

DR. GERALDINE W. KIEFER  
SHENANDOAH UNIVERSITY  
Art 200, Art Appreciation, Spring 2006  
*Syllabus and Schedule\**

*\*All revisions to this syllabus will be posted on the course site in Blackboard. Check this site weekly.*

Section 101, Tuesdays and Thursdays, 11 a.m.-12:15 p.m.

Office hours: Tuesdays, 2-3:30 p.m. (Howe 107A), and by appointment (Howe 107A), 540-545-7323

Office, phone, email: Howe 107A, 540-545-7323, [gkiefer@su.edu](mailto:gkiefer@su.edu)

**Course policies:**

***\*\*Attendance will be taken at every class. For every unexcused absence, THREE POINTS will be deducted from your FINAL GRADE.\*\****

***No lectures will be "made up," repeated, or given to students individually. Students are required to make up all missed classes on their own. Severe situations, however, will be treated fairly and according to a case-by-case basis.***

***All written and presented work must be of high quality. Poorly written and presented work will result in an automatic "D," even if the basic requirements are met. All students considering writing assistance are urged to seek tutorial help through the university (contact the English department or Dr. Doug Enders, [wenders@su.edu](mailto:wenders@su.edu)).***

***ALL WRITTEN WORK MUST BE TURNED IN ON TIME OR IT WILL NOT BE ACCEPTED. "ON TIME" MEANS IN CLASS (NOT AFTER IT) ON THE DUE DATE. UNLESS PREVIOUS ARRANGEMENTS HAVE BEEN MADE, ALL GRADED ASSIGNMENTS NOT TURNED IN BY THE DUE DATE AND TIME WILL BE GRADED "ZERO."***

***(PERSONAL EMERGENCIES MUST BE CLEARED WITH DR. KIEFER.)***

**Course Text and Resources:**

Robert Berrson, *Responding to Art: Form, Content, and Context*. New York: McGraw-Hill Higher Education, 2004.

Geraldine Kiefer, *Themes of Art Appreciation (BBD, Course Documents)*

Geraldine Kiefer, *Comparison and Contrast Essay Guide (BBD, Course Documents)*

**BBD, Course Information (art websites, sample papers); BBD, External Links (Internet writing guides)**

Books on library reserve, for research and study on your own

Internet sites (for required reference), announced in class periodically and uploaded to Blackboard

**Course Description:**

This is an "appreciation"; that is, a course on visual and cultural awareness focusing on major monuments of art. This is equally a survey, that is, a mapping of the general territory of art history. Western art is the major focus although non-western areas will be brought in as comparisons and as a valuable survey area. The course is organized around three themes, considered topically and chronologically: power, authority, and life and death; nature, heaven, and earth; and the emergence of a bourgeoisie and middle-class framework for art. The course also considers a variety of dimensions of and contexts for art. These will be presented, and readings will be assigned, on a weekly basis.

It is expected that the history of art portion of this course will not extend to the modern period (19<sup>th</sup> century and later), although themes and readings for it are included. Students are advised to register for a Modern Art course when it is offered. The goal of the course is not a comprehensive history of art but a comprehensive *appreciation* of the complexities, delights and intellectual interchanges of art.

The format for the course is lectures illustrated by digitized images and, when appropriate, slides and videos. Other lectures will be "open-book," using one or more of the course texts. At least one field trip will be scheduled to the National Gallery of Art, for the purpose of viewing a special exhibition and for viewing selected works in the permanent collection. This field trip is highly recommended and can be incorporated into one of the paper assignments for the course.

## **Requirements:**

There are none of the following in this course, traditional tests, slide or image lists, memorization requirements, and "hard and fast" definitions. This is a study in aesthetics and appreciation and as such, the focus is on CREATIVE, YET KNOWLEDGEABLE INTERPRETATION AND WRITING. You are expected and required to read the course texts (readings will be assigned weekly, and posted in Course Assignments on Blackboard), attend course lectures, participate in class, and use all provided resources for written work.

Dr. Kiefer's grading criteria are explained in the "Guidelines for the Comparison/Contrast Essay." These guidelines will be discussed in class at the beginning of the semester, and reviewed for each comparison/contrast assignment.

