

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

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Office hours: 11:00-12:00 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:

Jan. 26 Introduction and overview of the course; Chapter 1 and 2

Key works: Matisse’s *Piano Lesson* and *Music Lesson* (p. 37), Ingres’ *Comtesse d’Haussonville* (p. 175), Kandinsky’s *Composition IX*, Cave paintings (pp. 349-351 too).

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

Feb. 2 Ch. 2 cont. and Ch. 4: **Visual Elements**

Key works: Buddha, Campin’s *Merode Altarpiece*, Eakin’s *Biglin Brothers Rowing*, 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: chiaroscuro (modeling), saturation, primary colors, complementary colors, warm colors, cool colors, monochromatic, Op-art.

Feb. 9 **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), *Poseidon*, 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).

Feb. 16 ****Feb.20: Exam I****

Feb. 23 **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.

March 2 Renaissance Art: p. 391-413; painting mediums: p.168-176.

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).

March 9 Paper Due: March 11

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

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

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

March 23 The Baroque, p. 421-433.

Key works: Bernini's *St. Theresa*; Gentileschi's *Judith*, Rembrandt's *Nightwatch*, Velasquez' *Las Meninas*, Vermeer's *Milkmaid*

Terms: Impasto, genre painting.

March 30 **April 3: Exam II**

April 6 19th Century; p. 436-442; 506-510

Key works: 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). [Ingres]

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

April 13 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*, Matisse's *Joy of Life*, W. Homer's *Blue Boat*.

Terms: pastels, Impressionism, optical color, Post-Impressionism, pointillism, Expressionism, watercolor.

April 20 **Note: No class on April 20(Patriot's Day) and 24 (University Day)**

Photography; p. 210-221

Key works: Adams, *Monolith*; Lange, *Migrant Mother*

Terms: George Eastman and Kodak.

April 27 20th c. Art, p. 522-538; 542-44

Key works: Picasso's *Girl Before a Mirror*, Magritte, Pollock, *Autumn Rhythm*, de Kooning's *Woman IV*, Warhol's *Mona Lisa*.

Terms: Abstraction (Cubism), Surrealism, Abstract Expressionism, Pop Art.

Modern Architecture, p. 326-345

Key works: Eiffel Tower, Wright's *Fallingwater*, Fuller's *Geodesic dome*, Pei's *Hancock Tower*.

Terms: steel frame, curtain wall construction, cantilever, Green architecture

May 4 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).

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

****May 6: Exam III****

May 11 Film

May 13: Essay due last day of class.