

UNIVERSITY OF MASSACHUSETTS LOWELL

College of Fine Arts Humanities and Social Sciences/Department of World Languages and Cultures/Art History Program

Course Title: Art Appreciation

Course Number: 58-101 Fall 2015

General Education Requirement: Arts and Humanities

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Office hours: 12:30-2:30 Monday, Wednesday; and 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.

General Education approved course (Gen Ed):

The General Education Program at UMass Lowell fosters active learning by asking students to think critically, communicate effectively and embrace cultural diversity. This course will emphasize the following learning outcomes:

- **Breadth of knowledge:** Students must demonstrate familiarity with several different areas of knowledge and several different modes of inquiry; in this course we will use paintings, sculpture, primary and secondary texts, and film to broaden our knowledge of the visual arts.
- **Critical thinking:** Students must demonstrate the ability to synthesize information, discover connections, differentiate between facts and opinions, assess evidence, draw conclusions, construct arguments on both sides of a debate using the best available evidence, solve problems, develop and test hypotheses. In this course we will strengthen critical thinking through in-class discussion, written papers and essay exams that draw upon the works of art, written texts, and class lectures.
- **Clear communication:** Students must demonstrate the ability to communicate effectively: to articulate, support, and defend a position using appropriate modes of communication. In this class students will practice clear communication through in-class discussion and written assignments.

- **Information literacy:** Students must demonstrate the ability both to use appropriate media to gather information relative to their major field and to access reliable general information. In this course students will learn how art objects—paintings, sculpture, architecture—can serve as “media” for information about a culture as well as learn to use traditional forms of media such as texts and appropriate websites and databases.

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*, Tenth Edition.

Examinations: There will be four exams for this course. The dates are noted on the “Lecture Schedule.” The exams are each 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 two unexcused absences may find their grade lowered proportionally. Three tardy arrivals will equal one absence.

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.

Time You Should Expect to Put Into This Course:

Federal regulation defines a credit hour as an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutional established equivalence that reasonably approximates not less than: (1) One hour of classroom or direct faculty instruction and a minimum of two hours out of class student work each week for approximately 15 weeks for one semester or trimester hour of credit, or the equivalent amount of work over a different amount of time; (2) At least an equivalent amount of work as required in paragraph (1) for other activities as established by the institution including laboratory work,

internships, practica, studio work, and other academic work leading to the award of credit hours” (New England Association of Schools and Colleges, Commission on Institutions of Higher Education, Policy on Credits and Degrees, Effective July 1, 2011).

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

Week of:

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

Key works: Copley, *Boy With a Squirrel* (wiki); Picasso, *Girl Before a Mirror* (p.138), Pollock, *Number 1* (p. 501), Cave paintings (pp. 322 too).

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

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

Key works: Jocho’s Buddha (and p. 448), Bartholdi’s *Statue of Liberty*, Gericault’s *Raft of the Medusa*, Riley’s *Song of Orpheus*, Whistler’s *Nocturne in Blue and Gold*.

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

Sept. 14 Ch. 11, 13 and 14: Ancient Art: Egypt; Greek Art; Roman Art

Key works: Stonehenge, Easter Island figures, Pyramids at Giza (p. 53), Menkaure (p. 251); Parthenon (Elgin Marbles), Polykleitos’ *Spearbearer* (wiki), Pantheon, *Augustus Primaporta*

Terms: megalithic, post and lintel, The Orders (Doric, Ionic, Corinthian), capital, pediment, portico, arch, barrel vault, keystone, Roman concrete. Sculpture: carving, freestanding, relief, contrapposto (p. 253), conventional (or stylized, p.31), naturalistic (idealistic and realistic).

Sept. 21 **Sept. 23: Exam I**

Sept. 28 Sacred Art: pp. 52-53; Buddhism, Ch. 19; Islamic, Ch. 18; Gothic; Ch. 13 and 15

Key works: Phoenix Hall, 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, narrative art.

Oct. 5 Renaissance Art: Chapter 16; painting mediums: ch. 7

Key works: Giotto’s *Lamentation* (p. 360), Donatello’s *St. Mark*, *Gattamelata*, Van Eyck’s *Arnolfini Marriage* (ch. 2), Botticelli’s *Birth of Venus*.

Terms: fresco (p. 160), Renaissance, oil painting (ch. 7), perspective (intuitive and atmospheric (p. 109)), chiaroscuro, casting (lost wax process).

Oct. 12 **Note: No class on the 12th but class on Tuesday, 13th**
****Wednesday Oct. 14: Exam II****

Renaissance cont.; Perspective: p. 105 Leonardo: p. 143.

Key works: Masaccio's *Trinity*, Michelangelo's *Pieta*, *Creation of Adam*; Leonardo's *Vitruvian Man* (p. 130), *Last Supper* (p. 106), *Mona Lisa* (p. 21), Raphael's *School of Athens*.
Terms: linear perspective; foreshortening; cartoon; sfumato, Sistine ceiling.

Oct. 19 **The Baroque, Ch. 17.**

Key works: Bernini's *St. Theresa*; Caravaggio's *Entombment*, Rubens' *Raising the Cross*, Rembrandt's *Nightwatch*, Vermeer's *Woman Holding a Balance*, Louis XIV and Versailles.

Terms: Impasto, genre painting.

Oct. 26 **Baroque cont.; 18th-19th Century; ch. 17 and ch. 21**

Key works: Fragonard, *The Swing* (wiki), David's *Oath of the Horatii*; Goya's *Chronos Devouring One of his Children* (p. 28), Copley's *Paul Revere*; Bierstadt's *Rocky Mountains* (p. 109).

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

Nov. 2 ****Nov. 4: Exam III****

Nov. 9 **Impressionism, Post-Impressionism, Expressionism, Ch. 21.**

Key works: Monet's *Impression: Sunrise*, Degas' *Singer in Green*, Japanese Prints (p. 99, 185), Seurat's *Sunday Afternoon*, Van Gogh, *Bedroom at Arles* (wiki), Munch's *The Scream* (p.95), Matisse's *Joy of Life* (p. 484), W. Homer's *Blue Boat*.

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

Nov. 16 **Photography; ch. 9**

Key works: Ansel Adams, *Yosemite* (p. 203)

Terms: George Eastman and Kodak.

Nov. 23 ****Thanksgiving Break Begins on Nov. 25th****

Mid 20th c. Art, Ch. 22

Key works: Picasso's *Seated Woman* (p. 29), Rothko *Orange and Yellow*, Warhol's *Mona Lisa* (p. 21).

Terms: Cubism, Pop Art, silkscreen, collage, Ab Ex.

Public Art

Key works: Calder's *Southern Cross*, Maya Lin's *Vietnam Veterans Memorial* (ch. 1).

Terms: mobile, kinetic art, Minimalism (p. 511).

Nov. 30 *****Exam IV: Dec. 2*****

Modern Architecture, p. 297-299.

Key works: Eiffel Tower, Burj Kalifa.

Terms: steel, truss, geodesic dome, load mass damper.

Dec. 7 Contemporary Art, Ch. 22

Keywords: Christo's *The Gates* (p. 259), Banksy.

Terms: Installation art, street art.

Essay for Exam 4 will be due during Exam Week; the specific day will be announced by the Registrar's Office soon.