INSTRUCTOR: Dr. Allyson B. Williams  
LECTURES: Tuesday, Thursday, 12:30-1:45  
OFFICE: (Art Building) A-559 (to the left of the drinking fountain in the lobby of the Art Building)  
OFFICE PHONE: 619-594-5918 (during office hours)  
OFFICE HOURS: Tuesday, Thursday, 2-2:30 or by appointment.  

E-MAIL: allyson@mail.sdsu.edu (Please use Art 573b in the subject line, and remember to sign your name!) I try to answer all e-mails sent on weekdays within 24 hours. If I somehow miss your e-mail and have not responded after 24 hours, feel free to send the e-mail again. I reserve the right not to answer e-mails on the weekend.  

PREREQUISITES: Art 258 or Art 259 or equivalent. Upper division students from other disciplines (eg. history, literature etc.) with related experience are welcome, but check with me please.  

TEXTS: Paoletti and Radke, Art in Renaissance Italy, 4th edition. Available at the Aztec shop or KB books. There are also readings to download in PDF form from the course blackboard site.  

EXAM SUPPLIES: Three F-289 Parscore forms, blue books for essay questions  

SLIDE WEBSITES: (images to help with studying):  
a) Powerpoints of the lectures will be posted on Blackboard  
b) you can also download images from Artstor, an online database in the SDSU library (under article databases); Google Image search and Web Gallery of Art are also good: http://www.wga.hu/  

COURSE DESCRIPTION AND EXPECTED LEARNING OUTCOMES: This course takes an in-depth look at the visual culture of sixteenth-century Italy, including such artists as Leonardo da Vinci, Michelangelo, Raphael, and Titian. Students will learn about the painting, sculpture and architecture of the High Renaissance, Mannerist, and Counter-Reformation periods. We will be studying art commissioned in Florence, Rome, and Venice, as well as at the princely courts of Mantua and Ferrara. We will compare modes of artistic patronage in different artistic centers of Italy, such as courtly or civic patronage, in order that students understand how the circumstances under which a work of art was created can vary in the same time frame. Students will not only become familiar with the works produced by the artists of this period, but will be able to understand how issues such as patronage, gender, status of the artist, historical circumstances, and artistic techniques affected the production of sixteenth-century Italian art. Artists and works will be discussed from varying critical viewpoints through analysis assigned readings. By working on and crafting a research paper, students will explore an aspect of sixteenth-century Italian art in greater depth, and further develop their critical skills, writing skills, and knowledge of the period.
IMPORTANT NOTE: Art 573b tends to be a large class. Please observe basic courtesy so that you do not disrupt the lecture. Arrive on time, and avoid leaving the class early. Please turn off all cell phones and put away listening devices (iPods etc.) before you enter the classroom. Do not talk to your classmates during the lecture. Students who disrupt the lecture may be asked to leave the class. If there is something that you missed, please ask me, I am always happy to answer questions.

ASSIGNMENTS AND EXAMS:
1. There will be two Mid-Term exams and one Final exam. The exams will include slide identifications and essays. THERE WILL BE NO MAKE-UP EXAMS UNLESS THERE IS A VERY SERIOUS DOCUMENTABLE REASON.
2. There will be one research paper of 6-7 pages (for Graduate Students, the paper must be 15-20 pages). It will be submitted in hard copy in class, and electronically to Turnitin
3. The weekly readings (and films when indicated) are mandatory and will be discussed in class and will appear in essay or multiple choice form on exams. Your grade will suffer seriously if you do not do the assigned readings; there are no extra credit assignments in this class.
4. Attendance in class is essential; much of the material presented in lecture is not in the textbook. Participation in class discussions is appreciated.

The grade breakdown will be as follows:
First Midterm 20%
Second Midterm 20%
Paper 30%
Final Exam 30%

Grading Scale:
A 93% C 73%
A- 90% C- 70%
B+ 87% D+ 67%
B 83% D 63%
B- 80% D- 60%
C+ 77% F 59% or below

Definition of Grades for Undergraduate Students according to the SDSU Catalog:
A: (outstanding achievement; available only for the highest accomplishment),
B: (praiseworthy performance; definitely above average)
C: (average; awarded for satisfactory performance; the most common undergraduate grade)
D: (minimally passing; less than the typical undergraduate achievement)

Your research paper will be submitted in hard copy in class and electronically through a component of Blackboard called Turnitin, which also checks text for plagiarism.
Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. You may submit your papers in such a way that no identifying information about you is included. Another option is that you may request, in writing, that your papers not be submitted to Turnitin.com. However, if you choose this option you will be required to provide documentation to substantiate that the papers are your original work and do not include any plagiarized material.

