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APPROVAL FORM FOR
MAYMESTER COURSES
MISSISSIPPI STATE UNIVERSITY

1.30.09

NOTE: This form is a cover sheet that must accompany a proposal for inclusion of a course in the Maymester. Please fill out appropriate form, A or B and attach. Both cover sheet and proposal should be submitted, along with all required copies, to UCCC, Butler-Williams Building, Suite B, Mail Stop 9699 (325-0831).

College or School: Arch, Art & Design

Department: ART

Contact Person:

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Date Initiated:

1.22.09

Effective Date:

May 2009

Experimental Course (Example: FLF 4990 18th Century French Poetry)

ART 4990: The Myth of Michelangelo

Current Listing in Catalog:

Symbol Number Title

Credit Hours

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Current Catalog Description:

Approved:

Ray Demars de
Department Head

Angi Bourgeois
Chair, College or School Curriculum Committee

W. L. Harris
Dean of College or School

Lam
Chair, University Committee on Courses and Curricula

Chair, Graduate Council (if applicable)

Errom A. O'Neil
Chair, Deans Council

Date:

1-28-09

1-28-09

Jan 29. 09

3/11/09

3-31-09

Maymester Course Proposal Form A: Existing Course

Explain below how you can effectively deliver this course in an abbreviated (three week) format. Please keep this explanation to no more than one page. Attach your course syllabus.

Maymester Course Proposal

Form B: Experimental Course

Explain in one or two pages your idea for an experimental course to be taught in the three week Maymester. Attach a tentative course syllabus.

Course Description:

Brooding Genius, Child Prodigy, Renaissance Man, these are only a few of the monikers that have been used to describe the personality and artistic career of Michelangelo Buonarroti. Due to his extreme familiarity, in a popular sense, it is often difficult to wade through the carefully constructed mythology of this artist. This course will examine this artist's career, from his early education in the workshop of Ghirlandio and the sculpture gardens of the Medici through his late mannerist interventions such as the Sistine Last Judgment and his multiple expressions of the Pieta to his entrepreneurial attitude toward his architectural commissions. This course seeks to examine this monumental figure in order to separate the fact from the fiction, or better, the man from the myth.

Though Michelangelo is naturally one of the important figures studied in the existing course ART 3143 Italian Renaissance Art, the scope of that course is such that only much of Michelangelo's long and varied career must be only summarized. The proposed course will take up this artist's career at its beginning, and will take each major artistic medium into greater focus than is otherwise possible. The first week will focus on Michelangelo the sculptor, the second week will turn to his rather reluctant, but no less spectacular, efforts in the field of painting, and the third week will examine closely Michelangelo as architect.

While the main focus of the course will be to examine the artist through his art, there will also be an underlying effort to unravel the myths that Michelangelo seemed to consciously create around his life. Primary written sources such as biographies, the artist's correspondence, as well as his poetry will be mined to help create a full picture of this historic figure.

Learning Outcomes:

Through this extensive attention to a single artist's career, the students will be able to:

- identify and discuss distinctive stylistic influences and evolution within the artist's career and his powerful impact on his contemporaries and successors;
- critically compare primary visual and written sources with modern scholarship;
- persuasively and effectively discuss and write about the life, career, and social milieu of this artist.

Texts:

James Ackerman, *The Architecture of Michelangelo*, University of Chicago Press, 1986.
George Bull and Peter Porter, eds., *Michelangelo: Life, Letters, and Poetry*, Oxford World Classics, Oxford UP, 2009.
Ludwig Goldscheider, *Michelangelo*, 6th Edition, Phaidon Press, 1996.
Andrew Graham-Dixon, *Michelangelo and the Sistine Chapel*, Skyhouse Publishing, 2009.
Rupert Hodson, *Michelangelo: Sculptor*, Philip Wilson Publishers, 2003.

Attendance:

In the event of an absence, a student may supply Dr. Bourgeois with documentation if the absence qualifies as a university-acceptable excuse. There will be no excused absences except under extreme and unusual circumstances (example: death of parent, hospitalization, illness that requires a doctor's attention, etc.) Such events should be documented no later than 1 calendar week following the student's return to class by a note, statement, or letter on letterhead from an official (doctor, lawyer, etc.) Documentation should refer specifically to the class(es) missed.

