

# GONZAGA-IN-FLORENCE SYLLABUS

VART 397 Renaissance Art

3 Credits

Professor Mercedes Carrara (carraram@gonzaga.edu)



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## OFFICE HOURS

MTR 9:40-10:40 - by appointment, or simply, open door policy

## COURSE DESCRIPTION

The course counts as elective credit for a Major/Minor in Italian Studies.

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 in Renaissance Florence by joining the Florence of the Medici class for a two hour field trip led by the professor 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 Early Renaissance art began in Florence c. 1400 when the humanist Leonardo 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. The 1401-1402 competition for a new set of Baptistery doors, sponsored by the Calimala Guild, brought forth the Early Renaissance both in sculpture and architecture. Private funding, provided by merchant families to decorate their funerary chapels in Florentine churches, 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 and the Sistine Chapel ceiling, Bramante started St. Peter's, and Raphael frescoed the Vatican Rooms for Julius II.
- 4) To see how Late Renaissance/Mannerism came to the fore in an attempt to imitate Leonardo's "sfumato", Raphael's elegance, and Michelangelo's monumental works. It 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 16<sup>th</sup> century when Italian artists were called to France by king Francis I and Northern artists, like Albrecht Dürer, came down to Italy.

## LEARNING OUTCOMES

Students will have a lasting knowledge and appreciation for Renaissance Art once they realize its enormous impact on world culture. They will be able to analyze and recognize a Renaissance work by pointing out the earlier styles (Classic, Romanesque, Gothic, and Byzantine) that influenced its development. The weekly field trips with the instructor and their travels through Europe will enable students to really understand the influence Renaissance Art has had in the art of every succeeding century.

## 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.** A two-page written assignment with your personal impressions is due the following day. No research is required for this assignment 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.

**Exams missed for traveling will be made up orally with a 10 point demerit.**

### Grades

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

University policy allows a maximum of six absences for a three credit course. At the seventh absence the student's grade is lowered 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*, 7<sup>th</sup> edition, 2010. 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 27.**

##### **January**

- 10 Duecento Art in Tuscany and Rome, chapter 2.
- 11 The sculpture of Nicola and Giovanni Pisano. Gothic architecture in Florence, chapter 2.
- 12 **Tour to Santa Croce**
- 13 Written assignment on tour. Florentine early Trecento art: Giotto's early works, chapter 3.
  
- 17 Giotto and his followers, Andrea Pisano's Baptistery doors and bell tower panels, chapter 3.
- 18 Sieneese early Trecento painting: Duccio and Simone Martini, chapter 4.
- 19 **Tour to Santa Trinita and Santa Maria Novella**
- 20 Written assignment on tour. Sieneese Pietro and Ambrogio Lorenzetti, chapter 4. Art after the Black Death, chapter 5.
  
- 24 Beginnings of Early Renaissance sculpture, chapter 7. Students will select the works they wish to present on the field trip. Review for the test
- 25 Field trip to the North Doors and the statues at Orsanmichele with students as presenters.
- 26 **Tour to the Uffizi Gallery (Botticelli's *Birth of Venus*, Michelangelo's *Holy Family*, etc.)**
- 27 First exam
  - 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 to Sandro Botticelli and Filippino Lippi – Second Test: February 24**

- 31 Brunelleschi's dome and his Early Renaissance buildings, Michelozzo's works for the Medici

family, chapter 6.

## February

- 1 Masaccio and Early Renaissance painting, Masolino's International Gothic pieces, chapter 8.
- 2 **Tour to the Accademia with Michelangelo's *David*.** Possible afternoon tour to Masaccio's Brancacci Chapel (to be confirmed)
- 3 Written assignment on the Uffizi and the Accademia. Masaccio's followers Fra Angelico and Fra Filippo Lippi, chapter 9. Students will choose pieces to act as presenters.
- 4 Possible optional Friday tour to Siena with the Finance class. To be confirmed.
  
- 7 Second Renaissance architects Alberti, Rossellino, and sculptors Ghiberti, Rossellino ch. 10.
- 8 Field trip to the Angelico Museum in San Marco with students as presenters chapter 10.
- 9 **Tour to Casa Buonarroti with Michelangelo's early works**
- 10 Written assignment on Casa Buonarroti.  
Paolo Uccello, Domenico Veneziano, Andrea del Castagno, chapter 11.
  
