Art 300 Italian Renaissance Art History
Section B
Rome, Italy 4-Week session
Professor Abby Gregg
Oglethorpe University, Summer, 2026
Class Meetings: At St. Johns and in locations throughout Rome, Mondays and Thursdays 11:30AM-1:30 PM & Wednesdays 12-4 PM, Out in Rome, Onsite Learning
Office Hours: Online and after each class outing or meeting.
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COURSE DESCRIPTION:
This course focuses on the major artists and art movements of the Italian Renaissance period, up to and including the Mannerists, from 1250-1600. This course critically examines the paintings, architecture, and sculpture of the European late Gothic to the beginning of the Baroque. In addition, students will explore the classical world of Rome and Roman architecture as a background to the Italian Renaissance. Instruction will center on the visual arts as political, social, religious, and mythological evocations and reflections of the periods investigated. Taught in an interdisciplinary format, the course also incorporates the history, science, music, and economics related to Italy's visual arts.

COURSE OBJECTIVES:
Identify by title, artist, and school the primary visual representation of selected centuries in Italian art with an assessed accuracy of 70%.

Analyze the major classical aesthetic trends that helped influence and shape the visual arts during the Italian Renaissance, as evidenced in essays, forums, and a journal.

Explore the classical and Christian principles found in the visual arts of the Italian Renaissance, demonstrating the ability to explore these areas in essays, forums, and a journal, assessed in at least a 70% rubric rating.

Investigate the artistic and humanist constructs and methods used during the Italian Renaissance, evidenced in research demonstrated in a journal.

Develop a deeper appreciation and understanding of the visual arts within their cultural context, as evidenced in essays, forums, and a journal.

Required Materials: A creative journal/ sketchbook and your choice of sketching supplies. Pens, pencils, and a sketchbook (watercolor paper or mixed media paper is ideal).
Click here for a link to a travel watercolor kit

TEXT: All required texts and pedagogical resources will be provided on canvas.

Optional/ Recommended Reading:
The weekly lectures are formulated from the following textbook, however alternative texts and resources will be provided to reduce the cost of the course.
History of Italian Renaissance Art, Hartt, 7th ed.

These 5 weeks of intensive aesthetic investigation into the art and architecture of Rome will be divided accordingly:

Week 1: Roman Architecture and Art as Foundation/Duecento Beginnings and Late Gothic

Week 2: Early Renaissance and Florence

Week 3: The Second Renaissance Style

Week 4: Leonardo and Michelangelo

Week 5: Rafello through the Mannerists

AGENDA

TOPIC	**RECOMMENDED READINGS**	
Forum/ Journal 1: due on CANVAS	**Monday 7/6, 9 am**	
Introduction: The Roman Background	H, Chs. 1-5	Week 1
The Late Middle Ages: Gothic, Byzantine art	H, Chs 1-5	Week 1
City-States, Florence, and The Guilds; Ciambue and Giotto	H, Chs. 1-5	Week 1
Brunelleschi, Scientific Perspective	H, Chs. 1-5	Week 1
Forum/ Journal 2 due on CANVAS	**Monday 7/13, 9 am**	
The Dome, Pazzi Chapel, And The Medici Palace	H, Ch. 6	Week 2
Ghiberti, Bronze Doors, Donatello, Nanni de Banco, Jacopo della Quercia	H, Ch. 7	Week 2
Masolino and Massaccio	H, Ch. 8	Week 2
Second Renaissance Style: Fra Angelico, Filippo	H, Ch 9	Week 2
Ist Essay due on CANVAS	**Friday, July 17th, midnight**	
Forum/ Journal 3 due on CANVAS	**Monday 7/20, 9 am**	
Round 1 of video/ podcast presentations during week 3		
Alberti, late Donatello, Florentine Tomb sculpture	H, Ch. 10	Week 3

Ucello, Domenicio, Castagno, and Piero	H Ch. 11	Week 3
Florentine Crisis: Medici, Plague, Conspiracies, Rossellino, and Palazzo Strozzi, Gozzoli	H. Ch. 12	Week 3
Science, Pollaiuolo, Verrocchio	H. Ch. 13	Week 3
Botticelli	H, Ch. 13	Week 3
Lippi, Ghirlandaio	H. Ch. 13	Week 3
Perugino, Melozzo, Laurana Brothers and Architecture in Central Italy	H, Ch. 14	Week 3

