UNIVERSITY OF CAMBRIDGE

Institute of Continuing Education

Undergraduate Certificate in History of Art: Classical to Renaissance

2021-2022

Course code: 2122CCR605

COURSE GUIDE

Welcome to the **Undergraduate Certificate in History of Art: Classical to Renaissance,** a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: www.ice.cam.ac.uk/info/academic-credits-cats-points

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course guide.

The course aims to allow students to:

- Familiarise themselves with major themes in visual culture from the Classical to the Renaissance;

- Feel empowered to conduct their own visual analyses of artworks across all media;

- Learn how to place artworks in their broader historical context, including political, cultural and theoretical.

Transferable skills for further study and employability

- The capacity for independent thought and judgement;
- The development of independent learning, study and time management skills;
- The deployment of skills in critical reasoning;
- The development of competence in using IT to support one's work;
- The ability to work with others, productively and equitably;
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study.

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning[1]. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

1 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

Teaching staff

Course Director:

Dr Lydia Hamlett is Academic Director in History of Art at the Institute of Continuing Education and a Fellow and Director of Studies at Murray Edwards College, University of Cambridge. She has published a book on mural painting in Britain in the long seventeenth century, *Mural Painting in Britain 1630-1730: Experiencing Histories* (Routledge, 2020). Lydia previously worked in the museums and heritage sectors, including at Tate, the Fitzwilliam Museum, Kettle's Yard and the National Trust. She co-founded, and is on the steering group for, the British Murals Network (britishmurals.org). Lydia's PhD was on ecclesiastical art and architecture in Venice in the Renaissance and she has supervised undergraduates at the University of Cambridge since 2003 on a broad range of subjects.

Tutors:

Dr Miriam Gill is an associate lecturer for the Vaughan Centre for Lifelong Learning at the University of

Leicester, teaching Art History to Certificate and BA students and teaching non-accredited courses at the Attenborough Arts Centre. She relishes researching and delivering courses on all areas of Art History.

Dr Sarah Pearson is an architectural historian with specialist interest in the architecture of the European Renaissance and in the use of architecture to promote specific ideological or sociological principles. Her PhD was from the University of Reading and the subject of her doctoral thesis was the architect Francesco di Giorgio Martini on whom she has published articles and contributed to the book, *Reconstructing Francesco di Giorgio Architect* (Peter Lang, 2011). Sarah has enjoyed teaching and lecturing at universities and adult education institutions on a variety of art and architectural subjects since 2001. She retains active research interests in Italian art and architecture with particular reference to the rise of Fascism and its expression through Italian design.

Dr Ellie Pridgeon teaches History of Art and Architecture at the Universities of Oxford, Leicester and Cambridge, and at Leicester Vaughan College (LVC). She has published widely in the field of medieval and post-medieval wall painting, and has recently worked with Miriam Gill on 'unlocking' the high-status wall painting scheme at Raunds (Northamptonshire) (publication forthcoming). Ellie is also a consultant archivist, working primarily for London museums. She is a Fellow of the Society of Antiquaries of London (FSA).

Michael Squire is Professor of Classical Art at King's College London, where he has taught in the Department of Classics since 2011; he has held research fellowships in Cambridge, Stanford, Berlin, Munich, Cologne and Harvard, and was awarded a Philip Leverhulme Prize in 2013. Michael's research interests stretch from Graeco-Roman antiquity (especially ancient visual-verbal relations) to the classical tradition at large, including the formation of German aesthetics in the eighteenth and nineteenth centuries. Recent projects include The Frame in Classical Art: A Cultural History (2017, with Verity Platt), Rethinking Lessing's Laocoon (2017, with Avi Lifschitz), Morphogrammata: The Lettered Art of Optatian (2017, with Johannes Wienand), The Embodied Object in Classical Antiquity (2018, with Verity Platt and Milette Gaifman), and The Art of Hegel's Aesthetics (2018, with Paul Kottman). In spring 2018, he curated The Classical Now at Bush House and Somerset House in London, part of a larger research project dedicated to 'modern classicisms' (www.modernclassicisms.com).

Administrative staff

Arts and Sciences Enquiries
e. artscience@ice.cam.ac.uk
t. 01223 746418 / 746236

Institute of Continuing Education

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit www.ice.cam.ac.uk and www.madingleyhall.co.uk for further information.