### **Written and oral requirements include the following:**

**One comparison/contrast paper: on Islamic art (guidelines, printable from BBD Course Documents, to be discussed): 10% of final grade**

**Participation in-class discussions on Italian and Northern Renaissance art and Romantic and Realist art (2 sessions), with each student expected to introduce and amplify a sub-theme, with examples chosen from the course text: 20% of final grade**  
**NOTE: THIS IS A "100 OR ZERO" SITUATION. IF YOU HAVE PARTICIPATED IN CLASS DISCUSSIONS THROUGHOUT THE COURSE, YOU SHOULD BE ABLE TO INTRODUCE, ELUCIDATE AND EXPAND ON YOUR IDEAS, AS WELL AS TO ANSWER QUESTIONS AND/OR CLARIFY YOUR IDEAS.**

**A compilation of special class sessions and class- assigned/Blackboard-posted short essay assignments (may include summaries of guest lectures, field trips and videos; computer-lab assignments and reviews of art exhibitions): 40% of final grade. Under this heading the following ALSO will be included:**

**Credit for Attendance at specially designated class sessions (grade of 100)**

**Credit for Participation in specially designated class sessions, on or off campus (grade of 100)**

**Credit for Writing a specially designated Extra-Credit Summary (letter grade; summaries graded 87 or higher will be entered; all summaries will be graded and returned)**

**Credit for writing an Extra-Credit Summary on your own, with Dr. Kiefer's approval (letter grade; summaries graded 87 or higher will be entered; all summaries will be graded and returned)**

**Credit for Participation in Extra-Credit Dress-Up Day**

**THE COMPUTER LAB ASSIGNMENTS, AS WELL AS THOSE LISTED AS REQUIRED IN THIS SYLLABUS, ARE ABSOLUTELY REQUIRED. ANY MISSING REQUIRED ASSIGNMENT WILL BE GIVEN A "ZERO" GRADE.**

**Essay final, on 19<sup>th</sup>-century European art ,in comparison/contrast format: 20% of final grade. Students with a cumulative grade of 90 or above at the end of the semester (last week of class) are exempt from the final.**

**All are graded assignments. Any evidence of plagiarism in a written assignment will result in an automatic F for the course and disciplinary action.**

### **REQUIRED FIELD TRIP**

#### **MUSEUM OF THE SHENANDOAH VALLEY**

**Location: 901 Amherst Street, Winchester**

**Date and Time: SUNDAY, MARCH 5, 1-2:15 p.m.; drive to the museum on your own (see Directions, Course Documents)**

**Meet at the reception desk of the museum; tour begins at 1 p.m. sharp**

**\$8.00 adult admission (no student reduction available)**

**THIS WILL REPLACE ONE SU CLASS.\*\***

*Content: The new museum: Michael Graves, architect*

*Content: Art in context: Shenandoah Valley Gallery, Julian Wood Glass, Jr. Gallery*

A two-page summary of this visit will be assigned and a worksheet will be provided. All students who attend the "official" session will receive "attendance" extra credit (100); otherwise, the visit must be made up on your own. The summaries will be graded as class-assigned short essay assignments.

**\*\*CLASS CANCELLATION (MADE UP BY FIELD TRIP): THURSDAY, MAY 4**

## REQUIRED SPECIAL LECTURES

**Tuesday, March 7, 2006**

**Cynthia Fraula-Hahn, Artist and Art Historian, Winchester, Virginia**  
**"Artemisia Gentileschi"**

**In our classroom during our regular class time**

A one-page summary of this lecture is required and will be graded as a class-assigned short essay. Students who do not attend may attend the public lecture by Ms. Fraula-Hahn and write a summary of that talk instead. ("Frida Kahlo," SU History and Tourism Center Conference Room, 20 South Cameron Street, Winchester, 7:30-9:30 p.m.; lecture is free and open to the public; see Directions file in Course Documents). Alternate assignment for those who cannot attend either event: a one-page description and summary of Ms. Fraula-Hahn's exhibition at the SU History and Tourism Center, AND a one-page summary of one work by Artemisia Gentileschi, including two sources and a works cited page.

