

356

History of the Renaissance

Spring Semester, 2020

Section 1 (3:00-3:50, M, T, R)

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Office Hours: Monday, 4:00-5:00 p.m., and by prearranged appointment.

The Renaissance, or *Rinascimento* in Italian, was a movement that produced radical changes in almost every aspect of early modern life – art, architecture, culture, economics, politics, and society. It is often represented as a repudiation of medieval values in favor of the revival of the culture of ancient Greece and Rome. There were, of course, major obstacles to a revival of antiquity, notably the great differences between ancient culture and society and that of early modern Europe: the place of Christianity and its clergy; the use of firearms in warfare and the press in the dissemination of ideas; the awareness of Islam; the discovery of the “New World” and so on. For Jacob Burckhardt, the nineteenth-century Swiss historian and art critic who marked the starting point of all modern interpretations of the movement, the Renaissance was the spirit of self-discovery and fulfillment, of recognition of human worth, and a dynamic outpouring of artistic activity. Renaissance artists, patrons, thinkers, writers, and rulers such as Filippo Brunelleschi, Leon Battista Alberti, Leonardo da Vinci, Michelangelo Buonarroti, Isabella d’Este, Lorenzo “il Magnifico” de’ Medici, Vittoria Colonna, Caterina Sforza, Niccolò Machiavelli, Catherine de’ Medici, and Galileo Galilei continue to excite our imaginations and inspire creative work. This course will delve into the historical context of the Renaissance movement in Italy and northern Europe, including discussions of Renaissance humanism, art, the commercial revolution, urbanization, politics, the theater, families, the Columbian Exchange, and the New Science. We will consider how the Renaissance movement throughout Europe reshaped society and whether the Renaissance truly invented “modernity”.

Required Texts:

John Aberth, *The Black Death. The Great Mortality of 1348-1350*, 2nd ed. (Boston, 2016).

Julia Conaway Bondanella & Mark Musa, eds., *The Italian Renaissance Reader* (New York, 1987).

Gene Brucker, *Giovanni and Lusanna. Love and Marriage in Renaissance Florence* (Berkeley, 2005).

Benjamin Kohl, ed., *Major Problems in the History of the Italian Renaissance* (Lexington, MA, 1995).

James Bruce Ross, ed., *The Portable Renaissance Reader* (New York, 1977).

E-Reserve readings.

Suggested Reading:

Mary L. Kelley, *Understanding and Answering Essay Questions* (Englewood Cliffs, 1994).

Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 3rd ed. (1989; Boston and New York, 2001).

Reading Assignments:

Each weekend, the reading assignment for the following week from the “Required Texts” will be posted in *Canvas* under our course title. You can purchase the books by Aberth, Bondanella/Musa, Brucker, and Ross in the Dreyfus University Center bookstore or from various on-line vendors. Please be sure to get the correct edition of the texts. Copies of each book are also on reserve in the library. You can rent Kohl’s work in the textbook section of the Dreyfus University Center bookstore. A link to Kelley’s short pamphlet can be found in *Canvas*. Various editions of Rampolla’s book can be found in the library.

Exams, Essays, Discussion Guides, and Oral Presentations:

You will take two in-class exams during the semester. The first test will be around mid-semester. It will consist of three parts: one essay based on the assigned readings, and two essays based on the lectures delivered by me in class. The second test will be the final exam. It will also consist of one essay based on the assigned readings and two essays based on the lectures. Each exam is worth 150.0 points. A study guide for each exam will be placed in *Canvas* approximately a week before the exam.

You will write a 5-7-page essay about a topic dealing with the Renaissance. Information about the essay can be found in *Canvas* under the heading “Essay Guidelines.” A copy of the guidelines will also be given to you on the first day of class. The essay is worth 150.0 points. You will be asked to give a rough draft of your essay for editing to another student in the class. You will also edit a classmate’s rough draft. Your rough draft and editing work will be worth 75.0 points.

Each week, a "Discussion Guide" containing a number of questions will be placed in Canvas. The questions are based on the reading assignment for the week. After answering the questions, you will upload them to Canvas by the date and time listed in the weekly reading assignment. You will be able to use the Discussion Guides on the first part of each exam during the semester. Each Discussion Guide will differ in the number of points it is worth. The Discussion Guides will also form the core of "workshops" designed to encourage one-to-one, group, and whole-class interaction and discussion. Information about them can be found in Canvas under the heading "Discussion Guidelines." A copy will also be given to you on the first day of class.

