Course schedule: Monday - Thursday 11:30-13:00
Office hours: after class or by appointment
Instructor: Laura Pellicelli
Course Value: 4 credits

Description of the course
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. 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. Students will look closely at the way in which the evolution of styles in art reflects the historical and cultural attitude of the time. Visits to museums, churches and other places of historical and artistic interest in and around Padua and Venice will give the students the opportunity to integrate classroom study with the actual viewing of main artworks.

Objectives of the course
By the end of the course, students will have acquired:
1. General knowledge of early and late Renaissance art in Italy.
2. Specific knowledge of Medieval and Renaissance art in Padua and in the Veneto Region.
3. Extended familiarity with backgrounds, styles and works of the great Renaissance masters who worked in Padua, such as Giotto, Donatello, Mantegna, Titian, Palladio.
4. Critical tools necessary to understand and appreciate Renaissance Italian Art.

Learning outcomes of the program
1. Demonstrate increased proficiency in Italian language from intermediate to advanced level.
2. Demonstrate knowledge of Italian culture with respect to at least one of the following areas: history, religion, literature, or the arts.
3. Develop an awareness of cultural difference and an understanding of culture’s role in shaping beliefs and practices.

Instructional 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 will be an integral part of the exams. Student participation is encouraged, appreciated and rewarded.
Course Requirements
Students are expected to read the materials listed for each class and to engage in active discussions on relevant topics.

There will be one class oral presentation based on the visit to the Scrovegni Chapel.

Students are required to write two short papers (Reaction paper 1 and 2) related to the looking assignment of an artwork by one of the artists discussed in class. Both assignments will be at least 3/4 pages long. Students should select one art piece among those discussed in class or viewed on site, and analyze it using the skills they are developing during the course, focusing on the following points: 1) style 2) subject and iconography 3) technique 4) cultural and historical background 5) students’ personal ideas and interpretation. Students should refer to the additional bibliography provided in the syllabus. Students must discuss the topic selected with the instructor one week before the due date.

The course also includes two quizzes and a final exam. The quiz comprises ten multiple choice questions each. The final comprises two sections—a slide identification (70% of exam) and a few essay questions (worth 30% of exam). The final exam will test material covered over the entire course.

Methods of Evaluation
The final grade shall be determined as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and Participation</td>
<td>10%</td>
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<tr>
<td>Oral Presentation</td>
<td>10%</td>
</tr>
<tr>
<td>Reaction Paper 1</td>
<td>15%</td>
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<tr>
<td>Reaction Paper 2</td>
<td>15%</td>
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<tr>
<td>Quiz (total of two)</td>
<td>25%</td>
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<tr>
<td>Final written</td>
<td>25%</td>
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</tbody>
</table>

Bibliography

N:B all the material will be provided at the beginning of the academic term.

**Suggested Bibliography**


**BU POLICIES**

**Attendance**

Boston University Padova students are expected to attend each and every class session, tutorial, and field trips required for the class. Students should note that attendance will be taken into account by faculty when determining final grades.

**Plagiarism**

Simply stated, *plagiarism* is taking another’s work and presenting it as you own. Dictionary 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/university-policies/policies-code.html](http://www.bu.edu/lifebook/university-policies/policies-code.html)

**Religious Holidays**
Boston University’s Office of the University Registrar states: ‘The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.’ See Chapter 151C of the General Laws, Commonwealth of Massachusetts.

Disabilities 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

Outline of Course Content

June 08, Wednesday (11:30-13:00)
In-class course Introduction: The significance of Renaissance. History of Padua from the Origins to the end XVI century. Ancient Roman Padua.

June 09, Thursday (11:30-13:00)
In-class lecture: Giotto and the beginning of Renaissance Art.
Readings: Cole & Campbell, related pages.

June 10, Friday (11:30-13:00)
In class-lecture: Giotto and Dante Alighieri, Enrico Scrovegni, Giovanni Pisano.