**Thursday, March 30, 2006**

**Helen Langa, Professor of Art, American University, Washington, D.C.**

**"Reconstructing Modernism: American Women Printmakers, Adventurous Choices, and New Possibilities"**

**In our classroom during our regular class time**

A one-page summary of this lecture is required and will be graded as a class-assigned short essay. Students who do not attend may attend the public lecture ON WEDNESDAY, the 29<sup>th</sup>, by Dr. Langa and write a summary of that talk instead ("Art for the People: Transforming American Printmaking in the 1930s," SU History and Tourism Center Conference Room, 20 South Cameron Street, Winchester, 7:30-9:00 p.m.; lecture is free and open to the public; see Directions file in Course Documents). Alternate assignment for those who cannot attend either event: a one-page description and summary of Dr. Langa's exhibition at the SU History and Tourism Center, AND a one-page summary of a published article by Dr. Langa, including a works cited page.

## RECOMMENDED SPECIAL LECTURES

**Saturday, April 8, 2006**

**The Virginia Forum: *Enterprising Women***

Sarah Meschut, Museum of the Shenandoah Valley, presiding and commenting  
Ann Denkler, Shenandoah University, "'To Train the Hearts and Minds of Their Pupils':  
Winchester's Mary Tucker Magill as Educator and Southern Historian"

Psyche Williams-Forsen, University of Maryland, College Park, "'What the Colored  
Women Need[s] is an Opportunity to Make Money': African American Women,  
Food Service, and Virginia Railroads"

Geraldine Kiefer, Shenandoah University, "Frances Benjamin Johnston and The Ladies  
Home Journal Visit the Country of Sheridan's Ride"

**Venue: SU History and Tourism Center**

**Time: 11 a.m.-12:30 p.m.**

A one-page summary of Dr. Kiefer's talk will be accepted for extra credit if graded 87 or above. A one-page summary of Dr. Denkler's and/or Dr. Williams-Forsen's papers will also be accepted for extra credit if graded 87 or above. **All students who attend the entire session** will receive "attendance" extra credit (100).

## REQUIRED ART EXHIBITION

***Creative Scholarship Day Faculty and Staff Art Exhibition***

**Curated by Shenandoah University students and Geraldine Kiefer**

**Shenandoah University, Smith Library, 2<sup>nd</sup> floor**

**Opening Reception and Gallery Talk by the Curators: Wednesday, March 22, 4-6 p.m. (talk at 5:15 p.m.)**

**Show continues through April 13**

A one-page summary of the show and gallery talk or, if conflicts preclude attending the gallery talk, the show alone, is required. **All students who attend the gallery talk** will receive "attendance" extra credit (100).

## RECOMMENDED ART EXHIBITION

***Helen Moravsky: Transformations***

**Curated by Geraldine Kiefer**

Shenandoah Arts Council Gallery, 811 South Loudoun Street, Winchester  
Opening Reception: Friday, April 7, 6-9 p.m. Show continues through April 29

811 South Loudoun Street, Winchester

Drive on your own. (See "Directions" file in Course Documents.)

A one-page summary of the show will be accepted for extra credit if graded 87 or above. **All students who attend the opening** will receive "attendance" extra credit (100).

**WORKING SCHEDULE (may be amended and/or rescheduled; all changes will be made to the original BBD syllabus document and announced in class)**

**NOTE: LECTURES AND DISCUSSION WILL COMPRISE SELECTED TOPICS FROM THE ASSIGNED CHAPTERS. STUDENTS MUST BE PREPARED TO DISCUSS ANY AND ALL TOPICS IN THE CHAPTER AT HAND; THUS, EVERY CHAPTER MUST BE READ IN FULL.**

**COMPUTER LAB ASSIGNMENTS MAY BE ADDED TO THE SCHEDULE. ALL WILL BE POSTED ON BLACKBOARD AND ANNOUNCED IN CLASS.**

## ***I. Introduction to the Course***

**January 17-19**

Lectures: open book

Readings: Bersson, Chapter 1: ART AND APPRECIATION, pp. 2-21

WHAT IS ART?