Contact details of ICE

Institute of Continuing Education
University of Cambridge
Madingley Hall
Madingley
Cambridge
CB23 8AQ
T: 01223 746222
www.ice.cam.ac.uk
ug-awards@ice.cam.ac.uk

Please also refer to the 'information for students' section on ICE's website http://www.ice.cam.ac.uk/studying-with-us/information-for-students and the 2021-22 Student Handbook for award-bearing courses for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.

Information correct as at 24/02/2021

Syllabus for first unit

Michaelmas term 2021

Classical and Early Christian Art

Start date	9 October 2021	**End date**	11 December 2021
Day	See below	**Time**	See below
Tutors	Dr Miriam Gill	**Teaching**	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
	Dr Ellie Pridgeon		
	Professor Michael Squire		

Aims

- To allow students to explore the history of the visual arts in Western Europe in the Classical and Early Christian periods;

- To develop students' analytical skills as they read key texts of art theory and criticism, and undertake visual analysis of art and architecture;

- To enable students to acquire good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

This term examines the painting, sculpture, architecture (including the classical Orders) and applied arts of the Greeks and Romans. These diverse arts will be put into their social and historical contexts with reference to works from the Museum of Classical Archaeology and the Fitzwilliam Museum, both parts of the collections of the University of Cambridge. The impact of Christianity on art and architecture will then be explored, in particular in relation to the Emperor Constantine. The period 330-1000 saw the rise of several new styles including Byzantine and Anglo-Saxon across different art forms including illuminated manuscripts and ecclesiastical and monastic architecture.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. Pre-recorded lectures will be released one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled

times below.

Provisional lecture list

Saturday 9 October 2021, 2.30-5pm

Meeting the group, Tutors' welcome, study skills [MG/EP]
Classics and Art History: an Introduction [MS] – pre-recorded lecture

Thursday 14 October 2021, 7-9pm

The art of the Body and Greek vase-painting [MS] – pre-recorded lecture
The art of the Body and Greek vase-painting [MG] – live seminar

Thursday 21 October 2021, 7-9pm

From Greece to Rome [MS] – pre-recorded lecture
From Greece to Rome [MG] – live seminar

Thursday 28 October 2021, 7-9pm

Classical Architecture [EP] – pre-recorded lecture
Classical Architecture [EP] – live seminar

Saturday 30 October 2021, 4-5pm

Tutor drop in/ social [MG]

Thursday 4 November 2021, 7-9pm

Introduction to symbolism and architecture in Early Christian churches (EP) – pre-recorded lecture
Introduction to symbolism and architecture in Early Christian churches (EP) – live seminar

Thursday 11 November 2021, 7-9pm

The Catacombs in Rome (EP) – pre-recorded lecture
The Catacombs in Rome (EP) – live seminar

Saturday 13 November 2021, 4-5pm

Tutor drop in/ social [MG/ EP]

Thursday 18 November 2021, 7-9pm
Characteristics of Christian Art [MG] – pre-recorded lecture
Characteristics of Christian Art [MG] – live semina**r**

Thursday 25 November 2021, 7-9pm

Beyond naturalism: late Antique and Byzantine style [MG] – pre-recorded lecture
Beyond naturalism: late Antique and Byzantine style [MG]– live seminar

Saturday 27 November 2021, 4-5pm

Tutor drop in/ social [MG]

Thursday 2 December 2021, 7-9pm
Light imprisoned: early Christian mosaics [MG] – pre-recorded lecture
Light imprisoned: early Christian mosaics [MG] – live seminar

Thursday 9 December 2021, 7-9pm
The rise of the Codex: late Antique to 'Dark Age' Europe (MG) – pre-recorded lecture
The rise of the Codex: late Antique to 'Dark Age' Europe (MG) – live seminar

Saturday 11 December 2021, 2.30- 4pm
Early Christian architecture in northern Europe [EP] live seminar
Discussion/ social [EP]

Outcomes

As a result of the unit, within the constraints of the time available, students should be able to demonstrate:

- Knowledge of the principal works of each phase studied and their historical, social and artistic contexts;

- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;

- Use of precise critical terminology and, where appropriate, linguistic and stylistic terminology.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. How would you characterise the influence of Graeco-Roman art on western ideas of the body?

