

**UNIVERSITY OF MASSACHUSETTS LOWELL**College of Arts and Sciences/**Art History****Course Title: Art Appreciation****Course Number: 58-101 Fall 2009****General Education Requirement:** Historical Studies, Aesthetics, Cultural Diversity and GER**Instructor:** Prof. M. Frank

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Office hours: 1:00-2:00 Monday, Wednesday, and Friday; also by appointment

**Art Appreciation****Course Description:**

This course introduces the student to the technical, aesthetic and historical achievements of architecture, sculpture, and painting. Through slide lectures, museum visits and assigned readings the course will encourage an analysis of the visual elements used in the fine arts (such as color, line, shape, texture, and principles of design). In addition, students will investigate the purposes of art and visual communication and develop a heightened sense of critical thinking that allows them to investigate successfully different modes of representation, styles, and media in a multicultural society.

**Class Comportment:**

Students are expected to exhibit professional and respectful behavior that is conducive to a mutually beneficial learning environment in the classroom. Inappropriate behavior includes: eating, drinking, conversing, receiving phone calls, text messaging, late arrivals, early departures, disrespectful comments, intentional disruptions, and using your laptop for other than class purposes. Students are not permitted to tape the lectures without the permission of the instructor. Disabled students must see me on the first day of class so that individual needs can be accommodated.

**Course Requirements:**

*Readings:* Course textbook: M. Getlein, *Gilbert's Living With Art*, Eighth Edition.

*Examinations:* There will be three exams for this course. The dates are noted on the "Lecture Schedule." The exams are each worth 25% of your final grade.

*Paper:* There will be one five page paper for this course. See attached guideline. The paper is worth 25% of your final grade.

**NOTE:** Examinations missed without prior arrangements with the instructor or a **written** excuse for medical or other emergencies cannot be made up. **No electronic mail, fax, telephone, or voice mail is acceptable.** If you miss an exam, be sure to speak with me about it. All assignments for this course must be completed.

*Attendance:* Attendance will be taken regularly. Any student who has more than three unexcused absences may find their grade lowered proportionally.

*Class Participation:* There will be daily opportunity to contribute meaningfully to class discussions; **THIS IS HIGHLY ENCOURAGED** and can help your final grade.

Wiki page for the course: <http://artappreciationMF.wiki.uml.edu>

**On Reserve at O’Leary Library:** the course textbook and a dictionary of terms, *From Abacus to Zeus*, have been placed on reserve.

Lecture, Assignment and Examination Schedule: (N.B. Subject to change without prior notice)

**Week of:**

**Sept. 2**           **Introduction** and overview of the course; Chapter 1 and 2

**Key works:** Matisse’s *Piano Lesson* and *Music Lesson* (p. 37), Copley, *Boy with a Squirrel* (wiki), Kandinsky’s *Composition IX*, Cave paintings (pp. 349-351 too).

**Terms:** Fine Arts, Decorative Arts, Indigo, Ochre, Medium, Representational, abstract, nonrepresentational.

**Sept. 7**           Ch. 2 cont. and Ch. 4: **Visual Elements**

**Key works:** Buddha, Bartholdi, *Statue of Liberty*, Leonardo’s *Virgin and St. Anne*, Riley’s *Song of Orpheus* (p. 79), Van Gogh’s *Starry Night* (p. 10), Whistler’s *Nocturne in Blue and Gold*.

**Terms:** iconography, formal analysis, composition, implied lines. Color: saturation, primary colors, complementary colors, warm colors, cool colors, monochromatic, Op-art.

**Sept. 14**           **Ancient Art: Egypt**, p. 356-362; **Greek Art:** p. 364-372. Architecture: p. 312-314; Sculpture: p.276-279. **Roman Art:** p. 372-75; Architecture, p. 316, 320-321.

**Key works:** Stonehenge, Easter Island figures (p. 488), Pyramids at Giza (p. 57), Menkaure (p. 276); Parthenon (Elgin Marbles), Polykleitos’ *Spearbearer* (wiki), Pantheon, *Augustus Primaporta*

**Terms:** megalithic, post and lintel (p. 312), The Orders (Doric, Ionic, Corinthian), capital, pediment, cornice, flutes, portico, arch, barrel vault, keystone, Roman concrete. Sculpture: carving, casting (lost wax process), freestanding, relief, contrapposto (p. 279), conventional (or stylized, p.32), naturalistic (idealistic and realistic) (p. 29 and 373).