EXPERIENCING ART

Appreciation 1: Tim Paul, Wolf

THE POWER OF ART

Appreciation 2: Hale Woodruff, Interchange and Dissipation from The Art of the Negro mural series

CONTENT: A BRIDGE CONNECTING FORM, SUBJECT, AND CONTEXT

WAYS OF SEEING: FORMALISM AND CONTEXTUALISM

TOWARD A COMPREHENSIVE EXPERIENCE OF ART

VAN GOGH'S NIGHT CAFE: AN APPRECIATION

**Thursday, January 26: Vivid visualization of van Gogh's *Night Café* due in class; no late papers accepted**

## ***II. The Elements of Art***

**January 24-26; January 31-February 2**

Lecture A: open book

Selections from Professor Kiefer's art/art collection

Readings: Bersson, Chapter 2: THE LANGUAGE OF FORM: THE VISUAL ELEMENTS, pp. 22-50

THE VISUAL ELEMENTS

Line

Shape

Appreciation 3: Bill Reid, The Spirit of the Haida Gwaii

Appreciation 4: Henri Matisse, The Flowing Hair

Space

Texture

Light and Color

TWO WORKS OF ART: FOCUS ON VISUAL ELEMENTS

Interaction Box: Learning the Visual Elements

Lecture B: open book

Selections from Professor Kiefer's record album collection

Rock Style, Metropolitan Museum of Art,

[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={390226CE-80DE-11D3-9367-00902786BF44}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={390226CE-80DE-11D3-9367-00902786BF44})

Extreme Beauty: The Body Transformed, Metropolitan Museum of Art,

[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={D5F42180-565E-11D5-93F7-00902786BF44}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={D5F42180-565E-11D5-93F7-00902786BF44})

Bravehearts: Men in Skirts, Metropolitan Museum of Art,

[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={823731F9-6846-4D66-AFF5-AB57B724C97A}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={823731F9-6846-4D66-AFF5-AB57B724C97A})

WILD: Fashion Untamed, Metropolitan Museum of Art,

[http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={ACCA870A-D984-4F96-B89E-ABFC94540030}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={ACCA870A-D984-4F96-B89E-ABFC94540030})

Readings: Bersson, Chapter 3: THE LANGUAGE OF FORM: COMPOSITION TO STYLE, pp. 51-75

THE IMPORTANCE OF GOOD COMPOSITION  
THE PRINCIPLES OF COMPOSITION  
Unity  
Variety  
Balance  
Emphasis  
Rhythm, Repetition, and Pattern  
Proportion and Scale  
Appreciation 5: The Art of Album Cover Design  
FORM AND CONTENT: AN INSEPARABLE PAIR  
FROM FORM AND CONTENT TO STYLE  
STYLE AND MEANING IN THE EVERYDAY WORLD  
Interaction Box: Form, Content, and Style in Popular Art  
Fashion: Case Studies in Style  
Appreciation 6: The French Revolution in Fashion

**Thursday, February 2: Extra-Credit Dress-Up Day (all students will receive a 100 for participating—dressing up and another for 100 for discussing one's "look" and/or costume in class)**

Lecture C: open book  
Internet Exercise with Handout, Chapter 4

Readings: Bersson, Chapter 4: THE INFLUENCE OF CONTEXT: DIFFERENT WAYS OF SEEING, pp. 76-95

WAYS OF SEEING  
WAYS OF SEEING NATURE ACROSS TIME: THE MIDDLE AGES AND THE RENAISSANCE  
Interaction Box: Responding Contextually: Art as Social and Cultural Creation  
VIEWING NATURE ACROSS SOCIAL STRATA: THE PICTURESQUE AS AN UPPER-CLASS WAY OF SEEING  
SEEING NATURE ACROSS CULTURES: FAR EASTERN AND WESTERN WAYS OF SEEING  
Appreciation 7: Hokusai's View from Kajikazawa in Kai Province