You will present a brief, informative talk on an assigned day about a Renaissance artist you choose during the first week of class. Information about the oral presentation can be found in the handout entitled "Oral Presentation Guidelines," which is also available in Canvas under our course title. The talk is worth 100.0 points

If you need help with the assigned reading and writing, visit the Tutor and Learning Center in the basement of the library. The staff will help you, and their services are free!! You can call to make an appointment at (715-346-3568) or visit them on their webpage: <http://www.uwsp.edu/tlc/Pages/writingReadingTutorials.aspx>.

Important Dates:

Exam I on Monday, March 9.

Rough draft of essay due in class on Thursday, April 23.

Essay due in Canvas on Thursday, May 7 by 11:55 p.m.

Final Exam on Monday, May 11, from 10:15 a.m.-12:15 p.m. in CCC 205.

Grades:

Exams:	300.0 points	90 - 100% = A
Essay Edit	75.0 points	80 - 89% = B
Discussion Guides	500.0 points	70 - 79% = C
Essay:	150.0 points	60 - 69% = D
Oral Presentation:	<u>100.0 points</u>	0 - 59% = F
Total:	1,125.0 points	

Grading Criteria:

- A: Demonstrates mastery of historical information (ideas, names, places, dates) and provides a knowledgeable interpretation of that information.
- B: Demonstrates a command of historical information but provides an ineffective interpretation.
- C: Demonstrates a command of historical information but lacks any kind of interpretation.
- D: Demonstrates a brittle command of historical information and lacks completely any kind of interpretation.
- F: Demonstrates inaccurate historical knowledge and lacks completely any kind of interpretation.

Intended Learning Outcomes:

As a result of this course, students will improve their ability to:

- Articulate standard and alternative historiographical narratives about the European Renaissance.
- Demonstrate advanced level skills for evidence-based writing in the discipline of History.
- Analyze primary sources and scholarly arguments in secondary sources.
- Apply appropriate note-taking, test-taking, and time-management strategies to academic study.
- Demonstrate oral communication skills in a classroom setting.

UWSP Rights and Responsibilities:

UWSP values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has an opportunity to succeed, a set of expectations have been developed for all students and instructors. This set of expectations is known as the Rights and Responsibilities document, and it is intended to help establish a positive living and learning environment at UWSP. For more information, go to:

<http://www.uwsp.edu/stuaffairs/Pages/departments/rightsResponsibilities.aspx>.

The Rights and Responsibilities document also includes the policies regarding academic misconduct:
<http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/SRR-2010/rightsChap14.pdf>.

Americans with Disabilities Act:

The Americans with Disabilities Act (ADA) is a federal law regarding educational institutions to provide reasonable accommodations for students with disabilities. For more information about UWSP's policies, check here:

<http://www.uwsp.edu/stuaffairs/Documens/RightsRespons/ADA/rightsADAPolicyinfo.pdf>

If you have a disability or require classroom and/or exam accommodations, please register with the Disability Services Office and then contact me at the beginning of the course. For more information, please visit the Disability and Assistive Technology Center, located on the sixth floor of the Learning Resource Center (the library). You can also find more information here:

<http://www4.uwsp.edu/special/disability/>.

Important Regulations:

- All societies have norms, and it is therefore important for you to abide by the rules of conduct in this class.
 - Value inclusivity at all times.
 - You must take all of the exams and complete each section of the exams to pass the course.
 - Please maintain respect in the classroom. Talking to classmates during lecture, reading newspapers or books, working on materials for other classes, sleeping, and packing up before the end of class are examples of disrespectful behavior.
 - Do not leave the room in the middle of class, because it is disruptive to the instructor and other students. You are expected to spend the entire 50 minutes in class. Any exceptions to this rule must be approved by the instructor prior to the class period. Appointments are not a valid excuse to leave class early.
 - Please remember to turn off cell phones, pagers, tape recorders, and other technology during class. Taping lectures and using smart pens is prohibited!!!
 - **Attendance is part of your grade!** If you miss **5 or more** classes (11%) during the semester, your grade will drop by 10 percent. If you miss **8 or more** classes (18%) during the semester, your grade will drop by 20%. If you miss **10 or more** classes (22%), you will fail the course. The only excused absences are your personal hospitalizations, deaths in your immediate family, and university-related functions. Appropriate documentation must be provided to me in each case.
 - You are responsible for signing the attendance sheet each day. If you do not sign the attendance sheet, you will be listed as absent.
 - No instance of academic misconduct, such as plagiarism or cheating, will be tolerated. They are serious offenses against honest students and the university community.
 - Posting instructor-created course materials onto course-sharing websites directly violates the instructor's copyright of his academic materials. These materials are provided for your convenience and as an aid to learning. Permission to post instructor-created materials on any such sites is unequivocally denied.
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Additional Notes:

- Extra credit is available upon request. No extra credit will be granted during the last two weeks of the semester. Extra credit will not be offered if you have missed 5 or more classes.
 - If you require special accommodations in order to meet the requirements of this course, please contact me during the first week of the semester.
 - This syllabus is subject to change throughout the semester.
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Discussion Guidelines

Spring Semester 2020

Each week, a Discussion Guide containing several questions about your reading assignment will be placed in Canvas. You must type the answers for each question. The answers must contain detail and analysis. The reading assignment each week will tell you when to bring hard copies of the Discussion Guides to class for discussion. The reading assignment each week will also tell you when digital copies of the Discussion Guides must be uploaded to Canvas. Upload in MS Word (*.docx) format. On occasion, multiple discussion guides will be due at the same time.

Each Discussion Guide will differ in the number of points it is worth. The guides will form the core of “workshops” designed to encourage one-to-one, group, and whole-class interaction and discussion during the semester. The guides will also provide you with a concise overview of the reading assignments which you can use to prepare for the two exams in the class. You will be allowed to use the Discussion Guides to answer the first essay question about the readings on each exam.

Each Discussion Guide MUST have the following:

1. A title page consisting of the Discussion Guide number, the student’s name, and the instructor’s name.
2. The text must be single-spaced with margins no wider than one inch at the top, bottom, and sides.

If you do not follow these guidelines, your grade will drop.

The following is an example of one portion of an excellent discussion guide produced in the past by a student for a different class.

1. Who was Dietrich Kolde? In his opinion, how should we conduct ourselves at meals, when going to bed, and when dying?

“Dietrich Kolde was an Augustinian, then a Franciscan priest in the 16th century, who served various constituencies in the German-speaking lands and in the Low Countries. His sermons were written in German for the instruction of uneducated laypeople and after their first printing in 1470; the sermons went on to become one of the most popular educational tools in Germany. When having a meal, he emphasized, you should bless God first and have Him bless the meal. You should also talk to God during your meal, because there are angels watching you at all times. Eat and drink in moderation, don’t eat your fill even if you want more because there are poor people outside your door that can only dream of the feast you have in front of you. After you eat, thank God for the food. If it’s time for bed, you should prostrate yourself and pray, telling God about your daily sins, asking for forgiveness. Thank Mary for her pain and suffering. Don’t forget to ask for mercy for those in Purgatory. And if your time is up or someone else’s time is coming to an end, repeat the creed often and in German with extreme devotion. If unable, ask someone else to pray for you.”

2. Why was life in the sixteenth century dominated by the physical landscape? According to Pettegree, what were the important features that dominated the landscape?

“The physical environment was the overwhelming and determining factor of life, shaping how everyone in the period lived. Europe still possessed large areas of natural wilderness, marshland and fen, undrained lakes, and huge mountain ranges. Roads were haphazardly or rudimentarily built. The physical landscape created the immediate context for a person’s life. Communities were defined by physical location; places could be quite close together but completely remote from each other. Lives were bounded by natural features. Geographic borders between states were even more unclear. Towns stood out in the 16th century. Many cities were only just beginning to grow larger. Trade helped create the urban worldview and keep the citizens of towns connected with the outside world, whereas villages were often situated in remote areas cut off from other regions. Towns experienced different types of migration: internal migration in which people moved from one part of the urban landscape to another and incoming migration in which people moved into an urban area. Yet towns were killing fields, prone to epidemic diseases and illnesses caused by poor sanitation and dirty water. This period saw a reduction of life expectancy in the towns.”

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Essay Guidelines

Spring 2020

Essay Guidelines

You will write a five-to-seven-page essay during the semester about the Renaissance. The essay will be based on one section from Benjamin G. Kohl and Alison Andrews Smith, eds., *Major Problems in the History of the Italian Renaissance* (Lexington, MA and Toronto, 1995). Kohl and Smith's book contains twelve sections available for your essay. Each section consists of essays written by modern historians and several documents from the Renaissance era. Your assignment is to choose one of the sections from the book and use the essays and documents in it to write a short, interpretive essay. The twelve sections are:

- (1) The Economy of the City and Countryside, pp. 56-81.
- (2) Urban Needs and Opportunities, pp. 82-115.
- (3) Renaissance Venice and Florence Emerge, pp. 119-144.
- (4) Forms of Government in Renaissance Italy, pp. 145-176.
- (5) Machiavelli's World, pp. 177-211.
- (6) Petrarch's Revolution, pp. 215-252.
- (7) Humanism Serves the State, pp. 253-283.
- (8) Schools of Humanism, pp. 284-313.
- (9) Marriage and Gender, pp. 317-350.
- (10) Conspicuous Consumption, pp. 351-379.
- (11) Spirituality and Ritual, pp. 392-420.
- (12) The End of the Renaissance, pp. 421-456.