**Sept. 21**           **\*\*Sept. 25: Exam I\*\***

**Sept. 28**           **Sacred Art:** pp. 52-56; Hindu, p. 464-468; Islamic, p. 323, and 444-448; Gothic; p.318-319; p. 386-390.

**Key works:** Angkor Wat, Taj Mahal, Chartres (the building; the statue group of Sts. Theodore, Stephen, Clement and Lawrence).

**Terms:** mandala, mosque (minaret), Latin cross plan (nave, apse, transept), pointed arch, flying buttress, rose window.

**Oct. 5 Renaissance Art:** p. 391-413; painting mediums: p.168-176.

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**Key works:** Giotto's *Lamentation* (p. 392), Donatello's *St. Mark*, Van Eyck's *Arnolfini Marriage* (p.41), Botticelli's *Birth of Venus*.

*Terms:* fresco, Renaissance, oil painting, perspective (intuitive and atmospheric), chiaroscuro.

**Oct. 12** (No class on the 12<sup>th</sup>) **\*\*Paper Due: Oct. 16\*\***

Renaissance cont.; Perspective: 108-110; 112-114. Leonardo: p. 151.

**Key works:**, Michelangelo's *Pieta*, *Creation of Adam*; Leonardo's *Vitruvian Man* (p. 139), *Last Supper*, *Mona Lisa*, Raphael's *School of Athens*, Titian's *Pesaro Altarpiece*.

*Terms:* linear perspective; foreshortening; cartoon; sfumato, Sistine ceiling.

**Oct. 19** **The Baroque**, p. 421-433.

**Key works:** Bernini's *St. Theresa*; Caravaggio's *Entombment*, Rembrandt's *Nightwatch*, Vermeer's *Milkmaid*

*Terms:* Impasto, genre painting.

**Oct. 26** **\*\*Oct. 30: Exam II\*\***

**Nov. 2** **18<sup>th</sup>-19<sup>th</sup> Century**; p. 436-442; 506-510

**Key works:** Fragonard, *The Swing* (wiki), David's *Death of Marat*; Goya's *Chronos Devouring One of his Children* (p. 27), Copley's *Paul Revere*; Bierstadt's *Rocky Mountains* (p. 113).

*Terms:* Rococo, Neoclassicism, Romanticism, Academic art, painterly, hard-edged

**Nov. 9** **Impressionism, Post-Impressionism, Expressionism**, p. 509-521.

**Key works:** Monet's *Haystacks* (p. 116) Degas' *Singer in Green* (p. 158), Japanese Prints (p. 102, 185), Seurat's *Sunday Afternoon*, Van Gogh, *Bedroom at Arles* (wiki), Matisse's *Joy of Life*, W. Homer's *Blue Boat*.

*Terms:* pastels, Impressionism, optical color, Post-Impressionism, pointillism, Expressionism, watercolor (puddling, layering)

**Nov. 23** **Impressionism cont.** **\*\*Thanksgiving Break\*\***

**Nov. 30** **Photography**; p. 210-221; **20<sup>th</sup> c. Art**, p. 522-538; 542-44; **Modern Architecture**, p. 326-345

**Key works:** Lange, *Migrant Mother*

*Terms:* George Eastman and Kodak.

**Key works:** Picasso's *Girl Before a Mirror*, Warhol's *Mona Lisa*.

*Terms:* Cubism, Pop Art, silkscreen.

**Key works:** Eiffel's Eiffel Tower, Fuller's Montreal Expo pavilion

*Terms:* steel, truss, geodesic dome

**Dec. 7** **\*\*Dec. 7: Exam III\*\***

**Public Art**

**Key works:** Olmsted's Central Park, Calder's *Southern Cross* (p. 118), Christo's *The Gates* (p. 289), Maya Lin's *Vietnam Veterans Memorial* (p.7-8).

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Terms: landscape architecture, Emerald Necklace, mobile, kinetic art, Minimalism

**Dec. 14**      **\*\*Essay due\*\***  
**Film**