### ***III. The Two-Dimensional Arts: Form and Context***

**February 7-9; February 14-16**

Lecture A: open book  
Selections from Professor Kiefer's art/art collection

Readings: Bersson, Chapter 6: GRAPHIC ART AND DESIGN: FROM PRINT MEDIA TO MASS MEDIA, pp. 123-153

GRAPHIC ART AND DESIGN: DIFFERENCES AND COMMONALITIES  
THE GRAPHIC ART OF PRINTMAKING: A BRIEF HISTORY  
Technique Boxes 6-A and 6-B: Woodblock Printing and Engraving  
Technique Box 6-C: Etching  
Technique Box 6-D: Aquatint  
Appreciation 11: Karyn Young's The Making of a Print  
THE MODERN PERIOD: THE RISE OF THE MASS MEDIA  
Technique Box 6-E: Lithography  
Appreciation 12: Käthe Kollwitz: Hamm  
Technique Box 6-F: Screenprinting  
THE EVOLUTION OF MODERN ADVERTISING  
TOWARD A CRITICAL APPRECIATION OF ADVERTISING DESIGN  
SOCIETY'S MIRROR  
Interaction Box: How Are Men and Women Represented in Graphic Art and Design?

Lecture B: open book  
Selections from Professor Kiefer's art collection

Readings: Bersson, Chapter 7: PHOTOGRAPHY AND MOVING PICTURES: FROM PREHISTORY TO THE

PRESENT, pp. 154-196

PHOTOGRAPHY'S HISTORICAL BACKGROUND

Technique Box 7-A: Basic Photography: Camera, Film, and Development

PHOTOGRAPHY: THE NINETEENTH CENTURY

Appreciation 13: Liang Shitai, Chinese Court Photographer from Hong Kong

PHOTOGRAPHY AND MOVING PICTURES: THE TWENTIETH CENTURY

PHOTOGRAPHY, MOVING PICTURES, AND ART: SELECTIVE VIEWS

Expressionism: Unleashing the Emotions

Surrealism: Visualizing Dreams and Fantasy

Social Realism: The Documentation of Society

Formalism: Emphasis on Visual Form

Appreciation 14: Who Made Citizen Kane?

Interaction Box 7: Approaches to Taking Pictures: Selective Views

NEW MEDIA AND MASS MEDIA: RELATIONSHIPS IN FORM AND CONTENT

Technique Box 7-B: Digital Image Creation

THE CHANGING MEANING OF ART IN AN AGE OF MASS MEDIA

**IV. *The Three-Dimensional Arts: Form and Context***

**February 21-23; February 28-March 2**

Lecture A: open book

Design, 1920-25, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/dsgn1/hd\\_dsgn1.htm](http://www.metmuseum.org/toah/hd/dsgn1/hd_dsgn1.htm)

Design: 1950-75, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/dsgn3/hd\\_dsgn3.htm](http://www.metmuseum.org/toah/hd/dsgn3/hd_dsgn3.htm)

Design, 1975-present, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/dsgn4/hd\\_dsgn4.htm](http://www.metmuseum.org/toah/hd/dsgn4/hd_dsgn4.htm)

Readings: Bersson, Chapter 9: CRAFTS AND PRODUCT DESIGN, pp. 235-266

CRAFT AND FINE ART

Appreciation 17: An Illinois Farm Quilt Top

Appreciation 18: An Anasazi "Kayenta Olla"

CRAFT AND PRODUCT DESIGN IN THE INDUSTRIAL AGE: THE NINETEENTH CENTURY

MODERN DESIGN AND MASS PRODUCTION: INTO THE TWENTIETH CENTURY

INTO THE TWENTY-FIRST CENTURY: NEW DESIGN DIRECTIONS

CRITICAL RESPONSES TO INDUSTRIALLY BASED DESIGN

APPLIED ART IN THE IMMEDIATE ENVIRONMENT

Interaction Box: Art, Craft, and Product Design: A Breakdown of Boundaries?

