presentation on October 8 (15 min. each) based on the visit to the Scrovegni chapel. Guidelines: students should present the Scrovegni chapel frescoes focusing on the narrative scenes. Each student will choose one of the main sections of the narrative cycle and will present a selection of scenes included in the chosen section, focusing on: 1) description of subject; 2) analysis of narrative techniques; 3) relation between the selected scenes and the whole iconographic program. Powerpoint presentations are required. Powerpoint presentations should be emailed as PDF files (due on October 7 by 4 PM).</p> <p>On-site oral presentations (10%)</p> <p>There will be three group oral presentations (about 15 min. for each student) during on-site classes (September 26, October 3, October 15). Oral presentations will be based on assigned readings and field research related to the artworks which will be visited during the on-site class. Students are expected to carry out field research by visiting their chosen artwork on their own</p>

	<p>beforehand and to present the assigned readings during the on-site class, relating them to the artworks viewed on-site. The purpose of this oral presentation is to get a closer grasp of the artwork with relation to its historical, cultural and physical context and to analyze its appearance and significance making use of the analytical skills learnt during the course.</p> <p>Mid-term exam (20%) Final exam (25%) The course include a mid-term exam (October 22) and a final exam (December 12). Both exams include: 1) slide identifications and brief descriptions of artworks; 2) short-answers and/or multiple choice questions (definitions or discussion of terms); 3) essay questions (discussion of broader topics).</p> <p>Report paper (20%) Students are required to write a report paper (due on December 5). The paper should be 5 pages long (cover page and bibliography/sitography excluded) and should be based on the analysis and comparison of artworks viewed on site and discussed in class. Students should analyze the selected artworks using the skills learnt during the course and focusing on the following points: 1) cultural and historical background; 2) architecture; 3) subject and iconography; 4) style and technique; 4) students' personal ideas and interpretations. Both analysis and comparison of artworks should include observations stemming from direct observation and experience of chosen works of art. Students are expected to refer to the additional bibliography provided in the course and to include both a bibliography and a sitography (if used). When you quote from any text without using your own words, please make sure to include bibliographical information on footnotes, according to the policy on plagiarism. Students should discuss the artworks selected for analysis and comparison with the instructor beforehand. A detailed outline of report papers and a bibliography is due on November 19; a draft report paper is due on November 28. Papers can be sent by e-mail as a PDF file.</p> <p>Text editing guidelines:</p> <ul style="list-style-type: none"> • Type: Times New Roman 12 • Line spacing: 1,5 • Justify text on a page
<p>BU POLICIES</p>	<p>Examinations All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F. Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class. If a student is ill or has another extenuating circumstance which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.</p> <p>Attendance Students should note that attendance will be taken into account by faculty. Boston University Padua students are expected to attend each and every class session, tutorial, on-site class, internship work appointment, and activity required for the class as indicted in the syllabus. Any student with irregular class attendance may have his/her final grade penalized.</p> <p>Absences Unjustified absences from class, and any class related activity, will affect the students' participation grade, which will be lowered by one letter grade for each absence.</p> <p>Absence for Religious Reasons According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work</p>

requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

Lateness

Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

Late Assignments

Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

Plagiarism Simply stated, plagiarism is taking another’s work and presenting it as you own. Definitions of plagiarism frequently include terms such as ‘theft’ or ‘steal’. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University’s Code of Student Responsibilities: <http://www.bu.edu/lifebook/universitypolicies/policies-code.html>

Disability accommodations If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at 617-353- 3658 to coordinate any reasonable accommodation requests. For more information, please visit: <http://www.bu.edu/disability>

Interruption of program or early departure

Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

Academic Advice

The Director and Assistant Academic Director serve as the head of the faculty and as academic advisors. The Director/Assistant Academic Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students’ home institutions’ policies and transfer credit information, non-Boston students should also contact their school’s academic advisors.

Tutorials

BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.