

COURSE OUTLINE

DEPARTMENT Business/Creative Arts NUMBER ART 802

COURSE TITLE: Art and Architecture of Renaissance and Baroque Europe, c. 1300-1700

UNITS: 3

LECTURE HOURS/WEEK 3 LAB HOURS/WEEK 0 OTHER HOURS/WEEK 0

LENGTH OF COURSE: 1 SEMESTER-LONG _____ SHORT COURSE (SPECIFY NO. OF WEEKS _____)

_____ OPEN ENTRY/OPEN EXIT

GRADING: ___ LETTER X CREDIT/NO CREDIT ___ GRADE OPTION (letter or Credit/No Credit)

(Please use *Stylistic Considerations in Writing Course Outlines of Record*; copies available in Division Offices.)

1. **PREREQUISITE** (*Attach Enrollment Validation Form*) (*See models of Validation narratives.*)

None

2. **COREQUISITE** (*Attach Enrollment Validation Form*)

None

3. **RECOMMENDED PREPARATION:** (*Attach Enrollment Validation Form*)

None

4. **CATALOG DESCRIPTION** (*See Stylistic Considerations, pp. 4-10; include Prerequisites/Corequisites/Recommended Preparation*):

Art 802. Art and Architecture of Renaissance and Baroque Europe, c. 1300-1700. (3) (Credit/no credit grading.) Three lecture hours per week. Recommended preparation: eligibility for ENGL 800. Survey of artistic expression during the Proto-Renaissance, Renaissance, High Renaissance, and Baroque periods (c.1300-1700.)

5. **CLASS SCHEDULE DESCRIPTION** (*See Stylistic Considerations, p. 10; include Prerequisites/Corequisites/Recommended Preparation*):

Art 802 Art and Architecture of Renaissance and Baroque Europe, c. 1300-1700. Survey of Proto-Renaissance, Renaissance High Renaissance and Baroque art. Emphasis is on the development of painting, sculpture and their relationship to their cultural and historical context. Recommended preparation: eligibility for ENGL 800. No recommended prerequisite. Credit/no credit grading. (Not transferable.)

6. **COURSE OBJECTIVES** (*See Stylistic Considerations, pp. 11-13*):

Please see attached sheets.

7. **COURSE CONTENT AND SCOPE** (See Stylistic Considerations, pp. 13-14):

(Attach topical outline and relate specific objective with content)

Please see attached sheets.

8. **INSTRUCTIONAL METHODS** (*Instructor-initiated learning strategies; see Stylistic Considerations, pp. 14-16*):

Please see attached sheets.

9. **MULTIPLE METHODS OF EVALUATION** (*Measurements of course objectives; see Stylistic Considerations, pp. 14-16*):

Please see attached sheets.

10. **REPRESENTATIVE TEXT MATERIALS** (See Stylistic Considerations, pp. 17):

Kleiner, Mamiya, and Tansey, Gardner's Art through the Ages, Wadsworth/Thomson, 11th or most recent edition, or Stokstad, M., Art History, 2nd Custom Edition for SMCCD, Prentice-Hall, 2005

11. **REQUIRED OUT-OF-CLASS ASSIGNMENTS** (*Supplemental reading, outside projects; see Stylistic Considerations, pp. 14-16*):

Please see attached sheets.

12. **WRITING ASSIGNMENTS/PROFICIENCY DEMONSTRATION:**

Please see attached sheets.

Prepared by: _____

6. COURSE OBJECTIVES:

Upon completion of this course, the student will be able to:

1. Recognize and identify the most important works of art according to subject or title, artist (if known), style, provenance and approximate date.
2. Recognize, understand and explain the stylistic characteristics of a work of art in order to place it in an art historical context.
3. Relate, compare and contrast the major styles that emerge in the Western visual tradition.
4. Understand the works of art in relationship to the societies in which they were created and be able to discuss the cultural, philosophical, political, social and geographical factors that contributed to their creation.
5. Critique in an original manner the form and content of a work of art using the appropriate vocabulary and language of art.

7. COURSE CONTENT AND SCOPE:

ART 802 is a survey of the history of Western European art from the Proto-Renaissance through Baroque periods with emphasis on the development of painting and sculpture. Representative works of the major artist and periods are studied in relation to their cultural, historical and physical contexts. Emphasis is placed on the recognition of conventions and stylistic characteristics that are typical of each of the periods, the transitions that occur between them, and the significance of the works aesthetically and culturally.

I. Proto-Renaissance

Late 13th and early 14th-century painting in Italy. The emergence of a new humanism and naturalism.