2. How important is religion to the art and/or architecture of the classical or early Christian world?

3. How significant are layout and visual detail in articulating and communicating either early Christian places of worship or decorated Christian books before 1000?

4. How influential was Graeco-Roman art and/or architecture on early Christian visual culture?

Closing date for the submission of assignment: Wednesday, 5th January 2022 by 12.00 (noon) GMT (Greenwich Mean Time).

For the award of credit the assignment is weighted at 100% of the unit total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

Bibliography & Online Resources

This is a short bibliography of general texts that you may wish to consult before the course opens. We list them here because you may wish to borrow or buy them; although it is crucial to note that there is absolutely no requirement to do so. There is also a list of some online resources relevant to this term's topic. Many of these texts and resources - and many more - will be available to you in libraries and online once the course opens and you have a university ('Raven') password.

A bibliography of specific texts and seminar materials for each week will be listed on the VLE ('Virtual Learning Environment') for this course once it opens, including texts and/or images. Please note: all live

seminar materials will be provided to you by the Tutor on the VLE.

General

Classical:

M. Beard and J. Henderson, Classical Art: From Greece to Rome, Oxford 2001

C. Bérard, ed, A City of Images, trans. D. Lyons, Princeton NJ, 1989

B. Borg, A Companion to Roman Art, Chichester 2015

J. Elsner, The Art of the Roman Empire: AD 100-450, Oxford 2018

F. Kleiner, A History of Roman Art, Boston Mass. 2010

F. Haskell and N. Penny, Taste and the Antique: The Lure of Classical Sculpture, 1500–1900, New Haven and London 1981

I. Jenkins, Defining Beauty: The Body in Ancient Greek Art, London 2015

F. Lissarrague, Greek Vases: The Athenians and their Images, New York 2001

J. R. Mertens, How to Read Greek Vases, New Haven and London 2010

R. Neer, Art & Archaeology of the Greek World: A New History, c. 2500 - c. 150 BCE, London 2012

R. Osborne, Archaic and Classical Greek Art, Oxford 1998

R. Osborne, The History Written on the Ancient Greek Body, Cambridge 2011

T. J. Smith and D. Plantzos, A Companion to Greek Art, 2 vols., Oxford 2012

N. Spivey and M. Squire, Panorama of the Classical World, London 2008

N. Spivey, Greek Sculpture, Cambridge 2013

M. Squire, The Art of the Body: Antiquity and its Legacy, Oxford 2011

Early Christian:

J. Beckwith, Early Medieval Art, London 1985

J. Beckwith, Early Christian and Byzantine Art, New Haven and London 1992

M. Brown, Painted Labyrinth: The World of the Lindisfarne Gospels. London 2003

C. Dodwell, The Pictorial Arts of the West, 800-1200, New Haven and London 1995

J. Elsner, Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450, Oxford 1998

R. Jensen, Understanding Early Christian Art, New York and Abingdon 2000

R. Krautheimer, Early Christian and Byzantine Architecture, New Haven and London

P. Lindley, ed, Making Medieval Art, Donnington 2003

B. Meehan, The Book of Kells, London 1995

L. Nees, Early Medieval Art, Oxford 2002

P. Pergola, Christian Rome Past and Present: Early Christian Rome Catacombs and Basilicas, Milan 2002

L. Rutgers, 'Managing Early Christian Funerary Practice in the Catacombs of Ancient Rome: New Data and New Insights Using a Quantitative Approach', Studies in Late Antiquity 3, no. 2 (Summer 2019), pp. 212-250

R. Stalley, Early Medieval Architecture, Oxford History of Art. Oxford 1999

M. Webb, The Churches and Catacombs of Early Christian Rome: A Comprehensive Guide, Eastbourne 2001

Online Resources

Academia.edu: https://www.academia.edu (easy to access; many academics upload scans of their articles and book chapters here – search by key terms)

Archaeology Data Service:
https://www.archaeologydataservice.ac.uk/

Art History Journal: https://arthistoryjournal.org.uk/virtual-issues/classical-art-history/

British Library: http://www.bl.uk/

Catacombs of Priscilla:
https://www.google.com/maps/@41.9293053,12.5090837,2a,75y,109h,90t/data=!3m6!1e1!3m4!1ssfiLn F1scbgAAAQJOCH0Sw!2e0!7i13312!8i6656 (virtual tour)