Lecture B: open book

Then and Now: Celebrating 60 Years of the National Gallery of Art West Building, National Gallery of Art,

<http://www.nga.gov/feature/thenandnow/thenandnow.shtm>

East Building Architectural Tour, National Gallery of Art, <http://www.nga.gov/collection/eastarch1.shtm>

Handout, Museum of the Shenandoah Valley

Readings: Bersson, Chapter 10: ARCHITECTURE AND COMMUNITY DESIGN: FORM AND CONTEXT, pp. 267-310

ARCHITECTURE: A SOCIAL AND INTERDISCIPLINARY ART

ARCHITECTS AND BUILDERS

ARCHITECTURAL METHODS, FORMS, AND MEANINGS

Appreciation 19: The Bank of China Tower in Context

MODERN ARCHITECTURE AND COMMUNITY DESIGN: SELECTED VIEWS

Appreciation 20: The Architecture of Oluwole Olumuyiwa

POSTMODERNISM: TOWARD A NEW PHILOSOPHY OF ARCHITECTURE

BUILDING COMMUNITY IN THE TWENTY-FIRST CENTURY

Interaction Box: "Adopt a Building"

**Thursday, March 2: Vivid visualization of three craft objects due, in class; no late papers accepted**

**Sunday, March 5: Required tour: Museum of the Shenandoah Valley, 1-2:30 p.m. (see tour information, above)**

**March 7: Required lecture by Cynthia Fraula-Hahn: "Artemisia Gentileschi"**

#### ***V. Islamic Art***

**March 9 (homework assignment for spring break)**

Lectures: open book

Nature of Islamic Art, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/orna/hd\\_orna.htm](http://www.metmuseum.org/toah/hd/orna/hd_orna.htm)

Palace and Mosque: Islamic Art from the Victoria & Albert Museum, National Gallery of Art,  
<http://www.nga.gov/exhibitions/islamicinfo.htm>

Caliphs and Kings: Art and Influence of Islamic Spain, Freer Gallery of Art,  
<http://www.asia.si.edu/exhibitions/online.htm#>

Readings: Bersson, Chapter 13: EARLY CHRISTIAN, MEDIEVAL, AND ISLAMIC ART, pp. 389-99

ISLAMIC ART AND ARCHITECTURE; FROM WEST TO EAST  
Appreciation 26: Persian Manuscript Painting of the School of Heart

**Thursday, March 9: Museum of the Shenandoah Valley paper due in class; no late papers accepted**

**SPRING BREAK: MARCH 13-17**

**Tuesday, March 21: Islamic Art homework due, via email, by 11 a.m.**

**Thursday, March 23: Islamic Art Comparison and Contrast paper due in class; no late papers accepted**

#### ***VI. The Art of Ancient Egypt, Greece and Rome***

**March 21-23; March 28**

Lectures:

The Art of Ancient Egypt: A Web Resource, Metropolitan Museum of Art,  
[http://www.metmuseum.org/explore/newegypt/htm/a\\_index.htm](http://www.metmuseum.org/explore/newegypt/htm/a_index.htm)

Greek Gods and Religious Practices, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/grlg/hd\\_grlg.htm](http://www.metmuseum.org/toah/hd/grlg/hd_grlg.htm)

Death, Burial and the Afterlife in Ancient Greece, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/dbag/hd\\_dbag.htm](http://www.metmuseum.org/toah/hd/dbag/hd_dbag.htm)

Athletics in Ancient Greece, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/athl/hd\\_athl.htm](http://www.metmuseum.org/toah/hd/athl/hd_athl.htm)

Scenes of Everyday Life in Ancient Greece, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/evdy/hd\\_evdy.htm](http://www.metmuseum.org/toah/hd/evdy/hd_evdy.htm)

Roman Portrait Sculpture, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/ropo/hd\\_ropo.htm](http://www.metmuseum.org/toah/hd/ropo/hd_ropo.htm)

Readings: Bersson, Chapter 12: THE ART OF ANCIENT EGYPT, GREECE, AND ROME

EGYPT AND ITS ART  
Appreciation 23: The Egyptian Artist-Craftsman  
GREEK CIVILIZATION AND ITS ART  
Appreciation 24: Exekias, Achilles Killing Penthesilea  
ROMAN ART AND ARCHITECTURE  
Interaction Box: Formalist Art History in Action

