

Moravian College

Syllabus

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

Fall 2011 8/29/10 -12/16/11 MW 2:35-3:45 pm, Comenius 5

Professor Kearns

marthamkearns@gmail.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 Text 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 are required to attend the New York City Field Trip, and complete **Field Aesthetic Analysis II** per the requirements.
4. Students must complete the **Group Projects** as assigned.

Attendance Policy of the Department of Art and Moravian College.

After the first unexcused absence, the final grade will be dropped one full letter. After the third unexcused absence, the student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, or verified by a Doctor's note within 24 hours of the illness.

Documentation is required for sports and disability considerations. **Missed portions of class count as unexcused absences as follows:** 1) more than 15 minutes late for class, 2) failure to return from break, 3) leaving class more than a half hour or more early, and 4) tardiness, being 5 to 15 minutes late for class, more than 3 times.

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Evaluation

Grading: 30% of your grade is determined by **Aesthetic Analysis I** and **Field Aesthetic Analysis II**; 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, **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 2011
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Week 1/ August 29 and August 31

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

Week 2/ Wednesday September 7 only

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

Week 3/ September 12 and September 14

Ancient Egypt
Read Adams, pp 78-111.
Seven Wonders of the World Meeting #1 September 12

Week 4/ September 19 and September 21

The Aegean: The Cycladic, Minoan and Mycenaean
Read Adams, pp 112-127.
Aesthetic Analysis I due September 19

Week 5/ September 26 and September 28

Archaic to Classical Greece
Read Adams, pp 128-159.
Medieval Manuscript Exhibit Meeting #1 September 26

Week 6/ October 3 and October 5

Classical Greece
Read Adams, pp 160-180.
Mid-term Exam October 5

Week 7/ Wenesday, October 12 only

Classical Greece
Read Adams, pp 160-180.

Week 8/ October 17 and October 19

The Etruscans and China
Read Adams, pp 181-200.
Seven Wonders Meeting #2 October 17

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Week 9/ October 24 and October 26

Rome and the Roman Empire
Read Adams, pp 201-244.
Medieval Manuscript Exhibit Meeting #2 October 24

Week 10/ October 31 and November 2

The Indus Valley
Read Adams, pp 245-256.

Week 11/ November 7 and November 9

Jewish, Early Christian and Byzantine
Buddhism and Hinduism
Read Adams, pp 257-292, pp 293-303, pp 420-434
Note: Required Field Trip to Metropolitan Museum of Art, NYC, scheduled for Friday, November 11.
Medieval Manuscript Exhibit Final Meeting #3 November 7

Week 12/ November 14 and November 16

Early Middle Ages, Islam, Romanesque
Read Adams, pp 305-334, pp 353-379
Seven Wonders Meeting #3 November 14
Aesthetic Analysis II due November 16

Week 13/ November 21 only--Happy Thanksgiving

Gothic Art, Read Adams, pp 380-417.
Mesoamerica and the Andes, Read Adams, pp 335-352

Week 14/ November 28 and November 30

Precursors of the Renaissance
Read Adams, pp 435-461.
Reception for Medieval Exhibit at HUB tentatively scheduled for Monday, November 29, 4 pm.
Seven Wonders Meeting #4 November 30

Week 15/ December 5 and December 7

Seven Wonders Presentations Due December 5 and 7, Voting December 7

Week 16/ Week of December 12-16

Final Exam Week Schedule TBA

**Art History 113: Global Perspectives in Art History to the Renaissance
Fall 2011**

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.

