

**College of San Mateo
Official Course Outline**

1. COURSE ID: ART 124 **TITLE:** Old Masters' Aesthetics and Techniques

Units: 3.0 units **Hours/Semester:** 32.0-36.0 Lecture hours; 48.0-54.0 Lab hours; and 64.0-72.0 Homework hours

Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)

IGETC:

IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. COURSE DESCRIPTIONS:

Catalog Description:

This class is a combination of art history and studio art designed to introduce the aesthetics, materials and techniques of the Renaissance and Baroque periods. Students will create the dominant painting technique of each period, including fresco, egg tempera and traditional oils. Previous studio art experience is not needed.

4. STUDENT LEARNING OUTCOME(S) (SLO'S):

Upon successful completion of this course, a student will meet the following outcomes:

1. Recognize and identify the most important works of Renaissance and Baroque art according to subject or title, artist (if known), style, provenance, and approximate date.
2. 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.
3. Recognize and reproduce the painting methods and materials used in the Renaissance and Baroque and understand how these contribute to the predominate aesthetics, culture and history of the time.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

Upon successful completion of this course, a 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. 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.
3. Recognize and reproduce the methods and materials used in painting and how these contribute to the predominate aesthetics, culture and history of the time.

6. COURSE CONTENT:

Lecture Content:

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

A. 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.
- B. 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.
- 2. Renaissance in Italy: the 15th century
 - A. 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.
 - B. 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.
- 3. High Renaissance in Italy: the 16th century
 - A. 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.
 - B. 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.
- 4. Mannerism
 - A. 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.
 - B. 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.
- 5. Baroque Art
 - A. 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 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."
 - B. 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.

Lab Content:

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.

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7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Directed Study
- E. Discussion
- F. Field Trips
- G. Observation and Demonstration
- H. Other (Specify): 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. 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.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

A stylistic analysis, approximately 1000 words in length, will be assigned for each major time period covered in the class (proto-Renaissance, Renaissance and Baroque) requiring students to demonstrate their knowledge and understanding of the history of art of the periods and their ability to analyze a work of art, to compare and contrast it to other works of art, and to place it in its cultural and historical context, as well as to analyze and discuss how the painting media and techniques were dictated by each time and stylistic period.

Written assignments related to field trips to area galleries and museums will have similar objectives.

Reading Assignments:

Reading assignments will be given from the required text, Gardner's Art through the Ages: Backpack Edition, Book D: Renaissance and Baroque by F.S. Kleiner, as well as handouts and other literature assigned throughout the semester.

Other Outside Assignments:

Outside assignments will include viewing videos and attending guided museum tours with requisite worksheets and reports.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Field Trips
- E. Lab Activities
- F. Oral Presentation
- G. Papers
- H. Portfolios
- I. Projects
- J. Written examination

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Kleiner, F.S.. *Gardner's Art Through the Ages: A Global History*, 16 ed. Cengage Learning, 2019

Origination Date: October 2021

Curriculum Committee Approval Date: October 2021

Effective Term: Fall 2022

Course Originator: Rebecca Alex