- 14 Piero della Francesca, chapter 11.
- 15 The scientific trend of Antonio del Pollaiuolo and Andrea del Verrocchio, chapter 13.
- 16 **Tour to The Medici Tombs by Michelangelo**
- 17 Written assignment on the Medici tombs.  
Students will choose works to present in the Cathedral Museum to review for the test.  
Sandro Botticelli and Filippino Lippi, chapter 13.
  
- 21 Student-led class discussions on possible essay questions to review for the test .
- 22 Field trip or virtual tour of the Cathedral Museum with students as presenters.
- 23 **Tour to the Bargello (Competition panels, Donatello's *David*, Michelangelo's *Bacchus*)**
- 24 Exam with same format of first test.

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

- 28 Ghirlandaio, painter of Florence's jet set, chapter 13; other central Italian masters, chapter 14.
- ### March, April
- 1 Possible field trip to the Medici Palace to see Gozzoli's frescoes and Giordano's Gallery.
  - 2 **Tour to Palazzo Vecchio and Piazza Signoria**
  - 3 Written assignment on Palazzo Vecchio and Piazza Signoria. Early Renaissance Painting in Venice (Jacopo Bellini, Andrea Mantegna), chapter 15
  
  - 7 Early Renaissance in Venice: Gentile Bellini, A. da Messina, Giovanni Bellini, chapter 15.
  - 8 High Renaissance Florence: Leonardo da Vinci and Michelangelo, chapter 16.
  - 9 **Opificio or Stone Inlay Museum, Santissima Annunziata**
  - 10 High Renaissance Florence: Raphael, chapter 16.
  
  - 21 High Renaissance Rome: Bramante's architecture, Michelangelo's Tomb for Julius II, ch. 17.
  - 22 Michelangelo's Sistine Chapel ceiling, chapter 17.
  - 23 **Pitti Palace Gallery**
  - 24 Raphael's works for Julius II, chapter 17.
  
  - 28 High Renaissance and Mannerism: Michelangelo's works for the Medici popes, chapter 18.
  - 29 Frescoes in Santissima Annunziata, Andrea del Sarto, Pontormo, Rosso, chapter 18.
  - 30 **Boboli Gardens/Silverworks Museum depending on the weather**
  - 31 High Renaissance in Venice: Giorgione and Titian, chapter 19.
  
  - 4 Michelangelo's later works and the Mannerist Benvenuto Cellini, chapter 20.
  - 5 Mannerist artists in Florence at the time of Cosimo I, chapter 20. Students will choose pieces they want to present for the review and the last field trip.
  - 6 **Silverworks Museum**
  - 7 **Final paper due**

- 11 Student-led class discussions on possible essay questions to review for the test
- 12 Field trip to the Santissima Annunziata frescoes with students as presenters.
- 13 **Science Museum**
- 4 Student presentations to review for the test.

### Final Project

A ten page research paper, with a minimum of five sources, is due on **April 7**. A two point penalty will be given for each day of delayed consignment.

Students are free to choose any topic they want from a favorite artist to a comparison between an Early Renaissance and a High Renaissance master. The options below are a sample of the endless possibilities available for research. Please ask the professor for approval before starting the project.

- 1) It can be done on a Renaissance artist who was not discussed in class such as Benozzo Gozzoli and his frescoes in the Medici Palace Chapel and in San Gimignano. There are some fine Renaissance artists who were not discussed but whose frescoes can be seen in beautiful cities such as Ferrara (Francesco del Cossa's frescoes in Palazzo Schifanoia, Ferrara) and Orvieto (Luca Signorelli's San Brizio Chapel in the Orvieto Cathedral) that are worth a trip. It is a way of putting your travels to good use.
- 2) Students can analyze the stylistic development of an artist from his early works, to the high point of his career, to his late period with illustrations to prove your points.
- 3) A student can discuss works done by various artists for a specific pope, for example the frescoes for Sixtus IV's Sistine Chapel walls by Early Renaissance painters such as Domenico Ghirlandaio, Sandro Botticelli, Cosimo Rosselli, and Pietro Perugino.
- 4) Another possibility could be that of analyzing the frescoes done by Michelangelo and Raphael for Pope Julius II. Michelangelo's statues for the Tomb of Julius II could also be part of a project dedicated to the works commissioned by della Rovere pope Julius II.
- 5) Another approach could be that of researching Michelangelo's architectural achievements for the Farnese pope Paul II, including St. Peter's and the *Campidoglio*, as well as his frescoes in the *Pauline Chapel* and the *Last Judgment* in the Sistine Chapel.
- 6) It can be done comparing an Early Renaissance, a High Renaissance, and/or a Mannerist work with the same subject. (David, Adam and Eve, etc.)