Aesthetic Elements of Sculpture

1. **Shape**, the primary element, creates the interplay of positive and negative space. There are two basic categories of **shape**: **regular** or **geometric**, or **organic**, **irregular**, or **biomorphic**. When the **human figure** is the dominant shape, it is said to be **representational**, i.e., representing the human figure.
2. **Space** is internal and external. **Internal space** is both **negative** and **positive**. **Negative space** is devoid of media but helps form the overall space of the work. **External space** is what the work demands for an optimum viewing distance, i.e. a small sized work may possess monumentality.
3. **Mass** is the overall volume or weight of the work.
4. **Proportion** is the correct or balanced relationship of shape and space within the work. Proportion is often, but not always, based on the human figure.
5. **Scale** is more than size. It is how small or large it is in relation to its surroundings, in its setting or context, i.e., *in situ*. Categories are **human scale**, i.e., based on the size of a human being, **grand**, larger than a human being, and **colossal**, the largest, a scale in relation to mountains, i.e., The Great Sphinx of The Pyramids.
6. **Subject matter** is the actual object or figure being represented, i.e., a man, animal.
7. **Media** is primarily stone, wood, or clay, any material which can be modeled, or carved, incised, or cut away from. Included in **media** is the **texture** of the surface. Color, i.e., paint or pigmentation may be added to enhance shape and other elements.
8. **Balance** or **Composition** is the overall arrangement or design of the above formal elements. The basic designs are **symmetrical**, an equal balance divided by an axis or line, **asymmetrical**, an equilibrium of corresponding parts exists between each side, or **radial symmetry**, equidistant parts of a circle emerging from a center point. Note: the *genre*, **sculpture in the round**, almost always has radial symmetry.
9. **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.
10. **Iconology** is the implied and universal meaning and reveals the *Weltanschauung*, or world vision and beliefs of the time in which it was created. It addresses the questions “What does this work communicate about the shared beliefs of its time?”
11. **Value** is the importance of work to society. It can be historic, i.e., the first of its kind, critical, or primary importance to critics and other artists, or religious or spiritual, psychological, social, or political.
12. **Style** is the use of key elements, and the omission of others, to form a unique and recognizable composition. **Naturalistic** shows great detail; **stylized** abstracts forms.
13. **Artistic Unity** is the harmonizing of the above elements into a work of visual beauty.

Aesthetic Elements of Architecture

A building that is built on the following artistic elements is judged to be beautiful and a work of architecture.

1. **Function** is primary, as it is built from “inside out” according to human use or purpose. Function may be domestic, religious, political, social, or commercial.
2. **Form Follows Function, exterior.** The exterior should readily and visually communicate the purpose. **Exterior Form** includes:
 - a. **Scale** can be human, grand, or colossal.
 - b. **Entranceway** includes steps or path including the door.
 - c. **Façade** or facing or front wall is media, color, and line and may include **architectural sculpture**, sculpture set in niches, or on the cornice and/or columns. Media is stone, wood, brick etc and color is the dominant or contrasting colors. Line is vertical, horizontal etc.
 - d. **Contextual environment** or *in situ* is how well the work fits or is set in relation to its environment, i.e next door buildings, landscaping.
3. **Form Follows Function, interior.** This should readily and visually show you how you are to use or function in this building, and addresses the question, what does the **Interior Form** encourage you to do?
 - a. **Interior Scale** can be human, grand, or colossal.
 - b. **Light and Shadow** is the use of light from inside or the use of natural light and shadow to support the function.
 - c. **Composition** is symmetrical or radial symmetry, and enhances use.
 - d. **Interior Space** should be the same as or in harmony with **scale**.
 - e. **Media, color, line** and **architectural details** or **architectural elements** support the façade in replication or in a complimentary way.
4. **Emotional Intensity or Passion.** A work of architecture should generate a distinct emotion or emotions when you experience being inside it; what do feel when in it?
5. **Style.** Styles of Architecture at the Met include **Ancient Egyptian (Temple and Obelisk) Interior of Roman Villa**, and **Gothic Architectural Elements (Stained Glass, Niche Sculpture)**. Styles covered in the course include Ancient Egyptian, Greek Classical, Roman, Byzantine, Romanesque, and Gothic.
6. **Artistic Unity:** does **Form Follow Function**? Which of the above elements are most successful or dominant in achieving **Form Follows Function**?

