

Fitchburg State University
Art 1100: Art Appreciation in Shanghai
Summer 2019 Syllabus AUJA
Three (3) undergraduate credits

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Web Pages: <http://susanwadsworthworksonpaper.com/>

Office Hours: TBA

Meets: Monday through Thursday for 2 hours each day. For two sections, one in the morning, one in the afternoon. Fridays TBA: you may meet with the teaching assistants, or there could be a field trip.

Whenever you contact me, please tell me which section you are in.

Course description: This course presents a condensed survey of all the great works of western art history from prehistoric art to the present emphasizing the historical relationship of style and content. The Greek, Roman, Gothic, Renaissance, Impressionist and Modern periods are emphasized. Relevant comparisons will be made with Asian art.

General information about the course and its objectives:

Although Art Appreciation sounds like an easy course, "Gee, if I just appreciate the artworks, I'll pass," *this is not a gut course*. You will have to attend class, read the text, take chapter quizzes, analyze my notes and PowerPoint, write two mid-terms and one final essay exams, and write one museum response paper.

It is my challenge to get you to see artworks in a new way, to be able to dissect them visually and in terms of meaning. The great news is that if you do all this work, you will learn to analyze art in three ways: stylistically, historically and in terms of personal preference. You will learn to use proper vocabulary to discuss and analyze all works of art; then you will learn to identify historical periods in terms of stylistic differences; and finally you will be able to discuss why you prefer one period to another, one artwork to another, with specific reasons to support your preferences. You will begin to see in new ways and to identify the content and qualities of fine art of all periods. At the end of this course, you should be able to visit any major museum and intelligently discuss any work seen from periods studied in class.

There will be more focus will be upon Western than Nonwestern art. However, you may read and take the global concise edition's quizzes on chapters 16-19 for extra credit.

By the way, I am less interested in definitions of obscure terms than your growth in learning how to look at and analyze artworks. To this end, I have redone the quizzes as offered by the book to ask questions that emphasize seeing, often referring to images on my PowerPoint.

Recommended texts:

Gardner's Art Through the Ages: A Concise (Global) History second edition by Fred Kleiner and Christin J. Mamiya, 2008, Thomson Wadsworth. There are many different versions of *Gardner's Art Through the Ages*. **Make sure that you get a concise edition.** The first edition may work as well as the recent second edition, although there may be a difference in the

artworks shown and slight variations in the text in the numbering of the later chapters. Since I am using primarily my own materials for this course, you do not have to purchase an Access Code from the campus bookstore to access the WebTutor content within this course. What I have posted on Blackboard will probably be sufficient, although if you wish to visit the text's website for more exercises, the key may be needed.

On the importance of writing in this course: Writing is a means to thinking and learning. There will be several essay exams and a museum response paper. *Please use excellent English grammar and spelling at all times, because it is essential in college (and in life) to think and write clearly, well and often.* This is in addition to a firm grasp of art vocabulary. **A thorough journal kept throughout this course can be an extra-credit project.** Keep notes on what interested you in each class and in the readings. Be specific about what aspects of which works of art and architecture intrigue you the most. Don't just do an outline of the class; delve into more depth in your journal. You might use the focus questions for each week as a focus for your journal.

Web sites: You can find most images by a simple search under artist or titles under Google image. There are many, many good websites for this course. But most of those websites do not have the kind of visual analysis of the artworks that I require for this class. You can find images online, but use your own knowledge and intuition as you analyze the works for color, shape, composition, form and content, etc.

Quizzes: Depending upon our access to the internet and Blackboard, **there will be probably be daily quizzes after each power point is completed.** The purpose of these quizzes is to review materials presented in class and read for homework. They are "open PowerPoint" quizzes. You may take these as many times as you wish, but they close one week after the presentation was completed in class. *Some students blow off these quizzes, but they are worth 15% of your final grade.*

Handouts posted under course documents: study sheets; architectural sheets; sheets on plagiarism and how to write art papers. There is a PowerPoint on what I expect in the art analysis papers. *Please read this before you hand in your papers for me.*

Blackboard: Daily use will be made of the FSC Blackboard site for this course, should the technology in China allow for this. I will also use Blackboard to calculate and post grades; you may refer to this frequently to see how you are doing and what projects are due. **The running total** shows the average grade for all the projects that you have turned in; the **weighted course grade** reflects the assignments done to date and the percentages accorded to them. It is this weighted grade that will be your final grade in the course. The weighted grade will be low until all the assignments are in and graded.

