

## Lincoln University of PA Art Analysis and Methodology Course Syllabus

**Semester:** Fall 2010  
**Course #:** EDU-BRN 600.21  
**Credit Hour(s):** 2  
**Meeting Date/Time:** Wednesdays 6-8pm  
**Meeting Place:** The Barnes Foundation, 300 N. Latch's Lane, Merion, PA  
**Instructor:**  
**Office hours:** Fridays 9:30am - 12pm  
**Phone:**  
**E-mail:**

### **Course Description**

This course will survey the ideas of Albert Barnes and relate them to present day interpretations of art. Dr. Barnes (1972-1951) formed one of the greatest collections of modern art in the world, including works of French Impressionists, Post-Impressionists, and early Modernists. The collection also includes important examples of African sculpture; Southwestern Native American ceramics, textiles, and jewelry; and Pennsylvania German blanket chests and ceramics.

The course will explore visual communication through the 'plastic elements' of light, line, color, and space, and the elements and principles of design. Using the unequalled resources of the Barnes Collection, students will analyze a variety of objects in the Barnes Foundation galleries, including African art and works by Renoir, Cézanne, Matisse, and Picasso.

Through participatory discussions in the galleries and classroom, and through written projects, students will be asked to think critically about how particular works appeal to them and why: whether it is a painting, a textile, a piece of jewelry, an aesthetic, functional or ceremonial object. As a class, students will explore what people/society value in art and design. They will also discuss whether all works of art can be judged by a common standard of excellence.

### **Course Objectives**

Upon completion of this course, students will be able to:

1. successfully identify visual design relationships; recognize and then develop ideas and concepts into associative concepts by using associative relationships, concepts of visual design, and visual metaphor; engage in class room discussions; and produce oral presentations and papers.
2. achieve an understanding of specific artistic terms and theories.
3. apply terms/theories as they relate to specific works of art.
4. clearly apply the terms, theories, symbols, styles and techniques to interpretive ideas expressed through the principles and elements of design and cite their intended application in the context of intention by the artist/culture.
5. recognize essential expressive characteristics of painting styles, of painting and sculptural technique, and of changes in the application of plastic form and their relationships and influences on particular art historical traditions.

6. successfully identify, comprehend, assess and discuss aesthetic relationships in a painting or object; recognize, develop and integrate concepts and information; and demonstrate skill in synthesizing and articulating stimuli and ideas into associative concepts.
7. show a greater understanding of the elements and principles of design as they relate to other artistic disciplines.
8. demonstrate a reasonable understanding of the educational theories of Albert Barnes and John Dewey.
9. utilize alternative criteria for assessing the quality of a given art object .

### **Required Texts**

Barnes, A.C. (1935). *The art in painting*. New York: Harcourt, Brace and Co.

Chipp, H.B. (1968). *Theories of modern art: A source book by artists and critics*. Berkeley, CA: University of California Press.

Dewey, J. (1934). *Art as experience*. Berkeley, CA: The Berkeley Publishing Group.

Jung, C.G. (1964). *Man and his symbols*. New York: Doubleday and Company, Inc.

Lauer, D., & Pentak, S. (2008). *Design basics*. Belmont, CA: Thomson Wadsworth Publishers.

### **Required Materials**

*The Gardener's Color Wheel and Instruction Book*. Latest Edition. Seattle: The Color Wheel Company

### **Course Requirements**

#### **Late Work/Missed Tests and Exams**

With a **valid** written excuse (instructor's determination) an opportunity to make up missed quizzes and reschedule paper deadlines will be given. Mid term PAPERS are to be handed to instructor in class. Therefore, if they are not turned in on the due date, they will be a week late and receive a 10-point numerical grade penalty (unless special circumstances are discussed beforehand). Final papers are due electronically at midnight on the due date designated. Papers received after midnight will receive a 10-point numerical grade penalty (unless special circumstances are discussed beforehand).

#### **Attendance Policy**

TWO ABSENCES from CLASS will result in a FIVE-POINT penalty on course grade. THREE missed CLASS MEETINGS will result in an automatic "F" final grade (you will be precluded from continuing the class.) This excludes EMERGENCY absences if authorized written documentation clarifying that it was impossible for you to attend class on a particular date is provided upon return to class. (A note that says you were at a doctor's office does not constitute an "emergency" excuse unless it is accompanied by commentary explaining that your condition warranted missing class. Hospital notes and death notices are other examples of material that document an emergency).