Forum/ Journal 4: due on CANVAS, Monday 7/27, 9 am

Venice: Pisanello, the Bellinis, Mantegna, Antonello, Carpaccio, Venetian Architecture	H. Ch.15	Week 4
Leonardo Da Vinci	H. Ch. 16	Week 4
Early Michelangelo	H. Ch. 16	Week 4
Raphael in Florence	H. Ch. 16	Week 4
High Renaissance: Bramante, Sistine Ceiling	H Ch. 17	Week 4

2nd Essay due on CANVAS Friday, July 31st midnight
Forum/ Journal 5: due on CANVAS Monday, 8/3, 9 am

Round 2 of video/ podcast presentations during week 5

Raphael in Rome: Classical and Christian works	H. Ch.17	Week 5
Mannerist Sculpture of Michelangelo; Andrea del Sarto, Pontormo, Rosso, Correggio, Parmigianino and Sangello Architecture	H. Ch. 18	Week 5
Giorgione, Titian, Dosso Dossi, and Tintoretto	H. Ch. 19	Week 5
Sansovino, Palladio, and architecture	H. Ch. 19	Week 5
M's Last Judgment, St. Peter's Dome, Cellini, Ammanati, Giovanni Bologna,	H. Ch. 20	Week 5

Bronzino, and Vasari:

TOURS

The 4 weeks of intensive aesthetic investigation into the myth and art of both classical and Renaissance will be approximately divided accordingly, with discussions, creative documentation, and visual analysis in the following museums:

Week 1 – Palazzo Altemps Introduction to Classical Greek and Roman antiquity
Week 2 –Musei Capitolini (background for the High Renaissance)
Week 3 –Borghese Museum Renaissance works
Week 4 –Vatican Museums Renaissance and Mannerist works
(The Colosseum and the Roman Forum, as well as the Leonardo Da Vinci Museum, are required for your journal, along with commentary from all museums).

Optional Museums for 5 points Extra Credit (you can visit these on your own when you have time, Friday or Saturday): Villa Farnesina, Museo di Palazzo Venezia, Palazzo Massimo alle Terme, Castel Sant'Angelo, Crypta Balbi, Villa Giulia Museum.

Recommended Museum visits outside of Rome (for 5 points extra credit):

Scrovegni Chapel, Padua (small chapel entirely muralled by Giotto)
Uffizi Gallery, Florence (Botticelli's *Birth of Venus*, Leonardo's *Annunciation*)
Galleria dell'Accademia, Florence (Michelangelo's *David*)
Bargello Museum, Florence (Donatello's bronze *David)*
Santa Maria delle Grazie, Milan (Leonardo da Vinci's *The Last Supper)*
Pinacoteca di Brera, Milan *(*Works by *Mantegna, Raphael, and Bellini)*
Basilica of San Francesco, Arezzo (Tuscany) (Piero della Francesca's *The Legend of the True Cross)*

Extra credit visits require a forum post including the following:
-A Selfie in or outside of the historical space
-A picture of a creative journal entry
-A short essay describing what you saw, the historical significance, and your personal/experiential response to seeing it

CAVEAT:
This is a flexible syllabus, and some changes may occur in content, with possible time adjustments made as needed in class and at specific sites in the cities. Please remain aware of potential changes announced in class. In addition, many of the works we will review you will be standing near, giving reports by them, and will not necessarily always correspond to your readings for that week. There are classroom sessions, field walks, and discussions outside the class each week.

Most of the course deals with sophisticated concepts in Renaissance ideals about Christianity and the classical world. Students are assumed to have some rudimentary understanding of Christian symbolism, the Old and New Testament, and mythological symbolism from Greek and Roman cultures. Discussion of Christian doctrine about the images or architecture does not imply indoctrination; Renaissance beliefs may differ from your own; students are asked to view this as intellectual, cultural, and aesthetic examination and not as religious teaching.

COURSE METHODOLOGY:

LECTURE, DISCUSSION, SMALL GROUP WORK, PRESENTATIONS, WRITING AND DRAWING WILL ALL BE EMPLOYED AS MODES OF LEARNING.

In class (both in the classroom and during field trips), students are expected to take notes on lectures, participate in discussions, engage in small-group research exercises, engage in creative work, and actively engage in visual analysis of the artworks and architecture we see.

Outside of class, students will study and produce written, verbal, and creative responses to art historical course content for homework assignments.

Students will research, analyze and connect the course content in essay exams and creative video/ podcast presentations.

