

# CET Syllabus of Record

**Program:** CET Florence  
**Course Title:** Florence Sketchbook  
**Course Code:** FL/ARTS 266  
**Total Hours:** 90  
**Recommended Credits:** 3  
**Primary Discipline:** Studio Art  
**Language of Instruction:** English  
**Prerequisites/Requirements:** None

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## Description

This course promotes an in-depth understanding of the wealth of visual art available in Florence by drawing in traditional sketchbook form and in other series of drawings developed over the semester. Working directly from observation in the museums, streets, squares and gardens of Florence, the student enjoys a protracted experience with individual works of art and architecture, as well as with the vibrant character of the city itself. A variety of drawing techniques and basic concepts of proportion, measurement, line quality and tonal rendering are taught so that skill and understanding of form are developed. As each student makes technical progress, the course moves towards the development of personal vision regarding interest and subject matter; the sketchbook takes on the character of a visual diary. Students learn to observe and translate what they see in a free and spontaneous way. The course culminates with the presentation of individual final projects that are based on the sketchbook research done during the semester. This is a studio art course. This course meets for a total of 90 contact hours.

## Objectives

The course aims use the information available in Florence *in situ*, thereby allowing students to gain first-hand knowledge from original works and from their surroundings. The objective of the course is to develop the skills of observation and the techniques to create a professional quality sketchbook with the personal imprint of the individual character of each student.

By the end of the course, the student has:

- An enhanced awareness of quality in visual art and an increased capacity to critique his or her own work
- A more refined analytical sense that enables the student to see how the various parts of a work unite in a complete expressive whole.
- An improved critical sense regarding the art of the past in a contemporary context.
- An improved practical application of techniques

## Course Requirements

This is an active studio course. The course of study is based on *in situ* drawing from direct observation, utilizing basic drawing techniques gleaned from various texts and in-class exercises. It is designed to be

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attractive to art and non-art majors, and especially informative for history of art students who wish to enrich their knowledge of the formal processes of visual art. Students are guided through each phase of the material. The course appeals to both the analytical capabilities of the individual and his or her desire to experiment, rather than on innate artistic talent. It requires attention, diligence and a conscientious application of the material covered for its successful completion.

Students engage in periodic group feedback sessions during which they share ideas about their progress. At the midterm and at the end of the term students have individual critiques with the instructor to present their sketchbook as well as any other assignments, and to assess progress and achievement. During these meetings and at the final presentation, each student is expected to present a cohesive body of work that reflects each facet of study and be able to verbalize his/her accomplishments and areas in need of improvement in a mature and objective manner.

Students are expected to use the methodology as it is presented to the best of their ability, and apply it with integrity. Since every session is a new encounter with technical and conceptual concerns, patience, maturity and a realistic overview regarding accomplishment are indispensable. No previous experience for this course is necessary.

### Methods of Evaluation

Each lesson will be dedicated to visiting and drawing in various museums, gardens and other locations in Florence and working *en plein air* or on-site on certain concepts and themes. Students will be urged to participate in group discussions and offer constructive feedback to each other. Students are expected to develop a high quality sketchbook as well as other drawing series that demonstrate active participation in the course. Evaluation is based on an ongoing assessment of the qualitative and quantitative nature of their work in their sketchbook and the presentation of a several drawing projects based on their individual research. General reviews are given at midterm and conclusion of the semester. An "A" grade represents not only knowledge of material use, but the ability to put into high relief an element of initiative and theoretical development.

The final grade is determined as follows:

In-class drawings and drawing assignments 50%

Participation 10%

Midterm Project 20%

Final project 20%

### Primary Text

Noble, Guy. *Drawing Masterclass*. London: Thames and Hudson, 2017.

### Excerpts from the following texts:

Berry, William. *Drawing the Human Form*. London: Prentice-Hall, 1994.

D'Amelio, Joseph. *Perspective Drawing Handbook*. New York: Tudor Pub. Co., 2004.

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Nicolaides, Kimon. *The Natural Way to Draw*. Boston: Houghton Mifflin, 1941.

Partridge, Loren. *Art of Renaissance Florence*. London: University of California Press, 2009.

Scott, Marylin. *The Sketching and Drawing Bible*. New York: Chartwell Books, 2005.

Tongiorgi Tomasi, Lucia and Hirschauer, Gretchen. *Flowering of Florence Botanical Art for the Medici*. Washington DC: National Gallery of Art, 2002

### Outline of Course Content

Note: This course is divided into six major topics. This equals 2 to 3 weeks per section during the fall/spring, and 1 to 2 weeks per section during the summer when class sessions are longer and more frequent.

TOPIC 1 – Introduction to the course format and objectives. On site drawing as a method. Its characteristics, limitations and scope. Contour and form. Onsite drawing at the Museo Bardini and in the neighborhood surrounding the school.

TOPIC 2 – Methods of drawing from observation. Gesture - capturing movement and expression. In-class exercises and on-site drawing at the Gipsoteca.

TOPIC 3 – Methods of drawing from concept. Form drawing based on preconceived geometrical configurations. Logical and illogical light sources, light and shadow. On-site drawing at the Loggia dei Lanzi.

TOPIC 4 – The human figure as researched through drawing from sculpture and statue studies. Learning from the Old Masters. On-site drawing at the Pitti Palace, Orsanmichele, Museo dell'Opera del Duomo.

TOPIC 5 – Perspective – studying architecture, studying interior perspective. Rendering texture and details. On-site drawing at Santa Maria Novella, Loggia degli Uffizi, Via Lambertesca, Via dei Girolami, Cappelle Medicee and San Lorenzo.

TOPIC 6 – Material exploration and using color. Choosing the right tools, experimenting with mixed techniques. Landscape and Cityscape – developing your personal style. On-site drawing at San Miniato al Monte, the Boboli Gardens, Piazza Santissima Annunziata.

TOPIC 7 – Observation and the development of conceptual and thematic considerations. Combining observation and imagination. Finding your line and style. Onsite drawing at Piazza Santo Spirito, Piazza dei Ciompi, Giardino dei Semplici.

TOPIC 8 – Experimental Drawing – testing the limits of the medium. Onsite drawing at the Rose Garden.