You can rent the book from the textbook section in the Dreyfus University Center bookstore or purchase it from various vendors.

For guidance about how to research a topic and write an essay, please consult one of the following books:

- Jules R. Benjamin, *A Student's Guide to History*, 8th ed. (Boston and New York, 2001).
Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 3rd ed. (Boston and New York, 2001).
_____, *The Chicago Manual of Style*, 17th ed. (Chicago, 2017).
Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8th ed. (Chicago and London, 2013).

These texts have been used by the UWSP History Department faculty in a variety of courses during the past several years. Each book has a lot of helpful information.

You will also find general histories of the Renaissance useful. They can be found in the UWSP library or ordered by the library staff from another UW library. They should be used as supplements for your essay:

- Boccaccio, Giovanni. *Life of Dante*. Trans. Philip Wicksteed. Ed. William Chamberlain. Richmond, Surrey, 2009.
- Burke, Peter. *The Renaissance*. London, 1964.
- Campbell, Stephen. *A New History of Italian Renaissance Art*. London, 2012.
- Copenhaver, Brian. *Renaissance Philosophy*. Oxford, 1992.
- Ferguson, Wallace K. *Europe in Transition, 1300-1520*. Boston, 1962.
- Fumerton, Patricia and Simon Hunt, eds. *Renaissance Culture and the Everyday*. Philadelphia, 1999.
- Gilmore, Myron. *The World of Humanism, 1453-1517*. New York, 1952.
- Greenblatt, Stephen J. *Renaissance Self-Fashioning. From More to Shakespeare*. Chicago, 1980.
- Grendler, Paul F. *Universities of the Italian Renaissance*. Baltimore, 2002.
- Hale, J. R. *The Civilization of the Renaissance*. New York, 1994.

- Hale, J. R. *Renaissance Europe. Individual and Society, 1480-1520*. Berkeley, 1971).
- Hale, J. R. *War and Society in Renaissance Europe, 1450-1620*. Baltimore, 1985.
- Hale, Sheila. *Titian. A Life*. New York, 2012.
- Hartt, Frederick and David Wilkins. *History of the Italian Renaissance. Painting, Sculpture, Architecture*. 6th ed. Upper Saddle, NJ, 2006.
- Jardine, Lisa. *Worldly Goods. A New History of the Renaissance*. New York, 1996.
- Johnson, Paul. *Renaissance*. New York, 2000.
- King, Margaret. *Women of the Renaissance*. Chicago, 1991.
- Kleiner, Fred S. *Gardner's Art Through the Ages*. 12th ed. New York, 2005.
- Kristeller, Paul Oskar. *Renaissance Thought and its Sources*. New York, 1979.
- Lee, Alexander. Renaissance. Perceptions of Continuity and Discontinuity in Europe, c. 1300- c. 1500. Leiden, 2010. E-Book.
- Mattingly, Garrett. *Renaissance Diplomacy*. New York, 1970.
- Miskimin, Harry. *The Economy of Early Renaissance Europe, 1300-1460*. Cambridge, 1975.
- Nauert, Charles, Jr. *Humanism and the Culture of Renaissance Europe*. Cambridge, 1995.
- Nicholas, David. *The Transformation of Europe, 1300-1600*. Leiden, 1999.
- Rabb, Theodore. *Renaissance Lives. Portraits of an Age*. New York, 1993.
- Rabil, Albert. *Renaissance Humanism*. 3 vols. Philadelphia, 1988.
- Skinner, Quentin. *Machiavelli*. Oxford, 2000.
- Skinner, Quentin. *The Foundations of Modern Political Thought*. Vol. I: *The Renaissance*. Cambridge, 1978.
- Snyder, James. *Northern Renaissance Art*. 2nd ed. Upper Saddle, NJ, 2005.
- Stephens, John N. *The Italian Renaissance. The Origins of Intellectual and Artistic Change before the Reformation*. London and New York, 1990.
- Thompson, Samuel Harrison. *Europe in Renaissance and Reformation*. New York, 1963.
- Weinstein, Donald. *Savonarola and Florence*. Princeton, 1970.
- Weinstein, Donald. *Savonarola. The Rise and Fall of a Renaissance Prophet*. New Haven, 2011.
- Welch, Evelyn. *Shopping in the Renaissance. Consumer Cultures in Italy, 1400-1600*. New Haven, 2005.

