# Museum Visit Aesthetic Experience Worksheet

## LEARNING OBJECTIVES

1. The student will be able to identify elements of style in various forms of western and non-western human creative expression.

2. The student will be able to apply a basic vocabulary essential for communicating concepts in the humanities disciplines.

3. The student will be able to identify how forms of Western and Non-Western human creative expressions reflect the human condition.

4. The student will be able to compare and contrast enduring contributions of individual artists, thinkers, and writers.

5. The student will be able to develop critical analysis skills in reference to works of human creative expression.

## GRADING

See the assessment rubric attached to the Aesthetic Experience and Critical Analysis Essay dropbox folder.

## MATERIALS

Use all of the online module resources, your textbook, and the at the end of this document to guide your writing.

## INSTRUCTIONS

For this assignment you will physically attend an art museum and select a piece of art to write about. Then you will compare it to an artwork from our textbook and complete this worksheet.

1. **Choose an art museum near your location to visit that meets the following criteria**:
* The museum you attend must be an art museum, not a science museum or a children's museum.
* The museum must provide a dated receipt or dated ticket.You must take a digital photograph of your dated receipt or dated ticket and insert it in the designated space provided below.
* If you experience difficulty finding an art museum near your location, contact your instructor.
1. **Visit your chosen art museum, and select a work of art**. Suggestions:
* The work can be a painting, sculpture, photograph, mixed media, or any other medium exhibited in the museum.
* You may wish to take a copy of this worksheet with you to the museum in order to more carefully select a work of art.
1. **Complete the “Essay Header”section** in the designated space provided below.
2. **Complete the “Art Work Information” section** in the designated space provided below.
3. **Complete the 3 Prompts in the “Aesthetic Experience and Critical Analysis Essay” section** in the designated space provided below. Respond to the prompts using the following guidelines:
* Use full sentences and paragraphs in your responses.
* Use and incorporate relevant and genre-specific vocabulary for each prompt. Definitions of relevant vocabulary are provided at the end of this document, in the online module resources, and in your textbook.
* Your completed essayresponses should be a total of at least 600 words (at least 200 words per response).
1. **Submit your completedMuseum Visit Aesthetic Experience Worksheet to the Aesthetic Experience and Critical Analysis Essay dropbox folder.**

## ESSAY HEADER

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| --- | --- |
| **Student Full Name** |  |

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| --- | --- |
| **Name of Museum** |  |

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| --- | --- |
| **Location of Museum** |  |

|  |  |
| --- | --- |
| **Date of Museum Visit** |  |

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| **Digital Photograph of Dated Receipt or Dated Ticket** |  |

## ART WORK INFORMATION

|  |  |
| --- | --- |
| **Title** |  |

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| --- | --- |
| **Artist** |  |

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| --- | --- |
| **Creation Date** |  |

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| --- | --- |
| **Discipline Classification***How is the selection classified in the Humanities? Is it Literature, Visual Art, Music, Theater, Musical Stage, or other?* |  |

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| **Genre, Time Period, Style***What type of art is it? Is it a painting, sculpture, photograph, mixed media, or other? Is it classical, impressionism, abstract, cubism, modernism, etc.?* |  |

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| --- | --- |
| **Medium***What is this work constructed from? What type of materials are used?* |  |

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| --- | --- |
| **Size & Effect of Size***What is the size of the work? Do you believe that the size has any impact upon the way that you react to this piece? How?* |  |

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| --- | --- |
| **Social, Historical, Cultural Origin** |  |

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| --- | --- |
| **Western or Non-western Humanities Classification***Based on the social, historical, and cultural contexts: Would you classify this work as Western or Non-Western? Based on your research and observations, provide reasons and evidence supporting your classification claim.* |  |

## AESTHETIC EXPERIENCE AND CRITICAL ANALYSIS ESSAY

### Prompt 1

Using the space provided below, analyze the work of art in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Identify the most significant art principles that were used in the work of art, using at least three relevant and genre-specific vocabulary words, clearly describing how the artist used them. Provide a minimum of three specific, descriptive details to support the use of each selected art principle.
* Select two adjectives describing the overall mood of the piece (stay away from vagueterms such as amazing, awesome, excellent, etc.). Give a minimum of two specific/descriptive details to support your claims.