**Wednesday, March 22: opening of Creative Scholarship Day Art Show and gallery talk, 4-6 p.m. (gallery talk at 5:15 p.m.)**

**Thursday, March 30: Required lecture by Professor Helen Langa: "Reconstructing Modernism: American Women Printmakers, Adventurous Choices, and New Possibilities"**

**Thursday, March 30: Summary of CSD art show due; in class; no late papers accepted**

**VII. Byzantine, Early Christian, and Medieval Art**

April 4-6

Lectures: The Glory of Byzantium, Metropolitan Museum of Art,

<http://www.metmuseum.org/explore/Byzantium/byzhome.html>

Tutorial on Romanesque and Gothic Architecture, <http://www.owl.net.rice.edu/~hart205/Cathedrals/ndx.html>

Romanesque Art, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/rmsq/hd\\_rmsq.htm](http://www.metmuseum.org/toah/hd/rmsq/hd_rmsq.htm)

Gothic Art, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/rmsq/hd\\_rmsq.htm](http://www.metmuseum.org/toah/hd/rmsq/hd_rmsq.htm)

Private Devotion in Medieval Christianity, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/priv/hd\\_priv.htm](http://www.metmuseum.org/toah/hd/priv/hd_priv.htm)

Readings: Bersson, Chapter 13: EARLY CHRISTIAN, MEDIEVAL, AND ISLAMIC ART (First part of chapter, up to Islamic art)

THE RISE OF CHRISTIANITY AND CHRISTIAN ART

Appreciation 25: The Good Shepherd, Ceiling Fresco, Catacomb of Saints Peter and Marcellinus

Interaction Box: Taking a Marxist Approach to Art History

**Thursday, April 6: Summaries of Women's History Month lectures due (Cynthia Fraula-Hahn and Helen Langa) in class; no late papers accepted**

**VIII. Late Medieval and Renaissance Art; Renaissance to Baroque Art**

April 11-13, 18-20

**Northern Europe**

Lectures: open book

From van Eyck to Brueghel: Early Netherlandish Painting in the Metropolitan Museum of Art,

[http://www.metmuseum.org/explore/Vaneyck/VAN\\_EYCK.HTM](http://www.metmuseum.org/explore/Vaneyck/VAN_EYCK.HTM)

Burgundian Netherlands: Court Life, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/bnpu/hd\\_bnpu.htm](http://www.metmuseum.org/toah/hd/bnpu/hd_bnpu.htm)

Burgundian Netherlands: Private Life, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/bnpr/hd\\_bnpr.htm](http://www.metmuseum.org/toah/hd/bnpr/hd_bnpr.htm)

**Italy**

Lectures: open book

Italian Painting of the 13th-14th Centuries, National Gallery of Art, <http://www.nga.gov/collection/gallery/ita13.shtm>

Italian Painting of the 15<sup>th</sup> Century, National Gallery of Art, <http://www.nga.gov/collection/gallery/ita15.shtm>

Virtue and Beauty: Leonardo's *Ginevra de' Benci* and Renaissance Portraits of Women,

<http://www.nga.gov/exhibitions/2001/virtuebeauty/vbintro.shtm>

Readings: Bersson, Chapter 14: RENAISSANCE TO BAROQUE ART IN A WORLDWIDE CONTEXT (first part of chapter only)

From the Middle Ages to the Renaissance

Technique Box 14-A: Fresco

RENAISSANCE ART: THE FIRST HALF OF THE FIFTEENTH CENTURY

RENAISSANCE ART: THE SECOND HALF OF THE FIFTEENTH CENTURY

**Graded class discussion on Northern and Italian Renaissance Art, Thursday, April 20 (zero for non-attendance)**

Lecture B: open book

Lectures:

Leonardo da Vinci, Timeline of Art History, Metropolitan Museum of Art,

[http://www.metmuseum.org/toah/hd/leon/hd\\_leon.htm#](http://www.metmuseum.org/toah/hd/leon/hd_leon.htm#)

