

## Moravian College

### Syllabus

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

Fall 2012 8/27/12 -12/15/12 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.

*Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.*

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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 the **Group Project**, 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, **Majestic Medieval**, an exhibit, and **Seven Wonders of the World**, a final presentation in power point. 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. Images will also be available on the Blackboard site for this class prior to the exam, as announced in class.

Standard numeric grading scale:

A	94-100
A -	90-93
B+	87-89
B	84-86
B -	80-83
C +	77-79
C	74-76
C -	70-73
D +	67-69
D	64-66
D -	60-63
F	below 60

**Disability Statement:** Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

**Academic Honesty Policy:** Please reference the College policy in Student Handbook.

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. Plagiarism in any form will not be tolerated. Be aware that I am very familiar with art websites, such as the Metropolitan Museum's, when you write your papers. Any use of source material, including the Internet, must be properly cited.

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

**MW 2:35-3:45 pm Comenius 5**

**Proposed Schedule of Meetings for Fall 2012**

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**Week 1/ August 27 and August 29**

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

**Week 2/ Wednesday September 5 only**

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

**Week 3/ September 10 and September 12**

Ancient Egypt  
Read Adams, pp 78-111.  
**Seven Wonders of the World Meeting #1 September 10**

**Week 4/ September 17 and September 19**

The Aegean: The Cycladic, Minoan and Mycenaean  
Read Adams, pp 112-127.  
**Majestic Medieval Meeting #1 September 17**  
**Aesthetic Analysis I due September 19**

**Week 5/ September 24 and September 26**

Archaic to Classical Greece  
Read Adams, pp 128-159.

**Week 6/ October 1 and October 3**

Classical Greece  
Read Adams, pp 160-180.  
**Mid-term Exam October 3**

**Week 7/ Wednesday, October 10 only**

Classical Greece  
Read Adams, pp 160-180.

**Week 8/ October 15 and October 17**

The Etruscans and China  
Read Adams, pp 181-200.  
**Seven Wonders Meeting #2 October 15**

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**Week 9/ October 22 and October 24**

Rome and the Roman Empire

Read Adams, pp 201-244.

**Majestic Medieval Meeting #2 October 22**

**Week 10/ October 29 and October 31**

The Indus Valley

Read Adams, pp 245-256.

**Seven Wonders Meeting #3 October 29**

**Week 11/ November 5 and November 7**

Hebraic, Early Christian, Byzantine,

Buddhist and Hindi Art

Read Adams, pp 257-292, pp 293-303, pp 420-434

**Majestic Medieval Final Meeting #3, Submissions Due November 5**

**Note: Required Field Trip to Metropolitan Museum of Art, NYC, scheduled for Friday, November 9.**

**Week 12/ November 12 and November 14**

Early Middle Ages, Islam, Romanesque

Read Adams, pp 305-334, pp 353-379

**Seven Wonders Final Meeting #4 November 12**

**Field Aesthetic Analysis II due November 14**

**Week 13/ November 19 only--Happy Thanksgiving**

Gothic Art, Read Adams, pp 380-417.

Mesoamerica and the Andes, Read Adams, pp 335-352

**Week 14/ November 26 and November 28**

Precursors of the Renaissance

Read Adams, pp 435-461.

**HUB Reception for Majestic Medieval Exhibit,**

**Monday, November 26, after class**

**Week 15/ December 3 and December 5**

**Seven Wonders Presentations Due December 3 and 5, Voting December 5**

**Week 16/ Week of December 12-16**

**Final Exam Wednesday, 12/12/12, 8:30 AM, Comenius 5.**

### 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**?