Classical Art Research Centre, University of Oxford: https://www.beazley.ox.ac.uk/index.htm

Columbia University - Architectural Time and Space project: http://projects.mcah.columbia.edu/ha/ Panoramas and plans for Classical, Medieval and Renaissance Architecture

Fitzwilliam Museum, University of Cambridge: https://www.fitzmuseum.cam.ac.uk

Google books (has several of the books on your general bibliography, although you will only be able to access selected pages)

iDiscover e-books available through Cambridge University Library: https://idiscover.lib.cam.ac.uk (you can search without a Raven password, but will only be able to borrow once you have one)

JSTOR articles repository: https://www.jstor.org (via Raven)

Modern Classicisms: www.modernclassicisms.com

Museum of Classical Archaeology, University of Cambridge:
https://www.classics.cam.ac.uk/museum/collections/cast-collection

Oxford Art Online/ Grove Art Online: https://www.oxfordartonline.com (via Raven)

Oxford Bibliographies: http://www.oxfordbibliographies.com/view/document/obo-9780195399301/obo-9780195399301-0177.xml

V&A Catalogue: http://www.vam.ac.uk/

Web Gallery of Art: https://www.wga.hu/ (searchable fine arts image database)

Syllabus for second unit

Lent term 2022

Medieval Art

Start date	8 January 2022	**End date**	5 March 2022
Day	See below	**Time**	See below
Tutors	Dr Miriam Gill Dr Ellie Pridgeon	**Teaching**	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

Aims

- To allow students to explore the history of the visual arts in Western Europe in the Medieval period;

- To develop students' analytical skills as they read key texts of art theory and criticism, including current debates;

- To enable students to acquire analytical skills, good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

This unit will examine medieval artistic styles and terminology, and explore the religious and secular spaces in which the visual arts were displayed. With a focus on wall painting, stained glass, church monuments, tapestries, illuminated manuscripts and sculpture, the module will investigate key areas of debate, including function and role, artistic technique, narrative and visual language, and patronage and audience.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. Pre-recorded lectures will be released one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 8 January 2022, 3.30-5pm

Introductory session, Tutor's welcome, study skills [MG/EP]

Thursday 13 January 2022, 7-9pm

Medieval artistic styles and terminology [MG] – pre-recorded lecture
Medieval artistic styles and terminology [MG] – live seminar

Thursday 20 January 2022, 7-9pm

Medieval media and their spaces [EP] – pre-recorded lecture
Medieval media and their spaces [EP] – live seminar

Thursday 27 January 2022, 7-9pm

The role and function of medieval wall paintings [EP] – pre-recorded lecture
The role and function of medieval wall paintings [EP] – live seminar

Saturday 29 January 2022, 4-5pm

Tutor drop in/ social [EP/MG]

Thursday 3 February 2022, 7-9pm

Techniques and media: stained glass windows (EP) – pre-recorded lecture
Techniques and media: stained glass windows (EP) – live seminar

Thursday 10 February 2022, 7-9pm

Techniques and media: medieval church monuments [EP] – pre-recorded lecture
Techniques and media: medieval church monuments [EP] – live seminar

Thursday 17 February 2022, 7-9pm

Narrative and visual language: the Bayeux tapestry [MG] – pre-recorded lecture
Narrative and visual language: the Bayeux tapestry [MG] – live seminar

Saturday 19 February 2022, 4-5pm

Tutor drop in/ social [MG]

Thursday 24 February 2022, 7-9pm

Narrative and visual language: panel paintings [MG] – pre-recorded lecture
Narrative and visual language: panel paintings [MG] – live seminar

Thursday 3 March 2022, 7-9pm

Patronage and audience: medieval manuscripts [MG] – pre-recorded lecture
Patronage and audience: medieval manuscripts [MG] – live seminar

Saturday 5 March 2022, 2.30-5pm

Medieval collections in Cambridge
Tutor-led drop in/ social [MG/ EP]

Outcomes

As a result of the unit, within the constraints of the time available, students should be able to demonstrate:

- Knowledge of the principal works of each phase studied and their historical, social and

artistic contexts;

- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;

- Use of precise critical terminology and, where appropriate, linguistic and stylistic terminology.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. Explore the extent to which appearance is governed by function in the medieval period. Discuss with reference to an artwork or building of your choice.