To do well in this course, you need to:

- 1) Read the text, once if not more often.
- 2) **Take the chapter quizzes.** You will have one week after the information has been covered in class to take the quiz for that week under Assignments, and then the quiz will disappear from your Assignments after that and you will lose those points towards your final grade. Quizzes may have one or two questions that refer to information in the text only and which have not been discussed in class. **Put a reminder for the quizzes in your phone or computer, perhaps for every weekend, so that you don't forget these quizzes that close on Sundays.**
- 2) **Attend every class and pay attention.** Although all my power points are already posted on Blackboard (minus additional tweaking), there is incalculable benefit to coming to class and

participating in the discussion and analysis of these works. Those who attend classes do much better than those who skip more than a couple of classes. I will keep close track of attendance and will post absences on Blackboard in the middle and at the end of the summer session.

3) Read and study the PowerPoints posted on blackboard.

4) Visit a museum in person and write a great analysis paper on five works from different periods.

5) Write wonderful exam essays. Usually there are 4-5 questions for each of the three exams.

Laptop and cell phone policy: I allow the use of laptops in my class because I expect you to be making notes and studying the PowerPoint that we are discussing in class.

In any case, you have to visit at least *one museum* at one point this semester as a basis for one of your papers. (See below.) Suggested museums include the Shanghai Museum of Art. More information will be forthcoming.

You REALLY need to GO to a museum for this paper, for many reasons, and one of them relates to experiencing all the works beyond those you write about. For this reason, there is an internet option for those who really cannot make a trip to the museum, but I will discount internet papers by 25%. So an A+ paper will earn you about 74 points, not 98 points. Those who make the effort to get to a museum WILL be rewarded.

Carnegie Unit: For each hour in a normal semester class, each student is expected to do two hours of homework preparing for class, writing papers and studying for exams. That means **six** of preparation per week for each 3-credit course and **135 hours** of work over the semester. If you do not spend the time reading the text and studying the PowerPoint, you will not do well in this course.

Exams: These are essay exams in which I expect you to be *very specific* as you analyze the space, structure, function and decoration of these buildings. For paintings and sculpture, you **need to analyze use of line, shape, space, color, texture, form and content**. For architecture, you will need to analyze space, structure, function and decoration. (For more details, check out Assignments on Blackboard). I expect quality, in writing and in analysis.

GRADING:

2.5% **Syllabus quiz** under Assignments on Blackboard.

2.5% **Elements of Art quiz** under Assignments on Blackboard.

3% **Grammar Quiz:** may be repeated until a score of 90+ is achieved. Pay attention as you do this quiz, for these are the points that I will take off for in all essay exams.

20% **Fourteen or fifteen chapter quizzes** based on the text as well as posted PowerPoint. These will be posted under Assignments for the week. You will have less than hour to take each quiz, so you will need to read the chapters and study the PowerPoint before taking the quizzes. However, since I cannot monitor who has a text and who does not while taking the quizzes, these can be seen as open book quizzes. Feel free to look at the text and the PowerPoint while taking the quizzes. However, there is not nearly enough time to do the quiz while reading the text and PowerPoint for the first time. I will allow you to take the quiz several times in order to get the best score possible.

Optional: Due first week of class. Paper on the elements of art, for those who are nervous about writing about art. Using vocabulary from the introduction to this class and the Elements of Art power point, write a paper analyzing one art work. If you can, do this in person at a museum. (Note: Museums are often closed on Mondays.) If not, choose a work from your book or from the internet. If you choose the latter, please include an image of the piece with your paper. Choose your painting or sculpture from any period and use at least **fifteen** glossary works to describe the form and, if possible, content of both your pieces (**i.e. composition, line, shape or melody, color, depth, perspective, space, texture, and content etc.**). Two pages, typed, double-spaced. Please underline, *italicize* or put your words in **bold**. Do not use architecture for this first paper.

15% First mid-term essay exam: Prehistoric art through Gothic art.

20% Second mid-term essay exam. Renaissance and Baroque art.

