

ART 282: SURVEY OF ART II

SEMESTER: Spring 99, MWF 9:00-9:50, Eiben Hall 207
INSTRUCTOR: Walter Takeda, Eiben 205, 735-4716 (leave message)
TEXT: Tansey & Kleiner: Art Through the Ages 10th edition

Art 202 is a general survey course, with no prerequisites, that may be used to fulfill CUH's general education fine arts requirement, used as a liberal arts elective, or as one of the BFA requirements.

The material covers a survey of Western art, sculpture, and architecture from the Renaissance to present. In this age of frequent travel, you will undoubtedly have opportunity to visit many of the areas covered. Study of these cultures will result in a deeper understanding of this rich human legacy.

This class presents material in chronological order; you are expected to do parallel reading in your text. At the beginning of each class, a pool of slides will be shown of previous critical material. As much as possible, these works will be from the text. After each class, keep a list of this pool of slides, correctly spelled as to artist, title of work and school or style. Use this "mini-review" to good advantage; cramming for THIS class is a poor idea.

Before each examination, there will be a thorough review of the exam material. Audiotaping this review helps many students.

Examinations will include objective questions (multiple choice, true/false), slide identification (artist, title, school), and a written comparative analysis between two works. Your ability to recognize artists and/or styles not in the review pool will take the test beyond mere rote memory.

MAKEUP EXAMS are a serious matter. Students will notify the instructor BEFORE the exam, then bring in a verifiable excuse, such as a service station invoice, doctor's slip, etc. It is the student's responsibility to abide by these two conditions and the instructor's prerogative to refuse a makeup. The makeup will be scheduled by the instructor, and if the student is again absent, he or she will be given a zero. In fairness to other students, a harder makeup exam will be administered; if it is at all possible to take the test on time, make every effort to do so rather than risk a more difficult exam. THERE IS ABSOLUTELY NO EXTRA CREDIT IN THIS COURSE!

The student is obligated to abide by the conditions of this syllabus, the Chaminade catalog, and the Chaminade student handbook, and cannot claim ignorance of these conditions as an excuse.

GRADING SCALE: A:100-93, B: 92-85, C: 84-77, D: 76-70, F: 69.0

Please note that this scale may be different from other instructors. Each exam, including the final, will be weighted at 20%. Additionally, two comparative analyses are due as indicated further, each weighted at 10% each.

HANDOUT ON WRITING THE COMPARATIVE ANALYSIS PORTION OF THE EXAMINATIONS

You will be required to **write** a comparative analysis between two given works in two paragraphs. The first sentence of each **paragraph** will clearly and succinctly state a specific and significant difference between the two works. Do not lead off with a **gratuitous**, inconsequential sentence. The remainder of the **paragraph** will **elaborate**, prove, buttress, embellish or explain the all-important opening statement. There will be no deviation from this format. For example, do not write on one work in one **paragraph**, then on the other work in the second **paragraph**.

The first sentence should be a compound sentence mentioning both works, and usually separated with such words as "whereas", "but on the other hand", etc.

The essay will have **clarity**, comprehensibility, proper grammar, and correct spelling in accordance with Chaminade writing standards. Points will be deducted for the **lack** of the aforementioned. Plagiarism is cheating, and carries the severest penalties.

The two points should be both significant and distinct one from the other. Do not repeat ideas in the two **paragraphs**. If you **find** yourself doing this, **the points** are too close.

Do not mention facts that are irrelevant to your points (**rambling**); remember that this is a **comparative** analysis, not a compilation of irrelevant statements.

SOME CONTRASTING POSSIBILITIES:

SUBJECT MATTER OR ICONOGRAPHY: for example classical (mythological), which is lofty, versus common, **everyday**, genre subject matter. **Straightforward** subject matter or subject matter that carries other symbolic meanings.

MEDIA: What are the inherent characteristics of the medium used? How does it make a difference? Is fresco a medium requiring a grander vision than tempera?

LINEAR VS. PAINTERLY: The linear mode **maintains** the primacy of line drawing, atop which thin paint glazes do not obliterate the line. The painterly mode directly applies thick, opaque strokes, like "sculpting" in paint.

CURVILINEAR VS. TECHTONIC: Sinuous curves instead of techtonic or geometric forms.

PASSIVE OR ACTIVE: Dynamic movement rather than restful form definition?

LATERAL OR IN DEPTH: Are the forms placed **parallel** (lateral) to the picture plane or do they plunge into depth; may be related to above.

DIFFERENCES OF DESIGN ELEMENTS: Elements of design are the **physical** components of the visual field: color, value, texture, shape, space, line

DIFFERENCES OF DESIGN PRINCIPLES: Principles are like guidelines to manipulate the design elements: Focal Point vs. none, scattered, or evenly placed forms: **Contrast** vs. **Unity**. **Balance** (symmetrical or asymmetrical) vs. **imbalance**

AN EXAMPLE* GIOTTO'S LAMENTATION VS. MARTINI'S ANNUNCIATION

work is discreet in emotional content. Practically every figure, human and angel, evinces abject grief in Giotto's highly charged subject matter. By contrast, the Annunciation has an **aura** of elegance and **restraint** in keeping with the courtly demeanor of the late Gothic temperament. Giotto's emphasis on form definition serves the subject well, for the angels seem **heavy-laden**, ready to drop from the sky; the robes of the mourners weigh heavily. By **contrast**, the robe of **Martini's** Virgin makes a flat, **decorative** shape that is more two-dimensional and much less sculptural.

otto carves out a believable, receding space in which his forms take their digni places, while Martini's allusion to the third dimension is at best perfunctory. For the first time since Greece and Rome, Giotto gives us the back of forms in the figures that ring the dead Christ in depth. In Martinis drama, the two **figures** are **lateral or parallel** to the picture plane; almost nothing overlaps, indicating the third dimension. In point of fact, the forms are placed against the medieval flat abstraction of gold leaf.

The instructor reserves the right to adjust the schedule and contents of this syllabus, such as exam times or grading criteria or any other changes. Any announced change made in class is the student's responsibility.

COURSE SCHEDULE:

MONDAY	WEDNESDAY	FRIDAY
Jan 11 Proto- to Ital Ren.	13 Ital Renaissance	15 Int gothic/early Flem.
18 <i>M.L. Kin Day, no class</i>	20 High Ren.: Leonardo	22 Raphael
25 Michelangelo	27 Mich./Venetian	29 Venetian/Germ 16thC
Feb 1 Bruegel/Fr. Renaiss.	3 REVIEW	5 FIRST EXAM
8 Mannerism	10 Italian Baroque	12 Italian/Flemish Baroque
15 <i>President's Day</i>	17 Flemish Baroque	19 Spanish Baroque
22 Dutch Realism	24 Dutch Realism	26 French Classicism
Mar 1 Versailles*	3 REVIEW	5 SECOND EXAM
8 Rococo	10 Neoclassicism	12 Romanticism
15 Romanticism	17 Romantic to Realism	19 Impressionism
22 Spring Break	24 Spring Break	26 Spring Break
29 Impressionism	31 Post-Impression	Apr 2 Good Friday/no class
5 Cezanne/Review	7 THIRD EXAM	9 Picasso
12 Cubism	14 Cubist consequences	16 Dada/Surrealism
19 American Art	21 Eur. Express/Action	22 Pop to Post-Modern
26 Post-Modernism	28 Post-Modernism: arch.	30 FINAL REVIEW

FINAL EXAM: Monday, May 3 1998 10:30 A.M. to 12:30 P.M. Eiben Hall 207