

# College of San Mateo Course Outline

- New Course  
 Update/No change  
 Course Revision (Minor)  
 Course Revision (Major)

Date: 4/23/07

Department: Art Number: 824

Course Title: Old Masters' Aesthetics and Techniques Units: 3

Hours/Week: Lecture: 3 Lab: 3 By Arrangement: 3

## Length of Course

- Semester-long  
 Short course (Number of weeks \_\_\_)  
 Open entry/Open exit

## Grading

- Letter  
 Credit/No Credit  
 Grade Option (letter or Credit/No Credit)

1. Prerequisite (Attach Enrollment Limitation Validation Form.)

None

2. Corequisite (Attach Enrollment Limitation Validation Form.)

None

3. Recommended Preparation (Attach Enrollment Validation Form.)

Eligibility for Engl 848

4. Catalog Description (Include prerequisites/corequisites/recommended preparation.)

Art 124, Old Masters' Aesthetics and Techniques. (3) (Credit/no credit or letter grade option.) Three lecture hours and three lab hours per week. Recommended preparation: eligibility for ENGL 848. Art history and art studio classes will be combined to introduce the aesthetics, materials and techniques of the Renaissance and Baroque periods and their relationship to their cultural and historical context. Historical topics will include the development of narrative and illusionistic painting in relationship to Humanism during the fourteenth, fifteenth, and sixteenth centuries. Major master pieces will be used to illustrate aesthetics, while lectures and lab work will instruct students in painting techniques, including fresco, egg tempera, and traditional oils.

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation.)

Art 124. Old Masters' Aesthetics and Techniques will combine art history and art studio classes. Analysis of the aesthetics, materials and techniques of the Renaissance (Proto-Renaissance through Baroque periods, 1300 - 1700) will provide a framework for students to learn how to paint in fresco, egg tempera and traditional oils. Recommended preparation: eligibility for Engl 848 Credit/no credit grading. Not transferable. Applies to AA/AS degree only.

6. Student Learning Outcomes (Identify 1-6 expected learner outcomes using active verbs.)

Upon successful completion of the 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 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. Discuss the works of art in relationship to the societies in which they were created and be able to describe 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.
6. Recognize and identify the methods and materials used in the Renaissance and how this is related to the predominate aesthetics, culture and history of the time.
7. Recognize, understand and explain how the stylistic characteristics of a work of art are related to its medium and technique.
8. Recreate the structure, grounds, paints and techniques of fresco, egg tempera and traditional oils used during the period and develop original works in each medium.
9. Translate the knowledge of the various methods and materials used in Renaissance painting within an art historical context into a comprehensive skill set that can be applied to their own contemporary style of painting and creating.
10. Be able appreciate and describe the sophisticated exchange between art making and art history.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. If this is the case, please simply indicate this in this section).*

Same as above.

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, you may attach a sample course syllabus with a timeline.)

ART 124 is a combined survey/studio course of the main materials and techniques used in the Italian Proto-Renaissance through the Baroque period, and how these are related to the evolving aesthetics within their cultural and historical context. Historical topics will include the development of narrative and illusionism in relationship to Humanism during the fourteenth, fifteenth and sixteenth centuries. Major masterpieces will be used to teach students how to make the structures, grounds, paints, and paintings of fresco, egg tempera and traditional oils. Emphasis is placed on the integration between dominant art making practices and how these influenced or were influenced by current cultural and historical modes of thought and events.

1. Proto-Renaissance

Art History: 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 within which the new naturalism is explored; Duccio, the Lorenzetti brothers, Simone Martini, et. al.

Art Studio: Pigments, the development of various forms of paint, and their uses. Fresco and egg tempera: Mix paint from raw pigments and binders, construct appropriate supports and grounds, and paint an original work of art in each medium.

## II. Renaissance in Italy: the 15th century

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

A. 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.

Art Studio: early Renaissance innovations in composition. Light theory for naturalism and the optimal illusion of three-dimensional space. Linear and aerial perspective. The use of the camera obscura. Patronage in art and the advent of easel painting leading to the predominance of oil painting, including the cartoon, grisaille and glazing. Develop a cartoon, transfer to a prepared panel, and paint a traditional oil painting, including indirect painting methods.

## III: High Renaissance in Italy: the 16th century

Art History: 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 attempts 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.

Art Studio: Color theory and the use of color to define form and unify composition. Color used contextually, symbolically and theologically. Paint an original oil painting using color to create form and lighting effects.

## IV: Mannerism

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

Art Studio: The use of the portrait and figure in Mannerism. The distortion of naturalism for expressive effect. Includes composition, color and point of view. Students will create a Mannerist self-portrait or figure.

## V. Baroque Art

Art History: 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 emotionally 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."

Art Studio: Chiaroscuro, a la prima (direct painting), trompe l'oeil. Students will choose one of these methods, or a combination, to achieve drama, realism or intense emotional expression. The use of narrative in painting, including mythology, to impart meaning.

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Include examples of out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills.)

Instructional methods will include 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 to relate them to their cultural and historical context. Lab work will consist of demonstrations and practicum. 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.

For Objectives 6, 7 and 8:

Lecture: Studio Art Instructor presents orally and visually the methods and materials used in each one of movements described by the Art History Instructor.

Lab: Instructor demonstrates and students make the supports, grounds and paints. Students create an original work of art using each method, to see how the materials and method contribute to the paint handling and style of each movement.

For Objectives 9 and 10:

Lecture: Instructors give oral and visual presentations that emphasize the integration and complex relationship between art history and art making.

Lab: Students create original paintings based upon the methods and materials of each movement, which is always framed within the cultural and historical context. Students are encouraged to apply these methods to their own art making in the context of the contemporary art world.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

Methods of evaluation include exams (with written essays), the completion of projects that demonstrate the understanding of the concepts presented, and participation in class discussion and critiques. Please see course outcomes for more detail.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Kleiner, F. S., and Mamiya, C.J., Gardner's Art Through the Ages, The Western Perspective, vol. II, 12th (2006) or most recent edition.

Dunkerton, J., Foister, S., Gordon, D., and Nicholas, P., Giotto to Dürer, New Haven and London, Yale University Press, 1991.

Dunkerton, J., Foister, S., , Penny, N., Dürer to Veronese, New Haven and London, Yale University Press, 1999.

Prepared by:

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Submission Date:

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