## Assignments and Due Dates

- **Oral Presentation: 5<sup>th</sup> Week.** Each student must locate, acknowledge and demonstrate, through the understanding of specific artistic terms or theory, the application of each term/theory as it relates to a painting or a part of a painting of their choosing. Upon identification, students must be able to clearly apply the definition/theory to the visual element in the artwork. They are required and assessed on their ability to achieve their intended goal and present their findings to the entire class using examples from the selected artwork. Some examples used are locating a Curvilinear Line or establishing the painter's rationale for using a Complimentary Color Scheme.
- **Design Terminology Project 12<sup>th</sup> Week.** On Week 11 students will receive a list of 30 art and design terms culled from both their readings and the glossary of terms in their design textbook for study. On Week 12 they will be asked to define 15 of those terms, locate related examples from the paintings and objects in the Barnes collection and explain how the artist utilize them in his/her work.
- **Mid-Term Paper and Final Paper.** Mid-term and Final Papers will be due the 8th week and 14th week, respectively. One week prior to the due date of both the mid-term and final papers, students will be issued a worksheet to assist them in identifying both aesthetic and interpretive elements in a painting. They must choose a painting or sculpture of their choice from the collection and analyze it in a typed, 10-page minimum, double-spaced paper due the following week. Students will find the essential aesthetic elements in an artwork that will support a personally selected theory or interpretation of the artwork. They will also research and report on information regarding both the artist and the era/style/"ism" that is reflected in the painting of their selection. Students are assessed for their ability to make and support claims based on the criteria established in the course syllabus that specifically incorporate the material and readings discussed during the weeks preceding the due date of the paper.

## Summary of Assignments

Below is a summary of assignments and due dates

No.	Assignment	Due Date	Points
1	Oral Presentation	Week 5	25
2	Mid-Term Paper	Week 8	25
3	Design Terminology Project	Week 12	25
4	Final Paper	Week 14	25

## Methods of instruction include

- Text book reading assignments
- Class discussion
- Student demonstrations
- Classroom exercises
- Two oral presentations
- A midterm and final paper

- Viewing the Barnes Foundation collection to support papers and presentations

### **Assessment Tools/Grading Standards: Grading Scale**

	A	A-	B+	B	B-	C+	C	C-	Less than 70  F
Points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	
Percent	100-93	92.9-90	89.9-88	87.9-82	81.9-80	79.9-78	77.9-72	71.9-70	

#### **Weights and Percentages**

#### **Final**

Oral Presentation

25%

Design Terminology

25%

Midterm Paper

25%

Final Paper

25%

## **Course Outline**

### **Week 1**

Topics to be discussed:

**Introduction: Barnes & Dewey, Principles of Design, Deconstruction: Rethinking Structure**

Defining design, Form and content, Aesthetic sources: nature, history, culture, society, experience. Seeing as an artist, Art in Painting, Art as Experience, Nature as art & creative influence.

Assigned Reading: Barnes, Bk. I, Chap. 1, 2, Dewey, Chap. 1-3, Lauer & Pentak, Chap.1, Chipp, pp. 48-86

### **Week 2**

Topics to be discussed:

**The Achromatic Scale and its Function, the Effects of Color Value in Painting & Drawing:** Value as hue, Value pattern, Value as expression, Value as emphasis, Value and space, Techniques: Chiaroscuro and modeling, cross-hatching, washes, pointillism.

Assigned Reading: Barnes, Bk. II, Chap. 4, Lauer & Pentak, Chap. 12, Chipp, pp. 24-46

### **Week 3**

Topics to be discussed:

**Color Characteristics and Properties – Artists' Use:** Understanding the color wheel, Hue, Value, Intensity and Complements, Color mixing, Visual color mixing and optical blending, color/warm colors.

Assigned Reading: Barnes, Bk. II, Chap. 4, Lauer & Pentak, Chap. 13, pp. 251-268, Chipp, pp. 124-144

### **Week 4**

Topics to be discussed:

**Creating Mood and Interpreting Intention Through Color Schemes & Usage:** Monochromatic, Analogous, Complementary, Triadic, Discordant color themes, Local, Optical, and Arbitrary light, Emotional color, Color symbolism, Color construction, Usage: balance, emphasis, space, value systems.

Assigned Reading: Barnes, Bk. II, Chap. 3, Lauer & Pentak, Chap. 13, pp. 270-286, Chipp, pp. 146-187

### **Week 5**

Topics to be discussed:

**Deconstructing Composition Through Line and Shape in Painting:** Types of line, Line direction, Contour and gesture, Line quality, Line as value, Outline of form, Explicit line, Lost and found contours.

Assigned Reading: Barnes, Bk. II, Chap. 4-6, Lauer & Pentak, Chap. 7

**Week 6**

Topics to be discussed:

**Perceiving Dimension by Assessing Shape and Volume:** Creating Mass and Volume, Naturalism and Distortion, Naturalism and Idealism, Abstraction, Nonobjective shape, Rectilinear shape, Curvilinear shape, Positive/Negative shape, Integrated shapes, Shape and spatial confusion.

