



ART 100- SEC 1

PROFESSOR:

Eugene  
Harris

OFFICE:

Keller Hall 103

HOURS:

Posted on door

PHONE:

619.849.2230

E-MAIL:

eharris@pointloma.edu

ACADEMIC

ACCOMMODATIONS:

All students are expected to meet the minimum standards for this course as set by the instructor. Students with learning disabilities who may need accommodations should first discuss options and services available to them in the Academic Support Center (ASC) during the first two weeks of the semester. The ASC, in turn, will contact professors with official notification and suggested classroom accommodations, as required by federal law. Approved documentation must be provided by the student and placed on file in the ASC prior to the beginning of the semester.

# Introduction to Art

This course is one of the components of the General Education Program at Point Loma Nazarene University, under the category of *Seeking Cultural Perspectives*. By including this course in a common educational experience for undergraduates the faculty supports the survey of human endeavors from a historical, cultural, linguistic, philosophical and Christian perspective, including developing critical appreciation of human expression--both artistic and literary. A survey of the field of visual arts, including aesthetics, philosophy, language of design, art criticism, and a basic understanding of the western and non-western artistic heritage will be addressed.

## OBJECTIVES

- To achieve an understanding of the concept of art and how this concept can vary both culturally and temporally.
- To provide an overview of the visual arts, their scope, content, purposes, form and philosophy.
- To develop an appreciation of the sources and foundations of style, movements, and schools through art criticism.
- To encourage the achievement of a personal awareness of each individual's involvement as creator and consumer of the visual arts.

## LEARNING OUTCOMES :

Students will be able to:

- Identify and discuss a variety of artistic movements and time periods (from Pre-historic to Modern), art styles, techniques, conceptual issues, and traditions related to the history of art.
- Demonstrate a basic knowledge of the art elements and principles of design.
- Think and write critically about visual art, making intelligent and informed analyses and interpretations of works of art using appropriate terminology.

The student learning outcomes will be achieved through: the use of textbook, lectures, films, and gallery reports.

## METHODS

Presentation of this course will include slide lectures, discussions, demonstrations, and films.

## REQUIRED TEXTBOOK

De Witte, Debra J.; Larmann, Ralph M.; Shields, M. Kathryn; GATEWAYS TO ART, Thames and Hudson, N.Y. 2012. first edition: ISBN 978-0-500-28973-0

## CLASS REQUIREMENTS

Reading schedule:

September	1, 2.....	Introduction, Chapter 1.1, 1.2
September	9.....	Chapters 1.3, 1.4
September	14.....	Chapter 3.1
September	16.....	TEST—Film: Why Man Creates
September	21.....	Chapter 1.6, 1.7, 1.8
September	23.....	Chapter 1.9
September	28.....	Chapter 1.10
September	30.....	TEST Film: Christo
October	5,7.....	Chapters 2.1, 2.2, 2.3
October	12.....	Chapters 2.9, 3.1, 3.2
October	14.....	Chapters 3.6, 3.7, 3.8 <b>Gallery Reports due</b>
October	19.....	TEST (Monday, 1:30am-3:00pm)

## CLASS LOGISTICS

- Attendance is required. Absences reflect upon the grade.
- As an act of courtesy to all involved please be on time.
- Gallery critiques are required. A one-page typewritten critique from two art exhibitions should answer questions found on the reverse of this syllabus. Describe and analyze one artwork, then state your reaction to the show.

## GRADING POLICY

90%.....	Tests
10%.....	Gallery Critiques
100%.....	Final Grade.

# Gallery Critique

## *What to Look for in a Work of Art*

### METHOD OF CRITIQUE

- Description
- Analysis
- Interpretation
- Significance

- Are the lines angular, sharp, distinct or curved, smooth, or blended?
- Is the color scheme complicated and varied or simple and unified?
- Is the feeling warm (that is tending towards reds) or cool (that is tending toward blues)?
- The eye tends to relate similar colors and similar angles.
- Strong contrasts, whether of hue or of value (whiteness or blackness of the color) tend to attract attention.
- Gradual changes of hue or of value lead the eye progressively from one step to the next.
- What is the relationship of the subjects to the size and shape of the total work?
- Do lines move mainly horizontally or vertically and what lines seem to disrupt or strengthen the movement?
- Curved lines tend to produce rhythmical movement.
- Does the picture have open spaces or crowded spaces?
- Is the transition from dark to light sharp or gradual?
- In sculpture, try to sense the space defined by the work, also try to sense its texture, color and substance.
- Is the work symmetrical or asymmetrical?
- Primary colors..... red, yellow, blue  
Secondary ..... orange, green, violet  
Complementary..... violet-yellow, red-green, orange-blue
- Saturation—intensity of a hue, the brightness or dullness of a color, the purity.
- Value—the lightness or darkness of a color; do not confuse with the intensity or saturation of a color.
- Linear perspective—smaller in distance, has a vanishing point.
- Aerial perspective—dimmer in the distance.

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