

COLLEGE OF IMAGING ARTS & SCIENCES

-----TOPIC OUTLINE FORM-----

Shell courses have very flexible course outlines that allow instructors to develop a specific focus and content for their particular Topic offered within the Shell.

In order for a new Topic within a Shell course to be scheduled, a completed, approved digital version of this form must be submitted to the Scheduling Officer by the scheduling deadline date for the term in which the topic will be offered. **No late submissions will be accepted.**

Procedure for proposing a new Topic:

1. Faculty proposing to offer a new Topic will complete this form, and forward to the Program Chairperson or Graduate Director for approval initials.
2. The Program Chairperson or Graduate Director then secures the approval initials of the school's Administrative Chair on this form.
3. The Administrative Chair forwards the form to the CIAS CCC chair for review.
4. If approved by the chair of the CIAS CCC, a digital version of this form will be forwarded to the CIAS Scheduling Officer for processing. A copy is also sent to the school's representative on the appropriate CIAS College Curriculum Committee (either graduate or undergraduate).

_____ **NO Repeat for Credit** _____ **# Times** _____ **Online**

COURSE # and TITLE: TOPIC: _____ Topics in Art History: Materials and Methods of the Medieval and Renaissance Artist – Ferrara and Florence - **HONORS**

Proposing faculty: _____ Mary K. Delmastro _____ **Date:** _____ 8.20.15 _____

School: _____ SOA _____ **Program:** _____ Art History _____

1.0 Course Designations and Approval

Required course approval:	Approval Initials	Approval Request Date:	Approval Granted Date:
Program Chair/Graduate Director	N/A		
School Administrative Chair	RC	9.2.15	9.2.15
College Curriculum Committee Chair	RC	9.2.15	9.2.15

2.0 Course information:

Topic title:	Materials and Methods of the Medieval and Renaissance - Ferrara & Florence - HONORS
Topic proposed by:	Mary K. Delmastro
Effective term scheduled:	2155

In the sections that follow, please use sub-numbering as appropriate (eg. 3.1, 3.2, etc.)

3.0 Goals of the TOPIC:

(please complete this section...)

3.1 Develop research, writing, analytical, and critical thinking skills

3.2 To understand and analyze the materials and working methods of artists in late medieval and Renaissance Italy.

4.0 Course description (course title includes topic)

Course number:

Name of Course & Topic – Long Title: Topics in Art History: Materials and Methods of the Medieval and Renaissance - Ferrara & Florence - HONORS

Name of Course & Topic – Short Title (33 characters): TAH: Ferrara and Florence Honors

This course approaches late medieval and Renaissance art history in Italy from the point of view of how art was made. What materials were used, how did artists obtain them, and how did they learn to master them? Students will understand

the techniques and procedures of the working artist and explore how they played a role in style and meaning. They will also study the nature and organization of the artist's workshop, the guild system, and the factors that led to the evolution of the artist from craftsman to independent creator in the Renaissance. Also, how did availability of materials and new artistic knowledge (linear perspective, oil paints, for example) play a role in this evolution as artists were expected to master more difficult technical challenges? A week of this course will be spent on-site in Florence, Ravenna, and Ferrara, Italy, where students will be able to closely observe and examine the various artistic media prevalent in each city (mosaic, terracotta, marble, bronze, panel painting in tempera & oil, fresco) and understand how those media functioned in their original surroundings. Travel abroad is required and will incur additional fees. Permission of instructor required.

5.0 Possible resources (texts, references, computer packages, etc.)

Ames-Lewis, Francis, *The Intellectual Life of the Early Renaissance Artist* (New Haven: Yale University Press, 2002).

Bambach, Carmen, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600* (Cambridge: Cambridge University Press, 1999).

Cole, Bruce, *The Renaissance Artist at Work: from Pisano to Titian* (Boulder: Westview Press, 1990).

Eastlake, Sir Charles Lock, *Methods and Materials of Painting of the Great Schools and Masters* (Mineola, NY: Dover Publications, 1960).

Kemp, Martin, *Behind the Picture: Art and Evidence in the Italian Renaissance* (New Haven: Yale University Press, 1997).

Talbot Rice, David, *Art of the Byzantine Era* (London: Thames and Hudson, 1997).

Woods, Kim, *Making Renaissance Art* (New Haven: Yale University Press, 2007).

Giusti, Annamaria, *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe* (NYC: Metropolitan Museum of Art, 2008).

Primary Sources:

Alberti, Leon Battista, *On Painting*.

Cennini, Cennino, *Il Libro dell'Arte*.

Vasari, Giorgio, *Lives of the Most Excellent Painters, Sculptors, and Architects*.

6.0 Topics (outline):

- Medieval Artist as Craftsman
 - Guild System & Orsanmichele
 - Workshop training – relationship between master, assistant, apprentice
 - Contracts between artist and patron
- Understanding materials and techniques
 - Byzantine Mosaics in Italy
 - Fresco Painting
 - Tempera and gold-ground panel painting
 - Available pigments
 - Quarrying and sculpting marble
 - Terracotta
 - Inlaid stone and pietre dure
- New Methods and Materials of the Renaissance
 - Linear Perspective
 - Oil Paints
 - Anatomical Studies
 - Bronze sculpture
 - Canvas
- Causes and Evidence of the Rising Status of the Artist in the 15th century

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

Course Learning Outcome	Assessment Method
7.0 Consistent with Shell Course Outline (no need to add anything here)	Consistent with Shell Course Outline

8.0 Program outcomes and/or goals supported by this course

8.0 Consistent with Shell Course Outline (no need to add anything here)

10.0 Required Resources - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

Requires classroom with a digital projector
Travel abroad is required and will incur additional fees

HONORS MATRIX:

Criterion	Guideline	How requirement will be met
1. Honors Courses have experiential learning outcomes.	Honors courses will include an experiential learning outcome related to at least one of RIT's general education outcomes.	Students will be viewing original works of art on-site in Italy. This will allow them to better understand techniques of the artists as well as how works of art functioned in their original viewing location.
2. Honors Courses have individual research outcomes.	Research project can integrate field based research, site visits and course readings.	Students will complete an independent research project which focuses on a specific artistic medium or technique. They will conduct their own academic research, but will also incorporate their exposure to their topic in Italy.
3. Honors Courses have research presentation outcomes.	Oral presentation of research at the end of the semester.	Students are required to orally present their research to the class at the conclusion of the semester.
4. Classroom Discussion	Honors courses emphasize discussion in a seminar-style learning environment. Final course grade should include assessment of discussion of critical course readings and student research.	A portion of students' grade is based on their participation in class discussion. Their participation grade is a measure of the quality of the contribution to discussion, which largely comes from assigned readings.
5. Research portion of the grade	At least 20% of the final course grade should be based on research project.	30% of the final course grade is based on the research project (which includes a paper and oral

		presentation.)
6. Interdisciplinary teaching	Team-teaching, guest speakers from other disciplines, assignments that include other disciplinary approaches.	Assignments will be included which require students to practice different drawing techniques and styles. In Italy, we plan to visit workshops where techniques will be presented by local artisans.
7. Global education	Study abroad.	Spring break will be spent in Italy. In Florence, Ferrara, and Ravenna, students will observe original works of art and be able analyze and understand working techniques of the medieval and Renaissance artist.

course designation curriculum committee is responsible to fill in this date.