Module Title | Study Week: What Was the “High Renaissance”?  
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Module Code | ARVC255H4  
Programme | Cert HE History of Art and Architecture  
Credits/Level | 15 credits at Level 4  
First Class Term Dates | 18-22 May 2020  
| 27 Apr to 10 Jul 2020  
Taught By | Dr Michael Douglas-Scott  

Module Description  
This one-week course consists of expert lectures and guided visits around key London museums and galleries to explore the question: what was the “High Renaissance”? The “High Renaissance” as a term dates from the nineteenth century but the concept goes back to the sixteenth. It was then claimed that the thirty years around 1500 had witnessed a pinnacle of artistic achievement in Italy represented by Leonardo da Vinci, Michelangelo and Raphael. This achievement has never been placed in doubt but its relationship to the rest of the “Renaissance” has. Was it the culmination of fifteenth-century artistic developments and how does subsequent “Mannerism” link to it? How “Classical” was it? Is it a coherent style category? These and other questions will be asked in this course by testing the concept against concrete historical examples both in lecture/discussion sessions and in visits to London museums and galleries.

Provisional Course Content  

**Day 1:** Lecture: The History of the Concept of the “High Renaissance”  
Discussion  
Visit: The National Gallery  

**Day 2:** Lecture: *Disegno*: Drawing in the work of Leonardo, Michelangelo and Raphael  
Visit: The Department of Prints and Drawings, British Museum  

**Day 3:** Lecture: The “High Renaissance” in Rome: The Sistine Chapel  
Lecture: The “High Renaissance” in Rome: Raphael in the Vatican  
Visit: The Victoria & Albert Museum (Raphael Cartoons)  

**Day 4:** Lecture: The “High Renaissance” in Florence: Michelangelo and Leonardo as Rivals  
Visit: The Royal Academy of Arts (New Galleries)  

**Day 5:** Lecture: The “High Renaissance”, Beyond Central Italy: Venice  
Lecture: The ‘High Renaissance’ and Northern Art  
Discussion and Visit to the National Gallery
Taster Images

Raphael, *School of Athens*, fresco, Apostolic Palace, Vatican City, 1509-11

Michelangelo, *David*, marble, Galleria dell'Accademia, Florence, 1501-04
Coursework and Assessment

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Essay</td>
<td>2500 words</td>
<td>100%</td>
<td>10 Jul 2020</td>
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Key Readings

Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

- Jill Burke: *Rethinking the High Renaissance: Culture and the Visual Arts in Early Sixteenth-Century Rome* (Ashgate 2012), especially pp.1-26

Teaching and Learning Methods

Teaching will be conducted through classroom lectures, discussions and very largely through interactive visits to the major museums and galleries of London.

Aims

This module aims to:

- Develop students’ knowledge and understanding of the art of the High Renaissance and surrounding debates;
- Provide students with first-hand experience of art objects and images;
• Develop students’ critical analysis and judgement in relation to the art of the High Renaissance;
• Provide students with experience of close textual analysis of different kinds of art historical writing;
• Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas;
• Develop academic study and writing skills.

Outcomes
By the end of this module the student should have a firm overall grasp of the major developments of the ‘High Renaissance’ period, a critical understanding of the concept of the ‘High Renaissance’ and a confidence in applying it and other style terms to renaissance artefacts examined on visits to museums and galleries throughout Europe (including the UK) and America.

By the end of this module, you should also be able to:
• Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
• Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
• Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
• Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
• Complete all coursework and assessment requirements.

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