

## **Moravian College**

### **Syllabus**

#### **Art History 113 C: Global Perspectives in Art History to the Renaissance**

**Fall 2010 8/30/10 -12/17/10 MW 2:35-3:45 pm, Comenius 005**

Professor Kearns

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 (circa 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 orally and in written form.

*(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, Fourth Edition, New York: McGraw Hill, 2009.

### **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 the group projects as assigned.

### **Evaluation**

Grading: 30% of your grade is determined by written work; 30% by the midterm and final exam, 30% by group projects, and 10% by attendance.

Papers: there will be an Aesthetic Analysis required on two different topics.

Criteria for these will be given beforehand.

Group Projects: There are two group projects, The Medieval Exhibit, and the Final Project, The Seven Wonders of the World Presentation. 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. A preparatory study list for each exam will be given out beforehand.

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**Proposed Schedule of Meetings for Fall 2010**  
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**Week 1/ August 30 and September 1**

Introduction, Paleolithic Painting and Sculpture  
Read Adams, pp 1-42.

**Week 2/ Wednesday September 8 only**

Neolithic and Ancient Near East  
Read Adams, pp 43-77.

**Week 3/ September 13 and September 15**

Ancient Egypt  
Read Adams, pp 78-111.  
**Seven Wonders of the World Meeting #1 September 13**

**Week 4/ September 20 and September 22**

The Aegean: The Cycladic, Minoan and Mycenaean  
Read Adams, pp 112-127.  
**Aesthetic Analysis I due September 20**

**Week 5/ September 27 and September 29**

Archaic to Classical Greece  
Read Adams, pp 128-159.  
**Medieval Manuscript Exhibit Meeting #1 September 29**

**Week 6/ October 4 and October 6**

Classical Greece  
Read Adams, pp 160-180.  
**Mid-term Exam October 6**

**Week 7/ Wenesday, October 13 only**

No class, Fall Recess October 11  
Classical Greece  
Read Adams, pp 160-180.

**Week 8/ October 18 and October 20**

The Etruscans and China  
Read Adams, pp 181-200.  
**Seven Wonders Meeting #2 October 18**

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**Week 9/      October 25 and October 27**

Rome and the Roman Empire  
Read Adams, pp 201-244.  
**Medieval Manuscript Exhibit Meeting #2 October 25**

**Week 10/     November 1 and November 3**

The Indus Valley  
Read Adams, pp 245-256.  
**Note: Required Field Trip to New York City**  
**scheduled for Friday, November 5.**

**Week 11/     November 8 and November 10**

Jewish, Early Christian and Byzantine  
Buddhism and Hinduism  
Read Adams, pp 257-292, pp 293-303, pp 420-434  
**Aesthetic Analysis II due November 8**  
**Medieval Manuscript Exhibit Final Meeting #3 November 8**

**Week 12/     November 15 and November 17**

Early Middle Ages, Islam, Romanesque  
Read Adams, pp 305-334, pp 353-379  
**Seven Wonders Meeting #3 November 15**

**Week 13/     November 22 only--Happy Thanksgiving**

Gothic Art, Read Adams, pp 380-417.  
Mesoamerica and the Andes, Read Adams, pp 335-352  
**Reception for Medieval Exhibit at HUB tentatively**  
**scheduled for Monday, November 22.**

**Week 14/     November 29 and December 1**

Precursors of the Renaissance  
Read Adams, pp 435-461.  
**Seven Wonders Meeting #4 November 29**

**Week 15/     December 6 and December 8**

**Seven Wonders Presentations Due December 6**  
**and 8, Voting December 8**

**Week 16/     December 14**

**Final Exam Scheduled for Tuesday, December 14,**  
**at 1: 30 pm**

**Art History 113: Global Perspectives in Art History to the Renaissance**  
**Fall 2010**

**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.