2. Examine the significance of material and technique in the construction of an artwork or building of your choice.

3. How important is narrative in Medieval art and/or architecture?

4. Assess the extent of the impact of the roles of patron and audience on the appearance of an artwork or building of your choice.

Closing date for submission of assignment: Wednesday 23rd March 2022 by 12.00 (noon) GMT (Greenwich Mean Time).

For the award of credit the assignment is weighted at 100% of the unit total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

Bibliography & Online Resources

This is a short bibliography of general texts that you may wish to consult before the course opens. We list them here because you may wish to borrow or buy them; although it is crucial to note that there is absolutely no requirement to do so. There is also a list of some online resources relevant to this term's topic. Many of these texts and resources - and many more - will be available to you in libraries and online once the course opens and you have a university ('Raven') password.

A bibliography of specific texts and seminar materials for each week will be listed on the VLE ('Virtual Learning Environment') for this course once it opens, including texts and/or images. Please note: all live seminar materials will be provided to you by the Tutor on the VLE.

General

J. Beckwith, Early Medieval Art. London 1985

M. Camille, Gothic Art: Visions and Revelations of the Medieval World. London 1996

M. Camille, Image on the Edge. The Margins of Medieval Art, Essays in Art and Culture, 2013 (affordable copy available on Kindle)

N. Coldstream, Medieval Architecture, Oxford 2002

C. Dodwell, The Pictorial Arts of the West, 800-1200, New Haven and London 1995

P. Lindley, ed, Making Medieval Art, Donnington 2003

A. Martindale, Gothic Art, London 1994

J. Rebold Benton, The Art of the Middle Ages. London 2002

R. Rosewell, Stained Glass, London 2012

R. Rosewell, Medieval Wall Paintings. London 2014

N. Saul, English Church Monuments in the Middle Ages: History and Representation, Oxford 2011

V. Sekules, Medieval Art, Oxford 2001

W. Stein, How to Read Medieval Art, New Haven and London 2016

Online Resources

Academia.edu: https://www.academia.edu (easy to access; many academics upload scans of their articles and book chapters here – search by key terms)

Anne Marshall Medieval Wall Paintings: https://reeddesign.co.uk/paintedchurch/

Archaeology Data Service: https://www.archaeologydataservice.ac.uk/ (this service has digitised many local and learned society journals giving access to detailed research articles about medieval church architecture and decoration, particularly in Britain)

British Library: https://www.bl.uk/

Canterbury Cathedral Virtual Tour: https://www.canterbury-cathedral.org/virtual-tour/

Columbia University -Classical, Medieval and Renaissance Architecture:
http://projects.mcah.columbia.edu/ha/

Corpus of Anglo-Saxon Stone Sculpture: http://www.ascorpus.ac.uk/index.php

Corpus of Romanesque Sculpture in Britain and Ireland:
https://www.vads.ac.uk/digital/collection/CRSBI

Corpus Vitrearum Medii Aevi: https://www.cvma.ac.uk/
Database of medieval glass in Great Britain

Creation of Gothic Database: https://www.creationofgothic.org/index.php

Ellie Pridgeon, 21st Century Wall Painting Bibliography: https://medievalwallpaintings.wordpress.com/

Fordham University, Internet Medieval Sourcebook: https://sourcebooks.fordham.edu/sbook.asp

Google books (has several of the books on your general bibliography, although you will only be able to access selected pages)

Historic England: https://historicengland.org.uk/

iDiscover e-books available through Cambridge University Library: https://idiscover.lib.cam.ac.uk (you can search without a Raven password, but will only be able to borrow once you have one)

Institute of Historical Research Guide: https://www.history.ac.uk/library/collections/online-resources/open-access-resources

JSTOR articles repository: https://www.jstor.org (via Raven)

Mapping Gothic France: http://mappinggothic.org/

Metropolitan Museum of Art:
https://www.metmuseum.org/art/metpublications/Medieval_Art_A_Resource_for_Educators

Notre Dame de Paris Virtual Tour: https://www.friendsofnotredamedeparis.org/notre-dame-cathedral-interior-virtual-tour/

Oxford Art Online/ Grove Art Online: https://www.oxfordartonline.com (via Raven)