15% **Museum response and analysis paper due last day of class.**

Visit a museum: **Find five works from different periods** and write a paragraph on each, noting the salient aspects of style, content and historical importance. What characteristics of these works show them to be of their periods? **Do NOT do works already discussed in depth in class.**

For analysis, first note the composition and then the use of line, shape, color, depth, perspective, texture, form and content. What is the content? Give this detailed description in your own words. 3-4 pages, typed, double-spaced.

There are two possibilities for this paper:

- 1) a traditional paper
- 2) a PowerPoint presentation, sent to me via a pen drive (flash drive), CD, or e-mail. If you choose this option, make sure that you include as much written analysis as if it was a traditional paper. You must also use proper grammar and document of any idea that is not your own, even within individual slides.

For more information on what I expect in your papers, see the PowerPoint demonstration posted on blackboard: Writing Art Papers for Professor Wadsworth as well as the details on the Research and Analysis Paper at the end of the syllabus pp. 12-14.

5% Final Assessment held in the last class.

20% Final Essay Exam: Nineteenth and Twentieth Century Art.

Extra credit: Keeping a journal in the course (see above for details), attending various Center Stage lectures, concerts, and events across campus and writing about them (see below).

GRADING CRITERIA: (unless there is a different AUJA grading scheme).

4.0	A	95 – 100
3.7	A-	92 – 94
3.5	A-/B+	89 - 91
3.3	B+	86 – 88
3.0	B	83 – 85
2.7	B-	80 – 82
2.5	B-/C+	77 – 79

2.3	C+	74 – 76
2.0	C	71 – 73
1.7	C-	69 – 70
1.5	C-/D+	67 – 68
1.3	D+	64 – 66
1.0	D	60 – 63
0.0	F	0 – 59

4.0--Excellent work. This is work which shows a superb understanding of the styles and artists studied. Exams reflect a complete grasp of the importance of the concepts in all disciplines. Papers show a visually thorough analysis of the artwork with outstanding individual insight and imagination.

3.0--Very good work. This is work that shows a very good knowledge of the concepts studied in class. Identifications are accurate, and the importance of the artwork is well understood. On papers, work shows a high standard of visual analysis with some individual insight.

2.0--Average work. This is work which shows a basic understanding of the difference between various periods but does not reveal the deeper understanding necessary for A and B students. Papers are adequate, but reveal fewer personal ideas and details as well as less interest and inspiration than those above.

1.0--Poor work. This reflects several missed classes and incomplete attention in class and from homework readings. Identifications are incomplete and only the rudimentary facts about each work are known. Papers are short and only discuss a few aspects of the work.

0.0--Failure. This reflects inattention to details online or in the readings. It also reflects a complete inability to intelligently discuss the concepts in terms of style, history or personal aesthetics. **THIS IS ALSO THE GRADE GIVEN FOR THE CLASS FOR ANY KIND OF PLAGIARISM OR CHEATING.**

PLEASE NOTE:

1. **Academic Honesty:** All work done in the class is to be yours and yours alone.
 - If you study with someone else, make sure you hand in different study sheets, papers and essays. (When possible, choose different subjects for your papers and essays.
 - You are not to hand in the same paper (or similar or embellished papers) for two different classes, whether completed in the same or different semesters.
 - You are not to plagiarize. **Plagiarism is the use of another author's ideas without proper citations. This includes cutting and pasting from the internet or copying from books without giving due credit for every idea that is not your own.** For more information on this, see the handout on plagiarism as well as the Bibliographic Form at the end of the syllabus for the use of proper citations.
2. Class attendance is ESSENTIAL in this course.
3. I pass around attendance sheets in every class. Do not sign in for any of your classmates. If the handwriting is the same for more than one student, I will count you all absent.
4. Come to class *on time*. You are responsible for all announcements relevant to papers and exams as well as all material covered throughout the class period.
5. Do not talk to other students during class, do not check e-mail, do not text your friends, etc. This is a basic courtesy for those in the class and for your professor; you will miss important points if you do not pay attention in class.

6. I will be happy to proof read any papers submitted to us within a reasonable amount of time prior to the due date.

Each student is responsible for completing all course requirements and for keeping up with all activities of the course (whether you are present or not).

