

GONZAGA-IN-FLORENCE SYLLABUS

VART 397 Renaissance Art
3 Credits
Professor Mercedes Carrara



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OFFICE HOURS

MTR 9:40-10:40 or by appointment

COURSE DESCRIPTION

A survey of Italian Renaissance art covering three centuries, from Byzantine and Gothic painting and sculpture to the Early, High and Late Renaissance. Every Wednesday morning the students will experience a full immersion into Renaissance Florence by joining the Florence of the Medici class for a two hour guided tour throughout the city and Florence's major museums. This is one of the courses in the Renaissance track but can be taken singly, without being enrolled in the track.

COURSE OBJECTIVES

- 1) To understand why the Early Renaissance started in Florence c. 1400 when the Florentine humanist Leonardo Bruni defended the ideals of the Florentine republic against the imperialistic views of the Duke of Milan. Bruni referred to Florence as a new Athens, comparing the public works sponsored by the guilds to those done by Pericles in Athens, when he rebuilt the Acropolis after the Persian wars. The 1401-1402 competition for a new set of Baptistery doors, sponsored by the Calimala Guild just when Visconti was trying to conquer Florence, brought forth the Early Renaissance both in sculpture and architecture. Private funding, provided by Florentine merchant families to decorate their funerary chapels, started Early Renaissance painting.
- 2) To show how Florentine artists took the Early Renaissance to Venice and Rome.
- 3) To have students realize how the High Renaissance, started in Florence by Leonardo da Vinci, Michelangelo, and Raphael, moved to Rome when Michelangelo started work on the Tomb of Julius II, Bramante started St. Peter's, and Raphael frescoed the Vatican Stanze for Julius II.
- 4) To see how Late Renaissance/Mannerism came to the fore as an attempt to imitate Leonardo's sfumato, Raphael's elegance, and Michelangelo's monumental works, but instead brought forth the emerging artists' virtuosity, originality and technical skill.
- 5) To see how the Renaissance style was adopted by the rest of Europe in the 16th century when Italian artists were called to France by king Francis I and Northern artists, like Albrecht Dürer, came down to Italy.

LEARNING OUTCOMES

If taken in the Renaissance track, students will become Renaissance savvy. If taken singly, they will have a lasting love and appreciation for the Renaissance and its enormous impact on world culture.

GRADING AND OTHER POLICIES

Students are graded on three exams, a two page written assignment on each tour, and a final paper.

Weekly tours are a required part of the course and a two-page written assignment with your personal impressions is due the following day. There will be no tour questions on the exams but the final paper topic **must** be chosen in part, or totally, from them.

Students can only miss **one** tour. If another tour is missed, it **must be made up** or the grade goes down of half a point letter grade. Absent students will go on their own with the tour handout, will comment on the listed things, and there will be no grade change. A ticket stub **must be included** to prove that the missed tour was made up. Tickets always have the date and entrance time. A used ticket with the date of the missed tour clearly shows the tour was not made up.

Grades

A	100	94
A-	93.5	89
B+	88.5	85.5
B	85	84
B-	83.5	79
C+	78.5	75.5
C	75	74
C-	73.5	69
D+	68.5	65.5
D	65	59
F	58	0

University policy allows a maximum of six absences for a three credit course. At the seventh absence the student's grade is lowered of a half point letter grade; from A (100-94) to A- (93.5) B+ to B, and so on.

REQUIRED READING

Frederick Hartt and David G. Wilkins, *History of Italian Renaissance Art*, 6th edition, 2006. Pearson Prentice Hall, Upper Saddle River, New Jersey.

COURSE OUTLINE & SCHEDULE

The course is divided into three parts with an examination after each part. The final exam only covers the third part of the course, and, is therefore **not** comprehensive.

Part 1 – From the thirteenth century to the Early Renaissance – First Test: January 29. January

- 8 Duecento Art in Tuscany and Rome, chapter 2.
- 9 The sculpture of Nicola and Giovanni Pisano. Gothic architecture in Florence, chapter 2.