Oxford Bibliographies: http://www.oxfordbibliographies.com/view/document/obo-9780195399301/obo-9780195399301-0177.xml

Sainte Chapelle Virtual Visit: http://www.sainte-chapelle.fr/Explorer/visite-virtuellemuseum.org/art/metpublica

Saint Denis Virtual Visit: http://www.saint-denis-basilique.fr/Actualites/Visite-virtuelle-de-la-crypte-au-sommet-de-la-tour

University of Kent Centre for Medieval and Early Modern Studies, Resources for Medieval Art History: https://www.memslib.co.uk/history-of-art

V&A: http://www.vam.ac.uk/

Web Gallery of Art: https://www.wga.hu/ (searchable fine arts image database)

Syllabus for third unit

Easter term 2022

Renaissance Art

Start date	26 March 2022	**End date**	28 May 2022
Day	See below	**Time**	See below
Tutor	Dr Sarah Pearson	**Teaching**	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

Aims

- To allow students to explore the history of the visual arts in Western Europe in the Renaissance period;

- To develop students' analytical skills as they read key contemporary texts and current art theory and criticism;

- To enable students to acquire visual analysis skills good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

This term examines the painting, sculpture and architecture of the Renaissance in Italy and its impact on Western Europe as a whole, taking broad-spectrum approach to the themes of this period. It will examine the transition from Medieval to Renaissance in materials, production and form. The artistic output of the Renaissance will be considered in its social and historical context, with reference to contemporary texts. The importance of patronage in the Renaissance will also be explored, in particular, the role of women in the commissioning of art and architecture.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. Pre-recorded lectures will be released one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 26 March 2022, 3.30-5pm

Tutor's welcome (What was the Renaissance?), study skills and resources [SP]

Thursday 31 March 2022, 7-9pm

The Renaissance in Painting: materials, perspective and realism [SP] – pre-recorded lecture
The Renaissance in Painting: materials, perspective and realism [SP] – live seminar

Thursday 7 April 2022, 7-9pm

The Renaissance in Sculpture: creating new forms [SP] – pre-recorded lecture
The Renaissance in Sculpture: creating new forms [SP] – live seminar

Saturday 9 April 2022, 4-5pm

Tutor drop in/ social [SP]

Thursday 28 April 2022, 7-9pm

The Renaissance in Architecture: a new language [SP] – pre-recorded lecture
The Renaissance in Architecture: a new language [SP] – live seminar

Thursday 5 May 2022, 7-9pm

Centres of culture in Italy: Courts, Palaces and City States [SP] – pre-recorded lecture
Centres of culture in Italy: Courts, Palaces and City States [SP] – live seminar

Thursday 12 May 2022, 7-9pm

Renaissance Writing – the importance of the written word in the dissemination of Renaissance thought [SP] – pre-recorded lecture
Renaissance Writing – the importance of the written word in the dissemination of Renaissance thought [SP] – live seminar

Saturday 14 May 2022, 4-5pm

Tutor drop in/ social [SP]

Thursday 19 May 2022, 7-9pm

The Papacy and the shaping of Rome [SP] – pre-recorded lecture
The Papacy and the shaping of Rome [SP] – live seminar

Thursday 26 May 2022, 7-9pm

Female Patrons of the Renaissance [SP] – pre-recorded lecture
Female Patrons of the Renaissance [SP] – live seminar

Saturday 28 May 2022, 2.30-5pm

Renaissance collections and display at the Victoria and Albert Museum, London [SP]
Group discussion and social [SP]

Outcomes

As a result of the unit, within the constraints of the time available, students should be able to demonstrate:

- Knowledge of the Renaissance as an international movement and an understanding of historical, social and artistic context;

- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;

- Use of precise critical terminology in the evaluation of individual works of art and architecture.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. How is the increase in the portrayal of naturalism in the Renaissance evident in the public sculpture of Florence?

2. Consider the impact of a single Pope on the urban fabric of Rome.

3. Were the changes in the artistic output of the Renaissance (painting or sculpture) dependent on innovations in materials and techniques?

4. Using the example of one Italian city, how was art or architecture employed to promote power and prestige?

Closing date for submission of assignment: Friday 10th June 2022 by 12.00 (noon) BST (British Summer Time).