SYLLABUS: Note that, technology permitting, quizzes MUST be taken within one week after the last lecture in class on that chapter's material. I will not remind you when quizzes are about to close; put this on your web calendar so that you do not forget. All PowerPoints are posted on Blackboard as of June 2019, but they will inevitably be adjusted before class. The tweaked version will be reposted before class. Please also note that we may not have time to discuss every work in the PowerPoints, you may still discuss the extra works in your exam essays.

July 1-2: Introduction to the class, the syllabus and to the elements art.

Reading:

- 1) Gardner text: pp. 1-13.
- 2) PowerPoints:
 - 001 Welcome to Art Appreciation;
 - 001a preview of Art Appreciation
 - 001b Introduction to the elements of art
- 3) This syllabus.

Assignments:

- 1) **Take two quizzes:** one on the syllabus, one on the Elements of Art,

Optional: Due July 4. Paper on the elements of art, for those who are nervous about writing about art. Using vocabulary from the introduction to this class, write a paper analyzing one art work. If you can, do this in person at a museum. (Note: Museums are often closed on Mondays.) If not, choose a work from your book or from the internet. *If you choose the latter, please include an image of the piece with your paper.* Choose your painting or sculpture from any period and use at least **fifteen** glossary works to describe the form and, if possible, content of both your pieces (i.e. composition, line, shape or melody, color, depth, perspective, space, texture, and content etc.). Two pages, typed, double-spaced. Please underline, *italicize* or put your words in **bold**. Do not use architecture for this first paper.

July 3-4: Prehistory, Egypt, Mesopotamia and Aegean Art.

Reading:

- 1) Gardner text: Chapter 1. Prehistory, Egypt and Mesopotamia
- 2) PowerPoints:
 - 01a Prehistoric and Mesopotamian Art.
 - 01b Egyptian Art
 - 02a Aegean Art

Online chapter quiz on Blackboard. Grammar quiz is also due.

Focus question: How is the development of Egyptian and Mesopotamian civilizations reflected in their religion, art and architecture?

July 8-9: Greek and Roman Art and Architecture.

Reading: Gardner text: chapter 2 and 3

PowerPoint: 02 Aegean and Greek Art.
03 Roman Art and Architecture.

End of material for the first exam essay: prehistoric through Rome.

Essay due Monday July 15.

Online chapter quiz on Blackboard to be taken by 11:55 p.m. Oct. 7.

Focus question: How is the development and change of Greek civilization reflected in their art, philosophy and literature? How and why do the Greeks develop more and more realistic forms and lighter and lighter architectural forms? How does Roman art and architecture differ from Greek forms? Note especially the use of space in architecture.

July 10-11: Byzantine and Islamic Art; Early Medieval, Romanesque art and architecture.

Reading: Gardner chapt. 4-6,

PowerPoint: 04 Byzantine and Islamic art and architecture.

06 Early Medieval and Romanesque art and architecture.

Focus: How and why is the realism of Greece and early Rome lost in the Middle Ages? What new values appear in art? What are the values of Islamic art? Why is this called a *Romanesque* style? What elements of Roman architecture can you see in these churches? Are the figures becoming gradually more “realistic” or not (compared to early Byzantine works, that is, such as those at San Vitale)?

July 15, 16: Gothic art and architecture and Renaissance Part I.

Reading: Gardner chapt. 7,

PowerPoint: 07 Gothic Art and Architecture

08 Early Renaissance

Focus: How are the values of Catholicism seen in the art and architecture of the High Middle Ages? Does this art move you? Why or why not? How and why does Renaissance differ from the Middle Ages in terms of values and in the arts?

July 17-18, 22: Renaissance Art Part II, Mannerism, beginning of Baroque Art.

Reading: Gardner chapter 8, 9

PowerPoints: 08 Early Renaissance

09 High Renaissance Art.

10 Baroque Art 1600-1715.

Focus: How and why does Renaissance differ from the Middle Ages in terms of values and in the arts? How and why does the culture of the Northern Renaissance and late Mannerism differ in values and in the arts from those of the High Renaissance? Nova video on the cleaning of the Sistine Chapel.

The Baroque and the Rococo is the end of the material for the second essay exam. Due July 22.

July 23-24: Neoclassicism, Romanticism and Realism.

Reading: Gardner chapt. 10, pp. 284-315, chapters 11, 12.

