

Moravian College

Syllabus

Art History 113: Global Perspectives in Art History to the Renaissance

Fall 2006 Thursday 6:30 pm

Professor Kearns P (215) 844-4438 MarthaKearns@Msn.com

Availability: Best time for a conference is immediately before or after class. If this is inconvenient, a phone conference can be arranged.

Course Goals

Students will gain an aesthetic, cultural, and critical understanding of the fine arts of painting, sculpture, and architecture from the birth of art (30,000 B.C.) to early Renaissance (1420 A.D.) in the western and non-western traditions. Students will gain an understanding of the religious and cultural values of each historical period and tradition as well as a cross-cultural understanding of the development of the fine arts. Students will also acquire use of the vocabulary of the fine arts to critically discuss and analyze works of art.

(This course meets LinC Requirement for M6/Liberal Education Guideline IIB.)

Required Texts for purchase

Laurie Schneider Adams, Art Across Time, Volume I: Prehistory to the Fourteenth Century, New York: McGraw Hill, 2006.

Course Requirements

1. Students must attend all classes and bring the required text to each class.
2. Students must complete two analyses, a midterm and final exam.
3. Students must attend the New York City Field Trip as assigned.
4. Students must complete peer group sessions as assigned.

Evaluation

Grading: 50% of your grade is determined by written work; 25% by exams, 15% participation in peer group sessions, and 10% by attendance.

Papers: there will be an Aesthetic Analysis required on two different topics. Criteria for these will be given beforehand. Papers are due at the beginning of class; papers handed in at the end of class or any time after will be marked down for lateness.

Peer Group Analyses: three field assignments will require preparation of aesthetic perceptions for discussion. Criteria for each will be given beforehand.

Exams: There will be a Midterm and a Final Exam, identifying, comparing, and analyzing images from the text.

AR 113 Art History 113: Global Perspectives in Art History to the Renaissance

Thursday 6:30 pm

Proposed Schedule of Meetings for Fall 2006

Page 2

Week 1/ August 31

Introduction, Paleolithic Painting and Sculpture
Read Adams, pp 1-44.

Week 2/ September 7

Neolithic and Ancient Near East
Read Adams, pp 45-80.

Week 3/ September 14

Ancient Egypt
Read Adams, pp 81-116.
Peer Group I due: Review of Payne Gallery
Exhibit *Tiny Treasures* and Bethlehem Dolmen

Week 4/ September 21

The Aegean: The Cycladic, Minoan and Mycenaean
Read Adams, pp 117-133.
Aesthetic Analysis I Due

Week 5/ September 28

Ancient Greece
Read Adams, pp 134-159.

Week 6/ October 5

Mid-term Exam

Week 7/ October 12

Classical Greece
Read Adams, pp 160-188.

Week 8/ October 19

Etruria and China
Read Adams, pp 189-208.

Week 9/ October 26

Rome and the Roman Empire
Read Adams, pp 209-253.
Peer Group II due: Review of Payne Gallery
Exhibit *Arte! Beaux-Arts Kunst!*

AR 113 Art History 113: Global Perspectives in Art History to the Renaissance

Thursday 6:30 pm

Proposed Schedule of Meetings for Fall 2006

Page 3

Week 10/ November 2

The Indus Valley

Read Adams, pp 254-265.

**Required Field Trip to New York City
on Friday, November 3.**

Week 11/ November 9

Byzantium to Early Middle Ages,

Islam, Buddhism and Hindu

Read Adams, pp 266-304, pp 304-314,

pp 318-326, pp 435-448.

Aesthetic Analysis II due

Week 12/ November 16

Mesoamerica and West Africa

Read Adams, pp 266-304.

Week 13/ November 23 Thanksgiving Holiday No class

Week 14/ November 30

Gothic Art

Read Adams, pp 394-433.

Week 15/ December 7

Precursors of the Renaissance

Read Adams, pp 449-477.

Peer Group III due: Review of Payne Gallery

Exhibit *Abby Robinson Background & Foreground*

Week 16/ December 14

Final Exam

**AR 113 Art History 113: Global Perspectives in Art History to the Renaissance
Fall 2006**

AESTHETIC ELEMENTS OF PAINTING

1. **Line**, visible or invisible, is used to create directionality, compositional focus, and/or dimension. It may be **regular**, i.e., vertical, or spiral, or **lines in relation to one another**, i.e., parallel, or **irregular**, i.e., an uneven wave.
2. **Shape** is **regular two dimensional geometric**, i.e., an oval or trapezoid, or **irregular or biomorphic two dimensional**, i.e. organic. **Shape** may be **open** or **closed**, and used to represent known objects, express emotions or ideas.
3. **Color** is light at differing wave lengths. **Hue** is full or diffused light and most often refers to a change in a **primary color**, red, yellow, and blue, or the **seven principal colors** on the visible spectrum—red, orange, yellow, green, blue, indigo (or blue-violet) and violet.
4. **Light Value** is the comparative lightness or darkness of an object, i.e., the amount of light reflected on its surface. **Light Value** is used in **achromatic works**, consisting of black, white, or grey, and **chromatic** ones, those having color. **Light Source**, showing a source of light and shading, may also influence **Light Value**.
5. **Space** is primarily divided into **foreground, middle ground, and background**.
6. **Plane** is a flat surface having a direction in space.
7. **Subject matter** is the actual thing, figure, or scene represented.
8. **Media** is stone, wood, canvas or any material to which oil paint, dye, pigment can be applied and layered. Included in **media** is the **texture** of the surface.
9. **Balance** or **Composition** is the overall arrangement of the above formal elements. **Balance** is **symmetrical**, where an axis or line divides an exact correspondence of parts on either side, or **asymmetrical**, where an equilibrium exists between each side, or has **radial symmetry**, equidistant parts of a circle emerging from a center point..
10. **Emotional Intensity** or **Passion** is the emotion, mood or tone the viewer feels and receives directly before the work. The feeling may be joy, sorrow, wonder, etc.
11. **Value** is the importance of work to society. It can be historic i.e., the first of its kind, religious or spiritual, societal or communal, political or psychological.
12. **Artistic Unity** is the harmonizing of the above elements into a work of visual beauty.