**Note on Plagiarism and Cheating:**
These will not be tolerated in class and will result in failure of the course and reporting to the Office of Student Rights and Responsibilities. As stated in the SDSU Statement of Student Rights and Responsibilities “Examples of cheating include unauthorized sharing of answers during an exam, use of unauthorized notes or study materials during an exam, altering an exam and resubmitting it for regrading, having another student take an exam for you or submit assignments in your name, participating in unauthorized collaboration on coursework to be graded, providing false data for a research paper, or creating/citing false or fictitious references for a term paper. (Submitting the same paper for multiple classes may also be considered cheating if not authorized by the instructors involved). Examples of plagiarism include any attempt to take credit for work that is not your own, such as using direct quotes from an author without using quotation marks or indentation in a paper, paraphrasing work that is not your own without giving credit to the original source of the idea, or failing to properly cite all sources in the body of your work.”

**STUDENTS WITH DISABILITIES:**
I am more than happy to assist students with disabilities. If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. (Calpulli Center, Suite 3101). To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Disability Services. Your cooperation is appreciated. The web site for Student Disability Services is: [http://www.sa.sdsu.edu/sds/index.html](http://www.sa.sdsu.edu/sds/index.html)

**BLACKBOARD SITE:** This course will make extensive use of Blackboard. The slide lists, study guides for the mid-term exam, and the paper instructions from the blackboard site will be posted in Course Documents. Also consult the site for class announcements.

**DUE DATES:**
- First Exam: Thursday Feb. 27
- Second Exam: Tuesday April 10
- Final Exam: Thursday, May 15, 10:30-12:30
- Term Paper: Tuesday, April 22, in class and in Turnitin

**SCHEDULE OF CLASSES (Subject to Change)**
Week of Jan 23:
1. Introduction, course overview; the late 15\textsuperscript{th} century Italian art world of Verrocchio and Leonardo da Vinci

Week of Jan. 28, 30:
2. Verrocchio and Young Leonardo in Florence
3. Leonardo in Milan. Bramante in Milan

Week of Feb. 4, 6:
5. Artistic rivalry between Michelangelo and Leonardo in the Palazzo Vecchio.

Week of Feb. 11, 13:
6. Michelangelo, Leonardo and the Madonna and Child; Popular Devotional Imagery in Northern Italy
7. Raphael: early years in Urbino and Florence;

Week of Feb. 18, 20:
8. Papal Patronage in Rome: Michelangelo and Pope Julius II
9. Bramante in Rome;

Week of Feb. 25, 27:
10. Raphael in Rome, Review
11. **Thursday Feb 27:** Mid Term #1

Week of Mar. 4, 6:
12. Raphael in Rome, the Stanze
13. Raphael in Rome: Sistine Tapestries; the Farnesina

Week of Mar. 11, 13:
15. Portraiture I: 15th century origins; 16\textsuperscript{th} century images of power and status.

Week of Mar. 18, 20:
17. Venice and North Italy: devotional painting, Bellini, Giorgione, Titian, Correggio, and Lotto

Week of Mar. 25, 27:
18. Venetian and Northern Italian secular painting.
19. TBA: Film or recorded lecture; **Research Paper Topics/Initial Biblio Due**

Week of Apr. 1,3 NO CLASSES, SPRING BREAK

Week of April 8, 10:
20. **Tuesday April 10: Mid-Term #2**
21. Venetian and Northern Italian secular painting, continued: Dosso Dossi, Bellini and Titian in Ferrara

Week of Apr. 15, 17:
22. Mannerism I: Religious painting: Pontormo, Rosso, Parmigianino
23. Mannerism II: Medicean Florence and Mannerism, Michelangelo in San Lorenzo, Cellini, and Bronzino

Week of Apr. 22, 24:
**PAPERS DUE IN CLASS: Tuesday April 22**
25. Venice: Civic architectural patronage: Sansovino

Week of Apr. 28, May 1:
26. Venetian civic paintings: Titian, Veronese, and Tintoretto;
27. Rome in the second half of the sixteenth century: Michelangelo and St. Peter's, the Campidoglio;

Week of May 6, 8:
28. Art and the Counter Reformation. Palladio: churches and villas
29. Still Life Painting in the North; the Renaissance Garden; Review

**FINAL EXAM (as set by the SDSU Registrar):** Thursday, May 15, 10:30-12:30