Power point: 11 Europe and America 1700-1800

12 Europe and America 1800-1870

12a Realism in France and the U.S.

Focus: How and why does the culture of Baroque differ from the Renaissance in values and in the arts? How and why does the culture of the Enlightenment differ from the Baroque and Rococo in values and in the arts? How does Neoclassical Art differ from Romantic Art?

July 25, 29: Impressionism and Post-Impressionism.

Reading: Gardner chapt. 13.

PowerPoint: 13 Impressionism to Post-Impressionism.

Focus: How and why does the culture of Realism and Impressionism differ from Romanticism in values and in the arts?

Due July 31: Museum response and analysis paper.

Visit a museum: Make sure you **staple the ticket to the paper**. Find **five** works *from different periods* and write a paragraph on each, noting the salient aspects of style, content and historical importance. What characteristics of these works show them to be of their periods? **Do NOT do works already discussed in depth in class.**

For analysis, first note the composition and then the use of line, shape, color, depth, perspective, dynamics, texture, form and content. What is the content? Give this detailed description in your own words. 3-4 pages, typed, double-spaced.

There are two possibilities for this paper:

3) a traditional paper

4) a PowerPoint presentation, sent to me via a pen drive (flash drive), CD, or e-mail to the FSU address. If you choose this option, make sure that you include as much written analysis as if it was a traditional paper. You must also use proper grammar and document of any idea that is not your own, even within individual slides.

For more information on what I expect in your papers, see the PowerPoint demonstration posted on blackboard: *Writing Art Papers for Professor Wadsworth* as well as the details on the Research and Analysis Paper at the end of the syllabus pp. 12-14.

July 30, 31, Aug. 1: Early to Mid-Twentieth Century Art; later Twentieth Century art if time.

Reading: Gardner chapt. 14 (chapter 13 in the first edition) and the first four pages of chapter 15;

PowerPoint: 14a Expressionism and Cubism

14b Surrealism and American Modernism.

Focus: How does Early Modernism develop from some of the ideas seen in the late Post-Impressionist art of Gauguin, van Gogh, Seurat and Cezanne? How does Early Modernism explore new meaning through abstraction? How might Abstract Expressionism unify the ideas of Cubism, Expressionism and Surrealism with an American and primitive influence?

If time: Later Twentieth Century Art.

Reading: Reading: Gardner chapter 15, PowerPoint 15a Abstract Expressionism and Minimalism

15b Pop Art and Postmodernism.

Focus: How does later Modernism explore new meaning through abstraction?

On your own, if you wish, and for extra credit: South Asia, China, Japan and the Art of the Americas.

Reading: Gardner, chapt. 16-19. (Chapters 15-18 in the first edition.)

Focus: How do Asian and Native American works differ from those of Western Europe and America? How do their religious beliefs and culture affect their works of art?

August 3: your final essay exam (Baroque into Modernism) is due. This will need to be emailed to me at susan.wadsworth@gmail.com.

This syllabus is subject to change without notice.

If you have any disabilities, please let me know. I will accommodate any and all disabilities, including learning disabilities requiring more time on.

A note on your academic freedoms:

1. You have a right to know when the instructor believes that a subject or a text has been the subject of bias or inconsistencies.
2. You have the right to have an instructor who tries his or her best to teach more than one view of a subject—particularly when there are differing views by differing scholars
3. You have the right to politely challenge the instructor and not suffer in any way for doing so. You also have the right to a respectful hearing from the instructor and the rest of the class.
4. You have the right to bring in scholarly documentation (within reason and the copyright laws) that will support your views and to have them distributed to the class.
5. You have the right to request readings which vary in their viewpoints and, if none are readily available, you have the right to make that a topic of conversation in the class.

DISTANCE LEARNING & EXTENDED CAMPUS LIBRARY SERVICES

The Gallucci-Cirio Library at Fitchburg State University provides a full range of library services including borrowing privileges; document delivery (books and articles mailed to your home); Interlibrary Loan; reference assistance via: phone, email, IM, Blackboard's Collaboration and Elluminate tools, Skype and in-person; library instruction; research help and more. Any questions relating to library services should be directed to the Linda LeBlanc, Access Services Librarian, at 978-665-3062 or dllibrary@fitchburgstate.edu. There is also a special section for Distance Learning and Extended Campus Services at <http://fitchburgstate.libguides.com/dlservices> outlining the wide range of services available to you and how to access them.