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### Prompt 2

Using the space provided below, further analyze the work of art in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Describe the main social, historical, and cultural contexts of the work? Refer to your responses in the “Art Work Information” section above.
* Describe the primary purpose of the art work.
* Describe the main artistic statement.
* Describe how the work reflects the human condition, or how it communicates as a “human, creative expression.”

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### Prompt 3

Using the space provided below, compare the work of art with another work of art from your textbook in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Select and identify another work of art from your textbook that is similar to the work of art that you selected from the museum. In most cases, the works of art in your textbook are considered masterpieces.
* Explain three qualities that the work from the museum shares with the work from the textbook, with specific examples to support your argument.
* Based on your comparison, explain whether or not the work of art from the museum is a masterpiece or might become a masterpiece, using specific examples to support your decision.

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## Visual ArtVocabulary and Principles

| **TERM** | **DEFINITION** |
| --- | --- |
| **Abstract** | To simplify, rearrange or distort an image; a non- representational (non-realist) form of art. |
| **Abstract Art** | Art that takes from reality only what the artist wants or that renders a visual depiction of concepts in the artist’s mind (phenomenal). Such art typically does not resemble the familiar world of regular (veridical) perception. |
| **Adjective** | Words used to describe or modify nouns or pronouns. For example, red, quick, happy, and obnoxious are adjectives because they can describe things—a red hat, the quick rabbit, a happy duck, an obnoxious person.  |
| **Aesthetics** | The study of the nature of beauty and art (including the study of human “response” to the “aesthetic experience”). It is a significant branch of philosophy. The word “Aesthetics” is derived from the Greek word meaning “sense perception”.  |
| **Aesthetic Experience** | Having an experience in the arts (broadly) such as viewing art, stage productions (like theater, dance, etc.), or viewing and listening to music (like concerts, opera, singing, etc.), or reading literature and philosophy, that we value intrinsically. Also see key terms at the end of Chapter 1, page 15 |
| **Background** | The part of a pictorial representation that appears to be in the distance. The general scene or surface against which designs, patterns or figures are viewed. |
| **Balance** | A principle of art that is concerned with the sense of stability of the visual elements. There are three types of balance: symmetrical, asymmetrical and radial. |
| **Catharsis** | A healthy release of pent up emotion. This can occur as a result of an aesthetic experience.  |
| **Chiaroscuro** | Italian term in painting utilizing light and dark contrast to create the effect of modeling a figure or object. It enhances the effect of depth. |
| **Classicism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Collage** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Content** | The message or subject the work communicates. The content can relate to the subject matter or be an idea or emotion. Theme is another word used for content in humanities. |
| **Context** | In humanities, the environment, background, or special circumstances in terms of which a given work is best understood. Social, historical, and cultural context is the identification of political/social arrangements, philosophical ideas, values, styles, and cultural identity of a particular time period in which a selected work is influenced by or may be attempting to express. Also see key terms at the end of Chapter 5 (Art), page 150 |
| **Contrast** |  A principle of art that uses the differences between the visual elements to create variety, emphasis or interest. Contrast in value is the difference between light and dark. |
| **Cool Colors** | Colors such as purples, blues and greens that produce the impression of coolness. |
| **Cubism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Discipline** | (1) in the humanities, a given art form (such as literature, visual art, music, theater, musical stage, and others) that attempts to create and express the human condition; (2) in academia, a given department or area of study (like science, history, philosophy, and others). |
| **Eastern Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of one of (broadly) Asia, Africa, Middle East, Indigenous Peoples of all continents (except Europe), and Oceania. Narrowly: China, India, Japan, Korea, Vietnam, Thailand, Pacific Islands, Native America, Aborigines, and Mesoamerica. See also Non-Western Humanities. |
| **Focal area** | A principle of art that stresses one element of art; defines a center of interest or draws attention to certain areas with a work of art. |
| **Foreground** | The part of a scene or picture that is nearest to and in front of the viewer. |
| **Form** | The visual element that is three-dimensional; having height, width and depth. |
| **Fresco** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Genre** (broadly in the humanities) | a distinct category within a discipline (e.g. categories in film, literature, art, music, musical stage, etc.). EXAMPLE: Poetry is a genre of Literature. Also see key terms at the end of Chapter 4, page 99 |