Other excused absences are defined as official events sponsored by the University, college, department, or individual faculty members that a student must attend in order to meet scholarship obligations or academic requirements (for example, athletes, band members, official field trips, etc.). Students must notify the professor as soon as possible about impending absences and support these with an official letter on University stationery with a signature from the University official sponsoring the event or a letter indicating reason for absences. If possible, these university-sanctioned absences should be planned and communicated to instructors during the first 10 days of the semester.

If a student misses an assignment or exam, it is that student's responsibility to inform the instructor immediately, preferably prior to the absence, in writing (via email is fine), and then to provide acceptable documentation indicating that the absence qualifies as excused. All make-ups must be scheduled within 1 week of the original due dates/exam dates, unless under extreme circumstances. No make-ups will be allowed without adequate and appropriate documentation.

Evaluation:

There will be 3 exams covering the material presented in class and through the reading. In addition, there will be one writing assignment of a final paper/project. Topics are to be determined by the student in consultation with the professor. Each student will present their final paper/project to the class as a graded component of the course. This course is a combination of lecture and discussion, therefore, participation will also be a graded aspect of the course. The grade distribution is as follows:

Exam 1	20%
Exam 2	20%
Exam 3	20%
Participation	10%
Final paper/project	25%
Final Presentation	5%

Late Policy:

All assignments are due in class on the specified due date. Assignments turned in after class on the due date will be considered late and will receive the grade of 0F, unless accompanied by a documented excuse or unless prior arrangements have been made.

MSU Honor Code

Mississippi State has an approved Honor Code that applies to all students.
The code is as follows:

As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do.”

Upon accepting admission to Mississippi State University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor Code. Students will be required to state their commitment on examinations, research papers, and other academic work.

Ignorance of the rules does not exclude any member of the MSU community from the requirements or the processes of the Honor Code.

For additional information please visit: <http://www.msstate.edu/dept/audit/1207A/html>

Be aware that any violation of the Honor Code will be taken extremely seriously, and the normative penalty for violations is the grade of XF in the course.

Tentative Schedule of Classes

Monday 5/11

**Introduction to the course
Identifying and exploring the Myth of Michelangelo
Viewing clips from “The Agony and the Ecstasy”
Assign final paper**

Tuesday 5/12 Early Career: Sculptor

**Training in the Medici Sculpture Garden
Identify the “early” style
Madonna of the Stairs, The Battle of Cascina, and the Bacchus
The Ego of Michelangelo and the Vatican Pietà,**

Wednesday 5/13 The Mature Style

**Achieving Perfection?-David—comparisons between Michelangelo’s and Donatello’s Davids
Michelangelo’s Obsession and Competition with the Ancients
The Curse of Julius II’s Tomb: Moses and the Slaves**

Thursday 5/14 The Beginnings of Mannerism

**The Medici Chapel figures
Michelangelo’s Struggle with corporality: The Late Pietàs**

Friday 5/15 The Impact of His Sculpture

The Examination of Michelangelo’s influence

Exam 1

Saturday 5/16 Michelangelo the Painter

The Workshop of Ghirlandio and Early Works

The Doni Tondo

Monday 5/18 The Sistine Ceiling Part I

Conception and Iconography

Tuesday 5/19 The Sistine Ceiling Part II

Execution and Restoration

Wednesday 5/20 Late Works

The Last Judgment and the Pauline Chapel

Thursday 5/21 Myth: The Reluctant Painter

Discussion:

Friday 5/22 Exam 2

Monday 5/25 Holiday No Classes

Tuesday 5/26 Michelangelo the Architect

Influences and Training

Designing the New St. Peter's

Michelangelo as Entrepreneur

Wednesday 5/27 Breaking the Rules

The New Sacristy and the Laurentian Library

Palazzo Farnese and New St. Peter's

Thursday 5/28 City Planning and the Campidoglio

Friday 5/29 Looking Back: Is the Man the Myth?

Exam 3

The Final Paper is due on June 1, during the final exam period for this course.

Students will meet to present a brief (5-8 minute) synopsis of their final paper/project.