Bibliography

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- Greenfield, Howard. *The Devil and Dr. Barnes, Portrait of an American Art Collector*. New York: Penguin Books, 1987.
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- Tucker, William. *The Language of Sculpture*. NY: Thames and Hudson, 1974.
- Wolfe, Tom. *From Bauhaus to Our House*. NY: Farrar Straus Giroux, 1981.
_____. *The Painted Word*. NY: Bantam Books, 1975.

See also the bibliography in your textbook.

Useful knowledge for the exams

You may want to choose from the following artworks and terms for your essay exams.

The terms which are listed below should be used to analyze the buildings you choose to discuss for your exam.

On the quizzes, you may be given copies of images from the book with indications for you to identify specific architectural forms. Therefore, you should be able to use the architectural terminology in reference to specific examples listed in the book under works for you to know.

These are the terms which have appeared on my usual Art Appreciation exams. They are the most important terms to pay attention to through this course. Use them on your essay exams.

First section of the course: Prehistory through Byzantine

Paleolithic	kore
Neolithic	kouros
Venus of Willendorf	black figure
Stonehenge	red figure
Old Kingdom	Polyclitus/Polykleitos
New Kingdom	Doryphorus
Narmer	Praxiteles
Mastaba	Nike of Samothrace
Zoser	Pericles
Giza	Alexander the Great
Imhotep	Laocoon
engaged columns	
Khafre/Chefren	Caesar Augustus
Menkure/Mycerinus	Marcus Aurelius
Khufu/Cheops	Constantine
ka	basilica
hypostyle hall	Baths of Caracalla
Karnak	Pantheon
Akhenaton	Pont du Gard
Tutankamen	Colosseum
	barrel vaults
ziggurat	groin vaults
Mesopotamia	dome
Sumer	cruciform plan: nave, bay
Minoan	aisle, transept, apse
Megaron	St. Peter's Basilica
Assyria	Early Christian
Persia	Byzantine
	San Vitale
Etruscans	Hagia Sophia
sarcophagus	pendentive
Archaic	exedra
Transitional/Severe style	
Classical	Hiberno-Saxon
Hellenistic	Horyu-ji
Phidias	Shaka Triad
Acropolis	Hinduism
Parthenon	Islam
Post and lintel	mihrab
Doric, Ionic, Corinthian	qibla

Frieze, pediment, column, capital

Second section: Romanesque through Baroque

Please note that **artists' names** may be used in the matching, multiple choice, slide comparison, and short answer parts of the exam.

Romanesque and Gothic:

Lindesfarne
Aachen Palace Chapel
nave arcade
gallery
radiating chapels
triforium
clerestory
jamb figure
tympanum
gable
St.-Denis
Abbot Suger
stained glass windows
rib vaults: quadripartite
sexpartite
pier buttress
flying buttress
illuminate manuscripts
Giotto

Renaissance and Mannerism

Humanism
contrapposto
Corinthian columns, capitals,
pilasters
Pazzi Chapel
linear perspective
aerial (atmospheric) perspective
chiaroscuro
sfumato
Pieta
colossal order
altarpiece
chateau

bacchanal
Mannerism
graphic arts: woodcut, engraving
Villa Rotunda
palazzo
grisaille
oculus
rusticated
Reformation

Baroque and Rococo

Il Gesu
Counter-Reformation
baldacchino
Poussinists vs. Rubenists
(Classicism vs. Romanticism)
Sun King
Versailles
the bourgeoisie
Palladian style
Rococo
Las Meninas (Maids of Honor)
genre art
Age of Enlightenment
Age of Reason

Three Baroque styles:
Dynamic Illusionism
Naturalism
Classicism

Florence, Italy
Flanders
Ghent altarpiece
fresco
Neo-Platonism
Rome
Sistine Chapel
Medici Chapel
Tempietto

Third section: Rococo to Twentieth Century Art

Here, too, **artists' names** may be used in the matching, multiple choice, slide comparison, and short answer parts of the exam.