| **Genre subject** |  In art, a scene or a person from everyday life, depicted realistically and without religious or symbolic significance. |
| **Golden Section** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Gothic** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Human Condition** | Encompasses the uniqueness and totality of the inner experience of “being human”. It is often focused on the ultimate concerns of human existence. Various disciplines in the humanities attempt to express this experience.  |
| **Imitation** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Impressionism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Intensity** | The degree of purity of a color. Deep colors have a high intensity. |
| **Installation art** | An art that creates an architectural tableau using objects drawn from and making reference to artistic sources and everyday life. |
| **Likeness** | the reproduction in several humanities disciplines that is a conscious attempt to imitate reality in its expression. See “Realism” and key terms at the end of Chapter 5 (Art), page 150 |
| **Line** | A visual element that is the path of moving points through space; it has the properties of direction, width and length. |
| **Masterpiece** | A work that in style, form, and execution far exceeds other works of its time. It is a human creation (e.g. painting, novel, film, musical score) that continues to be relevant and/or admired by multiple generations. It is a work that has a profound effect on humanity. |
| **Media or Medium** | the particular materials in which a given artist works. Also see key terms at the end of Chapter 5 (Art), page 150 |
| **Modernism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Movement** | A principle of art used to guide a viewer’s eye throughout the work; a trend. |
| **Negative space** | Spaces surrounding shapes or forms in two- and three-dimensional art. |
| **Non-Western Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of one of (broadly) Asia, Africa, Middle East, Indigenous Peoples of all continents (except Europe), and Oceania. Narrowly: China, India, Japan, Korea, Vietnam, Thailand, Pacific Islands, Native America, Aborigines, and Mesoamerica. See also Eastern Humanities. |
| **Pattern** | Repetition of elements or motif. |
| **Perspective** | A formula for projecting the illusion of three- dimensional space onto a two-dimensional surface. |
| **Phenomenological Perception** | A perception that exists in your mind as a result of (1) mind internally produced, mind internal causation (like hearing your favorite song while no music is playing), or (2) the mental image (in your mind) that is produced as a result of a veridical perception as it is happening (like seeing color while viewing a painting). |
| **Pop Art** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Positive space** | Shapes or forms in two-dimensional and three- dimensional art. |
| **Post Impressionism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Post Modernism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Proportion** | A principle of art concerned with the relationships in size, one part to another or to the whole. |
| **Psychological Realism** | Artist’s attempt to convey the inner life of the figure, subject, or protagonist. Also see key terms at the end of Chapter 5 (Art), page 150 |
| **Realism** | (1) A style that focuses on the everyday lives of the middle and lower classes, portraying their world in a serious, accurate, and unsentimental way; (2) a genre in several humanities disciplines that is a conscious attempt to imitate reality in its expression (see “Likeness” also). |
| **Renaissance** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Repetition** | An art element repeated over and over that can produce visual rhythm. |
| **Saturation** | The strength of a hue - a vivid hue is of high saturation. |
| **Scale** | When proportional relationships are created relative to a specific unit of measurement. |
| **Shape** | The visual element that has two-dimensions: height and width; a space with a defined or implied boundary. Two basic groups: geometric and organic. |
| **Super-Realism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Surrealism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Symbol** | A visual image that represents something other than itself. |
| **Symmetry** | The balance of like forms and colors on opposite sides of the vertical axis of a composition. |
| **Theme** | The message or subject the work communicates. The theme can relate to the subject matter or be an idea or emotion. Content is another word used for theme in humanities. |
| **Texture** | The visual element that refers to the way something feels or looks like it feels and can be actual or implied. |
| **Unity** | A principle of art that is concerned with the sense of wholeness or completeness. |
| **Vanishing point** | in linear perspective – the point on the horizon at which the receding parallel lines appear to converge and then vanish. |
| **Veridical Perception** | A perception caused by something outside of your mind (e.g. light waves striking your eyes causing an image in your brain). This is a perception caused by a sensory experience (like viewing a painting). |
| **Warm colors** | Colors such as reds, oranges, yellows and browns that produce the impression of warmth. |
| **Western Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of European civilization or by civilizations heavily influenced by European immigration and colonization. In most cases these Western cultures trace significant belief systems and history to Ancient Greece. Broadly: Europe, and Non-Indigenous United States, Canada, and Australia. |