Leonardo da Vinci: Master Draftsman, Metropolitan Museum of Art,

[http://www.metmuseum.org/special/Leonardo\\_Master\\_Draftsman/draftsman\\_splash.htm](http://www.metmuseum.org/special/Leonardo_Master_Draftsman/draftsman_splash.htm)  
Italian Painting of the 16<sup>th</sup> Century, National Gallery of Art, <http://www.nga.gov/collection/gallery/ita16.shtm>  
Venetian Color and Florentine Design, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/vefl/hd\\_vefl.htm](http://www.metmuseum.org/toah/hd/vefl/hd_vefl.htm)  
The Papacy and the Vatican Palace, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/pope/hd\\_pope.htm](http://www.metmuseum.org/toah/hd/pope/hd_pope.htm)  
Gian Lorenzo Bernini, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/bern/hd\\_bern.htm](http://www.metmuseum.org/toah/hd/bern/hd_bern.htm)  
Rembrandt's Late Religious Portraits, National Gallery of Art, <http://www.nga.gov/exhibitions/rembrandtinfo.shtm>  
Johannes Vermeer: The Art of Painting, National Gallery of Art, [http://www.nga.gov/exhibitions/verm\\_pref.shtm](http://www.nga.gov/exhibitions/verm_pref.shtm)  
The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting, National Gallery of Art,  
<http://www.nga.gov/exhibitions/frenchgenreinfo.shtm>

Readings: Bersson, Chapter 14: RENAISSANCE TO BAROQUE ART IN A WORLDWIDE CONTEXT (second part of chapter only)

SIXTEENTH-CENTURY ARTISTIC DIRECTIONS  
COUNTER-REFORMATION TO BAROQUE ART  
Interaction Box: Taking a Psychoanalytic Approach to Art  
Appreciation 27: Xochipilli: Aztec God of the Spring  
Appreciation 28: The Baroque Culture of the New World

Readings: Bersson, Chapter 15: NORTHERN EUROPE AND THE AMERICAS: BAROQUE TO NEOCLASSICAL, FINE ART TO PRACTICAL ART (first part of chapter only)

BAROQUE CLASSICISM AND CLASSICAL ART EDUCATION  
SEVENTEENTH-CENTURY ART IN PROTESTANT HOLLAND  
Appreciation 29: Judith Leyster's The Proposition

## ***XI. Nineteenth-Century Art*** **April 25-27**

Lectures: open book  
Romanticism, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/roma/hd\\_roma.htm](http://www.metmuseum.org/toah/hd/roma/hd_roma.htm)  
Nineteenth-Century French Realism, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/rlsm/hd\\_rlsm.htm](http://www.metmuseum.org/toah/hd/rlsm/hd_rlsm.htm)  
Impressionism: Art and Modernity, Timeline of Art History, Metropolitan Museum of Art,  
[http://www.metmuseum.org/toah/hd/imml/hd\\_imml.htm](http://www.metmuseum.org/toah/hd/imml/hd_imml.htm)

Readings: Bersson, Chapter 16: ART IN THE NINETEENTH CENTURY: ROMANTICISM TO POSTIMPRESSIONISM

INTO THE MODERN ERA  
ROMANTICISM  
CLASSICAL ART OF THE FRENCH ACADEMY  
ROMANTIC ART, ARCHITECTURE, AND DESIGN IN AN INDUSTRIAL AGE  
FROM ROMANTICISM TO NATURALISM  
Appreciation 31: Rosa Bonheur: The Horse Fair  
IMPRESSIONISM  
POST-IMPRESSIONISM  
Appreciation 32: Oceanic Art and Gauguin: Influences and Issues  
Interaction Box: Raising Cross-cultural Issues in the Arts

**Graded class discussion on Romantic and Realist Art, Tuesday, May 2 (zero for non-attendance)**

**CLASS CANCELED: THURSDAY, MAY 4 (made up by field trips)**

**FINAL EXAM: IMPRESSIONIST ART COMPARISON AND CONTRAST TEST, FOR THOSE WITH A CUMULATIVE GRADE OF LESS THAN 90 AS OF MAY 2**  
**FINAL EXAM DATE AND TIME: FRIDAY, MAY 12, 3:30-5:30 p.m.**