1. **Title of the module**

HART6770 (HA677) Art and Architecture of the Renaissance (Level 5)

HART5020 (HA502) Art and Architecture of the Renaissance (Level 6)

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5 - HART6770

Level 6 – HART5020

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Art History and associated programmes

Available as a wild module

1. **The intended subject specific learning outcomes.
On successfully completing the module Level 5 students will be able to:**

8.1 analyse through the study of key artists (such as Leonardo da Vinci, Michelangelo, Raphael, Durer and Titian), the stylistic developments, artistic techniques and working practices that characterised the art of the Renaissance;

8.2 in association with the analysis of style and technique, examined the iconographical content of key works of art, and compared treatments of biblical and mythological subjects by different artists;

8.3 explore the contexts in which, and the functions for which, important Renaissance works were made; for example, the revival of interest in the art of antiquity, the ‘rise of the artist’, or humanist ideas and their impact on religious thought;

8.4 analyse the similarities and dissimilarities between the visual arts of the Renaissance and considered why certain of them, notably painting and architecture, achieved a higher status in the period.

**On successfully completing the module Level 6 students will also be able to:**

8.5 demonstrate a critical engagement with Renaissance ideas about the visual arts through a knowledge of primary sources, such as biographies of artists, dialogues, treatises and other written sources from the period.

1. **The intended generic learning outcomes.
On successfully completing the module Level 5 students will be able to:**

9.1 develop skills of visual, critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;

9.2 develop the key skills of communication, improving performance, problem-solving, and working with others, to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks;

9.3 communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments in both a written and oral form;

9.4 read critically, analyse and use a range of primary and secondary texts;

9.5 locate and use appropriately a range of learning and reference resources (including visual resources) within the Templeman Library and elsewhere, including museums, galleries and the internet;

9.6 employ information technologies to research and present their work.

**On successfully completing the module Level 6 students will also be able to:**

9.7 demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;

9.8 approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

The course begins with an analysis of Raphael’s frescoes in the Stanza della Segnatura of the Vatican Palace, as a means of introducing the key themes which will be considered throughout: proportion in architecture, the body and the geometry of vision; rhetoric, both verbal and visual, and the related concepts of variety, decorum, and composition; poetic inspiration, emulation and imitation; and the revival of antiquity. These themes are then reviewed as they occur in the writings of Leon Battista Alberti, the most evolved theoretical texts on the visual arts of the period. Alberti’s works raises the question of whether he was describing current practice or setting out an ideal, and also whether he was writing principally for artists or for their patrons? Alberti’s elevated claims for painting, architecture and, to a lesser extent, sculpture as liberal arts, are then compared with the contemporary status of artists, whether operating from a workshop or employed at court. The course continues by looking in detail at the works of four key Italian artists – Leonardo da Vinci, Michelangelo, Raphael and Titian – to assess how far they engaged with, or departed from, the Albertian paradigm. Albrecht Dürer, a northern European artist excelling in the less “noble” medium of printmaking, but also profoundly interested in issues of perspective and proportion, is considered to provide a non-Italian point of view on the Renaissance. Interspersed with these studies of single artists lectures may consider in greater detail particular themes raised by these artists’ works, such as the extent of artists’ knowledge of anatomy, the influence of the ruins of Rome, the Renaissance ideal of love, the creation of new styles by transgressing architectural rules for playful effect or to achieve “grace”, and the development in Venice of the genre of pastoral landscape. Alternatively, the work of other major artists may be considered such as Correggio, Parmigianino, Bandinelli etc. Having, broadly speaking, covered the period 1470-1550 chronologically, the course concludes by looking at the mid sixteenth-century reassessment of these artistic achievements in the writings of Dolce, Varchi and Vasari.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Francis Ames-Lewis, *The Intellectual Life of the Early Renaissance Artist* (Yale University Press: New Haven and London, 2000).

Stephen J. Campbell and Michael W. Cole, *A New History of Italian Renaissance Art* (Thames & Hudson: London, 2012).

Benvenuto Cellini, *Autobiography* (translation by George Bull available from Penguin).

Rona Goffen, *Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian* (Yale University Press: New Haven and London, 2002.

Ingrid D. Rowland, *The Culture of the High Renaissance. Ancients and Moderns in Sixteenth-Century Rome* (Cambridge University Press: Cambridge, 1998).

Giorgio Vasari, *Lives of the Artists* (translated selections available from Penguin and Oxford University Press).

1. **Learning and teaching methods**

Total contact hours: 40

Private study hours: 260

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

HART6770 – Level 5

Seminar Notes (2000 words) (10%)

Group Presentation (individual contribution 10 minutes) (40%)

Essay (2500 words) (50%)

HART5020 – Level 6

Critical Diary (2000 words) (10%)

Group Presentation (individual contribution 10 minutes)(40%)

Essay (3000 words) (50%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | ***8.1*** | ***8.2*** | ***8.3*** | ***8.4*** | ***8.5*** | ***9.1*** | ***9.2*** | ***9.3*** | ***9.4*** | ***9.5*** | ***9.6*** | ***9.7*** | ***9.8*** |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Seminars* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Lecture Sessions* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Group Presentation* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| *Critical Diary/Seminar Notes* | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Like other History of Art modules, this module incorporates substantial internationally-focused content. In particular, its teaching gives significant attention to a range of artwork by internationally-based practitioners, and theoretical work by internationally based-writers. Students also have the option of addressing international features of culture and practices in art in their assessment.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
|  |  |  |  |  |
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Revised FSO Jan 2018