WEEKLY CREATIVE JOURNAL/ FORUM POSTS:

DUE WEEKLY, BEFORE CLASS ON MONDAY

FORUM HOMEWORK:
Forum prompts will require preliminary readings, videos, podcasts, or other learning modalities from which to respond to.
You are required to submit a **2-3 paragraph** post in response to the forum homework assignment in **Weekly FORUMS on Canvas.**
There are 5 total Forums (including the first asynchronous week).

CREATIVE JOURNAL:

Each week along with your forum post, 2-3 full pages of writing, sketching, and other creative documentation from your past week must be posted.
You are required in this journal to provide all of your observations, notes, and facts you have accumulated over our 4 weeks together from sites, museums, and ruins. Observations include your assessment of architecture and artwork, terms you learned, and questions you may have about any sculpture or painting. This is an aesthetic and intellectual inquiry. Use the journal to reflect, develop ideas, or give insights you may have from your readings, your actual experiences of the sites, or any pertinent info you found we do not have time to discuss in class. In addition, you need to create your timeline in your Journal of Renaissance Art, starting with 1350 and ending with 1600.

ESSAY EXAMS:

DUE EVERY 2 WEEKS

You will be given **TWO major out-of-class essay exams**, all of which you will submit one on week 2 and 3 of 5 total weeks (first week being asynchronous). You will return them via CANVAS uploaded—no hardcopy will be accepted. The essay must be typed, research style using APA or MLA, double-spaced, **5-7 pages** total for each.
Essay exams count collectively as 40% of the final grade, 20% for each essay exam.
Use of AI on an essay will result in immediate failure of the given essay.

PODCAST/VIDEO REPORT PRESENTATIONS:

DUE ONCE DURING THE SEMESTER AT AN ASSIGNED DEADLINE

You are required to create 1 video or podcast oral report presentation on selected topics from a list of topics provided at the
Please review the points about making Podcast/Video Oral Presentations in the course materials in CANVAS.

Your Podcast/ Video Report counts as 20% of your final grade.

PROCESS: PODCAST/VIDEO REPORT PRESENTATIONS

You'll receive your assigned presentation subject on the first day, and be responsible for creating a podcast or video presentation prior to your assigned due date, on which you'll present it in class. Record your video or podcast in your desired format, through a computer webcam (zoom) your phone camera, or your phone's voice memos. Edit your video or podcast on an editing software of your choice. You must incorporate images and sound to enhance the style and experience of your podcast/ video. Your podcast or video should address the major issues of the work in between 4-5 minutes. Avoid rambling, disjointed, disorganized presentations. Instead, analyze, evaluate, and help your classmates understand symbolism, historical context, and meaning. Use concise art terms, dates, place names, and specific info to define the subject.

ISSUES TO CONSIDER:

How was it made, when, where, and of what, and why?
Who made it, and what is the context?
What are the specific thematic aspects of the art?
How does it compare to another piece of art or architecture we have seen, and why?
Why is it interesting, and why does it still appeal to us, or does it?
What math or science is involved, if any?
Any recent theories or ideas about the work?

EXPECTATIONS
You are expected to be in class each period and at all museums or sites we investigate. **More than one absence constitutes a W in the course.**

You are expected to have read the assigned reading closely before we discuss them in class or online. You are also expected to take notes and ask questions at any museum visit or site investigation.
In addition, you are expected to engage in class activities while on site. Specific assignments will be given for each site visit.
You are expected to upload your out-of-class essays and forums by Sunday at midnight on the week they are due. Please do not ask for extensions unless there is a dire emergency.

GRADING POLICIES

1. All grades for this course will be based on the A—F system.

2. All papers and projects must be uploaded before any final grade is determined.

3. Late papers are accepted only with valid reasons, discussed beforehand with the professor.

4. All papers must follow the accepted guidelines for university-level papers, typed professionally, with readable font and appropriate citations.

5. Papers will be uploaded to the CANVAS site. No hard copies will be accepted.

6. OVERALL GRADES WILL BE BROKEN DOWN BY THE FOLLOWING GRADE SCHEMA

7.

5 Forum/Journal Posts	**50% of your grade (10% each)**
2 Essay Exams	**40% of your grade (20 points each)**
1 Video/Podcast Presentation	**20% of your grade**

Grades will be determined according to rubrics on canvas

8. Absenteeism at any off-campus event OR LECTURE indicates a lack of commitment and negatively affects the discussion grade. **Students are allowed only 1 absence throughout the course. Being tired or hungover is NOT an excuse. With 3 absences, you are placed on probation. You will be dismissed from the program if you have 4 absences.**

9. All final grades are final; questions about the final grade should be made directly to the professor, and clear reasons presented for possible change. However, the grade decision resides with the professor.