These texts provide overviews of the period and important factual information that you may use in your essay. There are also a large number of articles and books listed under "Further Reading" at the end of each of the twelve sections in Kohl and Smith's book.

Your goal is to write an interpretive essay. In other words, I do NOT want you to summarize the contents of your section. Instead, you must interpret the contents of the section in the context of our course reading assignments, lectures, and discussions. The essay is due in Canvas by 11:55 p.m. on Thursday, May 7. Upload it in MS Word (*.docx) format. I will accept **no late papers**.

Each essay **MUST** have the following:

1. A title page consisting of the paper's title, the student's name, and the instructor's name.
2. Each essay must have five-to-seven pages of written text. It must be double-spaced with margins no wider than one inch at the top, bottom, and sides.
3. Endnotes are required!! They are simply footnotes put at the end of the essay. The endnotes must be on a separate piece of paper entitled "Endnotes." They should be single-spaced. The endnotes can be formatted according to the Chicago Manual of Style. You can find examples of formatting endnotes in Kate Turabian's *Manual* listed above.
4. Finally, you must have a bibliography on a separate piece of paper at the very end of the essay. It must be organized alphabetically by the last name of the author and include the title of the work, the place of publication, and the date of publication. Please consult Turabian's *Manual* for more information.

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Oral Presentation Guidelines

Spring 2020

Oral Presentation Guidelines

During the first week of class, you will choose an artist to study for your oral presentation. The next step of your assignment is to discover biographical information about the artist. The third step of the assignment is to choose **ONE** piece of art that your artist produced during the Renaissance and find out information about the work. The next step is to scan or download the piece of art onto a removable USB flash drive or into your email account so that you can show it in class. The final step of the assignment is to prepare a presentation to the class consisting of the artist's biography and an analysis of one example of the artist's work.

Note the following general requirements for the presentation:

- The general purpose of the assignment is to inform.
- Visual aids must include one slide on a USB flash drive of an artist's work.
- Time limit of the presentation is 5-6 minutes.

Your presentation must not exceed 5-6 minutes. Oral presentations that are below or exceed the time limit will receive a 10.0 point grade reduction.

The following will result in a "0" on the assignment:

- Appearing in class unprepared to give your talk on the scheduled presentation day.
- Missing class on the day you are scheduled to deliver your presentation.
- Note that students are responsible to know the day they are scheduled to speak and must arrive on time and fully prepared. Not knowing your scheduled presentation day is not an excuse.

Please use one or more of the following works on reserve in the library or in the reference room of the library as your sources:

ArtStor

Campbell, Stephen. *A New History of Italian Renaissance Art*. London, 2012.

Hartt, Frederick and David Wilkins. *History of the Italian Renaissance. Painting, Sculpture, Architecture*. 6th ed. Upper Saddle, NJ, 2006.

Kleiner, Fred S. *Gardner's Art Through the Ages*. 12th ed. New York, 2005.

Snyder, James. *Northern Renaissance Art*. 2nd ed. Upper Saddle, NJ, 2005.

Turner, Jane, ed. *The Dictionary of Art*. 34 vols. New York, 1996.

I will be using the Evaluation Form on the next page to grade your presentation. The oral presentation is worth 100.0 points.

Evaluation Form

Student Name: _____

Date: _____

Topic: _____

Level 1: Standard (85.0-89.0 points)

- Presentation is informative
- Presentation conforms to assignment requirements
- Presentation folder materials complete
- Presentation within time limits
- Central idea clearly stated
- Identifiable introduction and conclusion
- Delivery without serious errors and competent

Level 2: Good (90.0-94.0 points)

- Meets all of Level 1 standards
- Topic is challenging
- Introduction
 - Attention-getter relates to audience
 - Introduces and justifies topic to audience
 - Establishes speaker credibility
 - Clearly previews main points
- Body
 - Clear organization
 - Supporting evidence is accurate, relevant, objective
 - Skilled connectives (transitions)
- Conclusion
 - Signals end of speech
 - Summarizes main points
 - Reinforces central idea
- Avoids distracting mannerisms in delivery

Level 3: Superior (95.0-100.0 points)

- Meets all Level 1 and Level 2 requirements
- Audience-centered
 - Generally contributes to knowledge of audience
 - Generates positive interest in audience
- Polished delivery
 - Use of language creates vividness and special interest in message
 - Fluent and polished manner of delivery

Needs Improvement (less than 85.0 points)

- Seriously deficient in Level 1 requirements
- Not present or unprepared to deliver on scheduled day
- Delivery significantly deviates from assignment