Nineteenth Century Art

Neo-classicism vs. Romanticism
David
Copley
Goya
Disasters of War
Gerricault
Raft of the Medusa
Odalisque
Ingres vs. Delacroix
Lithograph
Barbizon
Realism
Courbet
Manet
Dejeuner sur L'Herbe (The Picnic)
Constable vs. Turner
Hudson River School
Impressionism
Monet
Renoir
Degas
Rodin
Balzac
revival architecture
Crystal Palace
Eiffel Tower
Post-Impressionism
Cezanne
Mt. Ste-Victoire
van Gogh
Toulouse-Lautrec
La Grande Jatte
Gauguin
Tahiti
Richardson
Wright

Twentieth Century

Fauvism
Matisse
Cubism: Analytic, Synthetic
Picasso
Blue Period
Les Femmes d'Alger (O. J. R. Version O)
Guernica
Braque
L'Estaque
Die Brücke (Bridge)
Der Blaue Reiter (Blue Rider)
Kandinsky
Futurism
Suprematism
De Stijl
Precisionism
Dada
Surrealism:
 Magic vs. Biomorph
 automatism
 found objects
Armory Show
"291"
Abstract Expressionism:
 Gestural and Color Field
Action Painting
Pollock
Rothko
stained canvas
Op Art
Pop Art
Photorealism
Neo-Expressionism
Kiefer
Earthworks
installations

Organic architecture
Falling Water, Robie House
Art Nouveau
Gaudi
Barcelona

Conceptual Art
Postmodernism
Bauhaus
Le Corbusier

Guidelines: Art Appreciation Museum Response Paper Professor Wadsworth

Assignment: Museum Analysis Paper.

There are two possibilities for this paper:

- 1) a traditional paper
- 2) a PowerPoint presentation. If you choose this option, make sure that you include as much written analysis as if it was a traditional paper. You must also use proper grammar and document of any idea that is not your own, even within individual slides.

Go to a museum in person. Suggested museums include the Shanghai Museum of Art.
Make sure you staple the ticket to the paper.

Find five works from different periods and/or countries. Write a paragraph on each, noting the salient aspects of style and historical importance. **For analysis, note the composition and use of line, shape, color, depth, perspective, texture, and form.** What is the content? Give this detailed description in your own words. 3-4 pages, typed, double-spaced.

Format:

1. Title page with name, date, class time and assignment, etc.
2. Introductory paragraph including information on the five artworks you are analyzing, when they were created and by whom, when you visited which museum, the period and style of the works, etc.
3. Paper must be 5-6 pages long, typed, double-spaced with a one inch margin on all sides and type of 10-12 point. Make sure your pages are numbered (use Word, insert.) For a decent PowerPoint presentation, you should have about 20-30 slides.
4. If you use information that is not from your own mind, then you must include a bibliography of sources, only a few of which may be from the internet (although the literature search for sources can be done on the internet). Use books from the library or scholarly articles. The paper should be properly footnoted with any ideas that are not those of the student properly marked and put into parentheses if the quote is taken word for word. **(I will give a 0.0 for any paper that is plagiarized. This will probably cause you to flunk the course. Do not cut and paste from internet sources. Do your own thinking in detail about the form and meaning of the pieces.)**

5. Art works that are discussed in depth in the text are not allowed; nor are examples allowed which have been discussed in depth in class before your paper's due date. But other works by artists discussed in these texts are allowed if you have studied them in person at a museum.

Analysis Section:

1. This section should be composed of mostly your own ideas, but you *must* footnote any ideas that you have drawn from others.

2. Discuss how these works fit into the oeuvre of the artist.

a. Analyze the composition of both works **in detail**. Discuss **exactly** what you see in terms of **line, shape, color, depth, perspective, texture, form and content**, etc. Give this detailed description in your own words. Get someone else to read the paper and see if they can visualize the works. If they cannot, then rewrite it with more details.

b. Discuss the purpose of these works and how they reflect that function.

Were they a large commission for a church or a smaller, more intimate piece? Do they succeed? Why or why not?

c. Discuss the meaning inherent in the pieces. What forms from past works of art are used to enhance that content? Do research, if necessary, to understand the mythological or religious subjects. See bibliography.

d. Note influences from past styles evident in the works. How do these works differ from those past works that may have inspired them? Are they more or less successful? Why or why not?

3. Give a conclusion summing up your main points in regard to your works and their creators.