June 13, Monday (11:30-13:00)
In-class lecture: Pictorial cycles and church decorations. Giotto’s followers in Padua: Giusto de’ Menabuoi, Jacopo Avanzi and Altichiero.

June 14, Tuesday (11:30-13:00)
On Site lecture: Visit to Palazzo della Ragione & the Baptistery

June 15, Wednesday (11:30-13:00)
On site lecture: Visit to the Scrovegni chapel and to the Medieval and Modern art museum. Students will be asked to prepare an oral presentation on a scene from the Scrovegni chapel for Monday June 20.
Readings: Frugoni.

June 16, Thursday (14:30-16:00)
On site lecture: Visit to San Giacomo Chapel & the San Giorgio Oratory.

June 20, Monday (11:30-13:00)
**Students’ oral presentations**

**In-class lecture**: Donatello and XV century Renaissance Sculpture. Florentines in Padua: the exile of Palla Strozzi, Filippo Lippi, and Paolo Uccello.

**Readings**: Cole & Campbell, photocopies pages 12-32; Rowlands.

### June 21, Tuesday (11:30-13:00)

**In-class lecture**: Perspective and the influence on Art in Padua. Donatello and XV century Renaissance Sculpture.

**On site lecture**: Visit to the Basilica del Santo (14:30-15:30).

**Readings**: Cole & Campbell, photocopies pages 12-32, 42-44, 47-48; Gilbert.

### June 22, Wednesday (11:30-13:00)

**Quiz #1**

**In-class lecture**: The “Antiquarian” painting in Padua: Marco Zoppo, Squarcione and Mantegna.


### June 23, Thursday (11:30-13:00)

**On site lecture**: Visit to the Ovetari Chapel.

**In-class lecture**: The “Antiquarian” painting in Padua: Mantegna.

**Readings**: Knabenshue; Christiansen, pp. 7-28; Holgate.

### June 24-25, Friday and Saturday – Two days program field trip to the Dolomites

### June 27, Monday – no class

### June 28, Tuesday (11:30-13:00)

**Assignment #1 due**

**In-class lecture**: Followers of Donatello in the Veneto Area. The Small bronzes tradition. Lombardo, Bellano, Riccio. Venetian painting in the XV century: the Bellini and Vivarini families; Vittore Carpaccio.

**Readings**: Cole & Campbell, photocopies pages 32-37; Tietze.

### June 29, Wednesday (11:30-13:00)

**In-class lecture**: Venetian painting in the XV century. XVI century painting in Venice: the art of Giorgione and Titian.

**Readings**: Goffen, Rosand pp. 10-34.

### June 30 Thursday (11:30-13:00)

**On site lesson**: Visit to the Scoletta di San Giorgio.

**In-class lecture**: XVI century painting in Venice: the art of Giorgione and Titian.

**Readings**: Goffen, Rosand pp. 35-61.

### July 01 Friday – One day program field trip to Venice

### July 04, Monday (11:30-13:00)

**In-class lecture**: Renaissance portraiture.

**On site Lecture**: Visit to the Sala dei Giganti.

**Readings**: Mommsen.

### July 05, Tuesday (11:30-13:00)
On site lesson: Visit to the Loggia and Odeo Cornaro
In-class lecture: Palladio and the Renaissance Villa
Readings: Ackerman; Contemporary Sources, pp. 37, 43-62, Huse, Wolters 115-128.

July 06, Wednesday (11:30-13:00)
   Quiz #2
   In-class lecture: Palladio and the Renaissance Villa. XVI century painting in Venice: Veronese.
   Readings: Ackerman; Rosand 107-133.

July 07, Thursday (11:30-13:00)
   In-class lecture: XVI century painting in Venice: Veronese and Tintoretto.
   Readings: Rosand 134-164.

July 11, Monday (11:30-13:00) - Review
   Assignment #2 due

July 14, Thursday - Final exam