For the award of credit the assignment is weighted at 100% of the unit total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

Bibliography & Online Resources

This is a short bibliography of general texts that you may wish to consult before the course opens. We list them here because you may wish to borrow or buy them; although it is crucial to note that there is absolutely no requirement to do so. There is also a list of some online resources relevant to this term's topic. Many of these texts and resources - and many more - will be available to you in libraries and online once the course opens and you have a university ('Raven') password.

A bibliography of specific texts and seminar materials for each week will be listed on the VLE ('Virtual Learning Environment') for this course once it opens, including texts and/or images. Please note: all live seminar materials will be provided to you by the Tutor on the VLE.

General

M. Baxandall, Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style, Oxford 1988

S. Campbell, A New History of Italian Renaissance Art, London 2017

J. Fleming, H. Honour and N. Pevsner, The Penguin Dictionary of Architecture and Landscape Architecture, London 1999

M. Hollingsworth, Patronage in Renaissance Italy: From 1400 to the Early Sixteenth Century, London 2014

P. Murray, The Architecture of the Italian Renaissance, London 2006

P. Murray and L. Murray, eds, The Penguin Dictionary of Art and Artists, London 1997

S. Nethersole, Art of Renaissance Florence: A City and Its Legacy, London 2019

R. Olson, Italian Renaissance Sculpture, London 1992

J. Onians, Bearers of Meaning, Princeton NJ 1990

E. Welch, Art in Renaissance Italy 1350-1500, Oxford 2000

K. Woods, Making Renaissance Art: Renaissance Art Reconsidered: 1, New Haven and London 2006

Online

Academia.edu: https://www.academia.edu (easy to access; many academics upload scans of their articles and book chapters here – search by key terms)

Bargello Museum, Florence: https://artsandculture.google.com/partner/uffizi-gallery

Google books (has several of the books on your general bibliography, although you will only be able to access selected pages)

iDiscover e-books available through Cambridge University Library: https://idiscover.lib.cam.ac.uk (you can search without a Raven password, but will only be able to borrow once you have one)

JSTOR articles repository: https://www.jstor.org (via Raven)

Metropolitan Museum guide to Renaissance Architecture: https://www.metmuseum.org/toah/hd/itar/hd_itar.htm

National Gallery of Art Washington, Online Renaissance Resources: http://www.italianrenaissanceresources.com/

Oxford Art Online/ Grove Art Online: https://www.oxfordartonline.com (via Raven)

Royal Collection Trust - Courts of Northern Italy: https://www.rct.uk/collection/themes/exhibitions/the-art-of-italy-in-the-royal-collection/the-queens-gallery-palace-of/the-northern-italian-courts

Uffizi Gallery, Florence: https://artsandculture.google.com/partner/uffizi-gallery (an online tour)

V&A - Renaissance Women: http://www.vam.ac.uk/content/articles/w/women-in-the-renaissance/

Web Gallery of Art: https://www.wga.hu/ (a database of images of art and architecture)

TIMETABLE

Session 1	09/10/2021
Session 2	14/10/2021
Session 3	21/10/2021
Tutor drop-in/ Social	28/10/2021
Session 4	30/10/2021
Session 5	04/11/2021
Tutor drop-in/ Social	11/11/2021
Session 6	13/11/2021
Session 7	18/11/2021
Tutor drop-in/ Social	25/11/2021
Session 8	27/11/2021
Session 9	02/12/2021
Session 10	09/12/2021
Session 11	11/12/2021

Lent term 2022
Unit 2

Session 1	08/01/2022
Session 2	13/01/2022
Session 3	20/01/2022
Session 4	27/01/2022
Session 5	29/01/2022
Session 6	03/02/2022
Session 7	10/02/2022
Session 8	17/02/2022
Session 9	19/02/2022
Session 10	24/02/2022
Session 11	03/03/2022
Session 12	05/03/2022

Easter term 2022
Unit 3

Session 1	26/03/2022
Session 2	31/03/2022
Session 3	07/04/2022
Session 4	09/04/2022
Session 5	28/04/2022
Session 6	05/05/2022
Session 7	12/05/2022
Session 8	14/05/2022
Session 9	19/05/2022
Session 10	26/05/2022
Session 11	28/05/2022

Whilst every effort is made to avoid changes to this course, changes to course-content and structure and timings may be made. Students will be consulted on any changes.

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ
Tel 01223 746222 www.ice.cam.ac.uk