- A. Florence: Cimabue and Giotto and their departure from the Italo-Byzantine style to achieve a greater naturalism in their art.
- B. Siena; continuation of the Byzantine tradition with in which the new naturalism is explored; Duccio, the Lorenzetti brothers, Simone Martini, etc. al.

II Renaissance in Italy: the 15th century.

The classical tradition, revived and reinterpreted by Florentine artists exemplifies the merging of Christian and humanistic values in art.

- A. Sculptural. Continuation of Late Gothic concepts combined with a revival of interest in Classical form: Ghiberti, Nanni di Banco, Jacopo della Quercia, and Donatello.
- B. Painting. Concern with formal and scientific aspects of representation such as composition, linear and aerial perspective, anatomy, light: Masaccio, Fra Filippo Lippi, Fra Angelico, Domenico Veneziano, Andrea del Castagno, Piero della Francesca, Pollaiuolo, Botticelli.
- C. Architecture. Classical principles of design used in conjunction with medieval structural methods: Brunelleschi, Alberti.

III. Ars Nova, Netherlandish Painting in the 15th century.

The emergence of humanistic values in Northern painting. Detailed realism is accomplished through the perfected medium of oil paint: Master of FlÈmalle, van Eyck, van der Weyden, van der Goes, Bosch.

IV. High Renaissance in Italy: the 16th century

The synthesis of the developments of the 15th century into the classical ideal of perfect harmony balance and unity.

- A. Florence and Rome. The development of an ideal art that attempt to surpass rather than imitate nature: Leonardo, Raphael, and Michelangelo.
- B. Venice. The preoccupation with nature and light, the structural use of color to unify the composition: precursor Mantegna; Bellini, Giorgione, Titian, Tintoretto, Veronese.

VI. Northern Renaissance.

16th-century painting in Northern Europe: Bruegel, D, rer, Gr, newald, and Holbein

V. Mannerism

The spiritual crisis of the Protestant Reformation and its effect on central Italian painting. The development of highly individualizes styles for aesthetic and
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expressive purposes: Pontormo, Parmigianino, Rosso Fiorentino, Bronzino, and El Greco.

VII. Baroque Art.

The direct emotional appeal of the Baroque style, achieved through the manipulation of space and light, is the common denominator of art of the 17th century.

a. Catholic countries: Italy, Flanders, Spain and France. A new interest in realism, drama and intense emotional expression inspired by the Counter-Reformation. Monarchies use the Baroque style to promote imperial image. Caravaggio, Bernini, the illusionistic ceiling painters, Rubens, Velazquez, and Poussin.

B. Protestant countries: The Netherlands. New Bourgeois values are expressed. Hals, Rembrandt, Vermeer, and the "Little Masters."

8. INSTRUCTIONAL METHODOLOGIES.

Instructional methods will include slide-illustrated lectures using the language of art to present course content. Instructor-guided class discussion will encourage students to apply what they have learned in lecture, i.e. how to analyze and evaluate stylistic characteristics of works of art and relate them to their cultural and historical context. Field trips to galleries and museums will be included when appropriate.

For Objectives 1, 2, and 3:

Lecture: Oral and visual presentation by instructor to identify and explain the major artistic monuments, their stylistic characteristics and historical context.

For Objectives 3 and 4:

Lecture: Oral and visual presentation to illustrate the relationship of works of art to each other and to the societies that created them.

Discussion: Instructor leads discussion in which students analyze works of art, differentiate between stylistic periods, compare and contrast them, and relate them to their cultures.

For Objective 5:

Lecture: Oral and visual presentation by instructor to demonstrate different approaches to analyzing and critiquing works of art.

Discussion: Instructor leads discussions in which students critique works of art based on their personal viewpoint and art historical knowledge.

9. MULTIPLE METHODS OF EVALUATION (Measurement of Student Achievement):

The methods of evaluation will include two quizzes or more, three exams, a term paper, and class attendance and participation.

For Objectives 1-4: Exams and quizzes evaluate students' knowledge and understanding of the material. Students will identify works of art, define art terms and analyze works of art and discuss their relationship to their cultural and historical context.

For Objective 5: Exams will include essays asking students to analyze and discuss "unknown" works of art. Class participation offers students an opportunity to practice their ability to analyze and critique works of art.

11. REQUIRED OUT-OF-CLASS ASSIGNMENTS.

Out-of-class assignments include readings from the assigned and selected texts. Written assignments related to field trips to area galleries and museums may be required.

12. WRITING ASSIGNMENTS/PROFICIENCY DEMONSTRATION.

Written essay exams and assignments related to gallery and museum visits will demonstrate writing proficiency.