Assigned Reading: Barnes, Bk. II, Chap. 1, 2, Lauer & Pentak, Chap. 8, Chipp, pp. 193-279

**Week 7**

Topics to be discussed:

**Demonstrating Pictorial Depth Through Visual Device and Spatial Properties** : Depth and size, Overlapping, Vertical location, Aerial location, Linear perspective, One-Point perspective, Two-point perspective, Multi-point perspective, Amplified Perspective, Multiple perspective, Isometric projection, Open/Closed form, Spatial Transparency.

Assigned Reading: Barnes, Bk. II, pp. 63-66, 105-108 Lauer & Pentak, Chap. 4 and Chap. 10, Chipp, pp. 397-453

**Week 8**

Topics to be discussed:

**Applying the Concepts of Visual Harmony Using Unity in Design:** Visual unity, Gestalt theory, Achieving Unity: Proximity, Repetition, Continuation, Continuity, Unity with variety, Using the Grid, Varied repetition, Emphasis on unity and variety.

Assigned Reading: Barnes, Bk. II, Chap. 5, Lauer & Pentak, Chap. 2

**Week 9**

Topics to be discussed:

**Interpreting Visual Priorities Via Focal Point and Emphasis:** Achieving Emphasis: Emphasis by contrast, Emphasis by isolation, Emphasis by placement, Degree of emphasis, Absence of focal point, Emphasis and concept and intention.

Assigned Reading: Lauer & Pentak, Chap. 3, Chipp, pp. 1-23

**Week 10**

Topics to be discussed:

**Equilibrium and Dynamism in Composition:** Horizontal and vertical placement, Symmetrical balance: Architecture and painting, Asymmetrical balance, Balance by value and color, Balance by shape and texture, Balance by position and eye direction, Analysis Summary, Radial balance, Crystallographic balance and All-over pattern.

Assigned Reading: Dewey Chap. 4, Lauer & Pentak, Chap. 5, Chipp, pp. 309-317

**Week 11**

Topics to be discussed:

**Identifying Pictorial Surface and Visual Sensation Using Rhythm and Texture:** Rhythm and motion, Alternating rhythm, Progressive rhythm, Rhythmic sensation, Tactile texture, Collage, Visual texture, Trompe L'oeil, Texture and pattern.

Assigned Reading: Barnes Bk. II, pp. 56-61, Lauer & Pentak, Chap. 6 and Chap. 19, Chipp, pp. 501-545

**Week 12**

Topics to be discussed:

**Presentation and Its Impact: Ensembles: Symbol and Metaphor, Content and Design, Part I**

Salon hang, the Little white cube, Installation art, Aspects of symmetry, Organic method, Accessing an artwork, Aesthetic comparisons, Symbol and metaphor, Allegory, Image and interpretation in the wall ensembles constructed by Dr. Barnes.

Assigned Reading: Jung, Parts 1 and 2, Chipp, pp. 376-396

**Week 13**

Topics to be discussed:

**Presentation and Its Impact: Ensembles: Symbol and Metaphor, Content and Design, Part II**

Continued discussion of specific Wall Ensembles and their Aesthetic comparisons, Symbol and metaphor, Allegory, Image and interpretation in the wall ensembles constructed by Dr. Barnes.

Assigned Reading: Jung, Parts 3 and 4

**Week 14**

Topics to be discussed:

**Narrative Aspects: Surrealism: Time and Perception**

A discussion of narrative form: personal impressions, symbols and time, traditions and interpretations, subject assessment and visual personalization.

Assigned Reading: Jung, Parts 5 & Conclusion

### **Supplementary Bibliography**

#### Books:

Appiah, K., Gates, A., & Gates, H.L., Jr. (1996). *The dictionary of global culture*. New York: Random House Inc.

Barnes Foundation. *Great French painters from the Barnes Foundation*. New York: Alfred A. Knopf.

Carey, J. (2006). *What good are the arts?* Oxford, England: Oxford University Press.

Gombrich, J. (2000). *Art and illusion: A study in the psychology of pictorial representation*. Princeton, NJ: Princeton University Press.

Klee, P. (1944). *Pedagogical sketchbook*. New York: Nierendorf Gallery.

Vasari, G. (1998). *The lives of artists*. Oxford, UK: Oxford University Press.

Young Lee, P., Doherty, M., Jasin, G., & Bleichmar, D. (2008). *Visualising the unseen, imagining the unknown, perfecting the natural: Art and science in the 18th and 19th centuries*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.