- 12 Florentine early Trecento art: Giotto's early works up to the Ognissanti Madonna, chapter 3.
- 13 Giotto and his followers, Andrea Pisano's Baptistery doors and bell tower panels, chapter 3.
- 15 Sienese early Trecento painting: Duccio and Simone Martini, chapter 4.

- 19 Sienese Pietro and Ambrogio Lorenzetti, chapter 4. Art after the Black Death, chapter 5.
- 20 Beginnings of Early Renaissance sculpture, chapter 7.
- 22 Field trip to the North Doors and the statues at Orsanmichele with students as presenters.

- 26 Student-led class discussion on selected slides to review for the test.
- 27 Class discussion and review
- 29 First exam is divided into three parts.
 - 1) The first part takes 10 minutes and involves ten slide identifications for a total of 40 points.
 - 2) Students will discuss **four** of the identified slides and all the images in them for 40 points.
 - 3) An essay question (with at least three choices to choose from) for a total of 20 points.

Part 2 – From Brunelleschi and Michelozzo to Sandro Botticelli – Second Test: March 5

February

- 2 Brunelleschi' dome and his Early Renaissance buildings, Michelozzo's works for the Medici family, chapter 6.
- 3 Masaccio and Early Renaissance painting, Masolino's International Gothic pieces, chapter 8.
- 5 Masaccio's followers Fra Angelico and Fra Filippo Lippi, chapter 9. Students will choose pieces to act as presenters.

- 9 Second Renaissance architects Alberti, Rossellino, and sculptor Lorenzo Ghiberti,
- 10 Field trip to the Angelico Museum in San Marco with students as presenters ch. 10.
- 12 Second Renaissance sculptors della Robbia, Donatello, Rossellino, Mino da Fiesole), ch. 10.
- 13 Uccello, Veneziano, del Castagno, P. della Francesca, ch. 11.

- 16 The da Maiano brothers, Donatello's late works, Benozzo Gozzoli, chapter 12.
- 17 The scientific trend of Antonio del Pollaiuolo and Andrea del Verrocchio, chapter 13.
- 19 Sandro Botticelli and Filippino Lippi, chapter 13. Material ends here

- 22 **Part 3 material because of Ireland trip** Ghirlandaio, painter of Florence's jet set, other central Italian masters. Chapters 13-14.
- 23 International Gothic (Pisanello), Early Renaissance Painting in Venice (Jacopo Bellini, Andrea Mantegna), chapter 15.

March

- 2 Student-led class discussion on selected slides to review for the test.
- 3 Class discussion on selected slides and power point presentations to review for the test.
- 5 Second exam has the same format of the first test.

Part 3 - From Ghirlandaio to High Renaissance and Mannerism - Final exam date to be posted

March, April

- 9 Gentile Bellini, Antonello da Messina, Giovanni Bellini, chapter 15.
- 10 High Renaissance Florence: Leonardo da Vinci and Michelangelo, chapter 16.
- 12 Ireland

- 16 Ireland
- 17 Ireland
- 19 High Renaissance Florence: Raphael, Andrea del Sarto, beginnings of Mannerism, chapter 16.

- 23 High Renaissance Rome: Bramante's architecture, Michelangelo's Tomb for Julius II, ch. 17.
- 24 Michelangelo's Sistine Chapel ceiling, chapter 17.
- 26 Raphael's works for Julius II, chapter 17.

- 30 Michelangelo's works in Florence for Medici popes Leo X and Clement VII, chapter 18.
- 31 High Renaissance in Venice: Giorgione and Titian, chapter 19.
- 2 High Renaissance in Venice: Tintoretto, Veronese, chapter 19.

- 6 Michelangelo's later works and the Mannerist Benvenuto Cellini, chapter 20.
- 7 Mannerist artists in Florence at the time of Cosimo I, chapter 20.
- 9 Field trip to Santissima Annunziata's cloister with students as presenters. Final paper due.

- 14,16 Student-led class discussions on selected slides to review for the test.

Final Project

A ten page research paper, with a minimum of five sources, is due on **April 9**. A two point penalty will be given for each day of delayed consignment. It can be on a favorite artist or a comparison between an Early Renaissance, a High Renaissance, and/or a Mannerist work with the same subject. (David, Adam and Eve, etc.) Please ask the professor for approval before starting the project.