Policy Regarding Use of AI Tools (Dr. Anna Ziering, Sept. 2024)
AI is new and rapidly changing. At this early stage in its development, it is an unreliable tool that often demonstrates racial and gender bias and regularly makes inaccurate claims based on hallucinated sources. The work it produces is often surface-level, vague, and empty of content. Most importantly, the use of AI in academic settings too often replaces the important work of critical thinking and academic writing that you are here to practice; submitting AI-generated work robs of you the opportunity to develop your own skills. I expect you to be the sole author of any work you submit, and to properly cite any ideas incorporated from other sources.

For these reasons, you may NOT use generative AI (such as ChatGPT) for any work in this course. Use of generative AI, including plug-ins or tools that automatically generate or suggest text, will constitute an Honor Code violation and may result in a grade of zero on any related assignments.

It is also important that you practice communicating your own ideas effectively. This is not a writing class, but writing is a key skill for both constructing and sharing ideas. Responsive AI (such as Wordtune and Grammarly) changes the written work that you submit. I classify as "responsive AI" any AI program that provides feedback or suggestions beyond spell-check and basic grammar checks.

Use of responsive AI is ONLY permitted if you submit ALL of the following for EACH assignment in which you use responsive AI:

1. Your original text before using responsive AI
2. The final text you created using responsive AI's input and suggestions
3. A 1-pg reflective statement that does the following:

    1. names the AI program and tools you used to make the changes
    2. explains the changes the AI program suggested or made for your work
    3. notes any moments the AI program changed your intended *meaning*, for better or for worse
    4. explains which version you think does a better job communicating your ideas, and why

        1. NOTE: The version you identify as stronger is the one I will grade. AI IS NOT NECESSARILY A BETTER WRITER THAN YOU, so you will want to think carefully about this decision

    5. identifies one change you will make in your own writing in the future to communicate more clearly
    6. explains the steps you will take to make that change

If you follow these steps, which employ reflective AI as a tool to help you grow as a writer, I will grade whichever version you identify as stronger in your statement. If you submit work using responsive AI that does NOT follow these steps, it will constitute an Honor Code violation and may result in a grade of zero.

If you have questions about acceptable and unacceptable uses of AI in our class, please ask me before submitting your work. You can review the Honor Code in more detail here: https://oglethorpe.edu/academics/honor-code.

DISABILITY STATEMENT AND HONOR CODE

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact the Academic Success Center (ASC). The ASC will

conduct an intake and, if appropriate, the office will provide an academic accommodation notification letter for you to bring to me. Please contact the Academic Success Center at disabilityservices@oglethopre.edu or visit them in the basement of the Weltner Library to coordinate reasonable accommodations.
Please do not hesitate to contact me with any questions.

THE HONOR CODE
Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned. The students, faculty, and staff of Oglethorpe University expect each other to act with integrity in the academic endeavor they share. Members of the faculty expect that students complete work honestly and act toward them in ways consistent with that expectation. Students are expected to behave honorably in their academic work and are expected to insist on honest behavior from their peers.
Oglethorpe welcomes all who accept our principles of honest behavior. We believe that this code will enrich our years at the University and allow us to practice living in earnest the honorable, self-governed lives required of society's respected leaders.
Our honor code is an academic one. The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing, and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity impacting or connected to the academic enterprise and involving the use of deceit or fraud to attempt to secure an unfair advantage for oneself or others or to attempt to cause an unfair disadvantage to others. Cheating undermines our community's confidence in the honorable state to which we aspire."
The honor code applies to all behavior related to the academic enterprise. Thus, it extends beyond the boundaries of particular courses and classrooms *per se*, and yet it does not extend out of the academic realm into the purely social one. Students pledge that they have completed assignments honestly by attaching the following statement to each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:
"I pledge that I have acted honorably." (Followed by the student's signature)
The honor code is in force for every student who is enrolled (either full- or part-time) in any of the academic programs of Oglethorpe University at any given time. All cases of suspected academic dishonesty will be handled by the provisions established in this code. The honor council has sole jurisdiction in matters of suspected academic dishonesty. Alternative ways of dealing with cases of suspected academic fraud are prohibited. In cases of alleged academic dishonesty on the part of students, the honor council is the final arbiter.