



Independent Study | in Idaho

ART 100
Survey of Art

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The University of Idaho in statewide cooperation with
Boise State University — Idaho State University — Lewis-Clark State College

Course Guide

Independent
Study | in Idaho

Self-paced study. Anytime. Anywhere!

Art 100 Survey of Art

Lewis-Clark State College
3 Semester-Hour Credits

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Welcome!

Whether you are a new or returning student, welcome to the Independent Study in Idaho (ISI) program. Before beginning this course, read the information provided below, including course description, prerequisites, required materials, course objectives, and information about lessons, exams, and grading.

Policies and Procedures

Important!

As you read this section, you will see the following icon:



Use this icon to direct yourself to essential ISI information. Students are responsible for following ISI's policies. Refer to ISI's website at www.uidaho.edu/isi select *About ISI, Policies* for the most current policies, procedures and course information. If you have any questions or concerns, please contact the ISI office for clarification before beginning your course.

Course Description

An interdisciplinary consideration of the historical sequence of art styles; slides, lectures and discussions of architecture, painting, sculpture and other arts are seen from the viewpoints of the philosopher, the artist and the layperson.

Recommended: Internet access

7 graded lessons, 4 proctored exams

Course Materials

Required Course Materials

Lewis, Richard, and Susan I. Lewis. *The Power of Art*. 2nd ed. Thomson Wadsworth, 2009. ISBN-10: 0-534-64103-2. ISBN 13: 978-0-534-64103-0

Independent Study in Idaho course materials are available for purchase at the VandalStore (University of Idaho bookstore). Your *Registration Confirmation Email* contains the VandalStore's contact information.

Independent Study in Idaho courses are updated and revised periodically. Ordering course materials from the VandalStore at the time of registration allows you to purchase the correct edition(s) of textbooks, course guides, and supplemental materials. Contact the VandalStore directly for questions regarding course materials that you have ordered.

If purchasing textbooks from another source, refer to the ISBN(s) for the textbook(s) listed for this course to ensure that you obtain the correct edition(s).

Course Delivery

This course is available online. An electronic course guide is accessible through BbLearn at no additional cost. Refer to your *Registration Confirmation Email* for instructions on how to access the electronic version through BbLearn. A printed course guide maybe purchased from the VandalStore.

Course Introduction

Many students entering this course have never set foot in a gallery or museum of art. If you are new to the world of art please don't be intimidated. Whether you are a season pass holder at your local fine arts museum or a newbie, a dedicated student will learn new perspectives on art and find him/herself approaching works of art in a more insightful manner.

Course Objectives

The primary objective for this course is to gain a better understanding of the history and world of art. You will be asked to hone skills for critiquing and examining works of art while placing the work into a context (historical, global, etc.) for better understanding. The art world is a large one and approaching it requires some understanding of specific terms and a general idea of the history of art. (To join in a conversation successfully, one must first have an idea of what that conversation is about.)

Lessons

Each lesson is comprised of lesson objectives, a reading assignment, important terms, a lecture, and a written assignment. Please use standard formatting and proper citation on all written assignments. Use quality sources such as your textbook. Any additional sources you may choose to use need to be current and from a quality art-based source with an author citation. For example, I would choose the magazine *Art in America* or its Web site over *Wikipedia*. You must cite your sources when using someone else's words, ideas, or images.

Study Hints

- Keep a copy of every lesson submitted.
- Complete all assigned readings.
- Set a schedule allowing for completion of the course one month prior to your desired deadline. (An *Assignment Submission Log* is provided for this purpose.)
- Web pages and URL links in the World Wide Web are subject to change. If you cannot access a link that has been listed in this course guide, use your favorite search engine (such as Google) to locate the site. To seek assistance or provide any updated information, contact your instructor.
- There will be no surprises in this class. The exam following each lesson and the final exam will cover only what I have asked you to study. Look at your lectures and lists of terms to help you study. If in doubt, contact your instructor.

Exams

- There are four exams for this course. The exams are grouped as follows: lessons 1 and 2, 3–5, 6 and 7, and a final comprehensive exam, covering the entire course.
- You must wait for grades and comments on lessons prior to taking each subsequent exam.
- For your instructor's exam guidelines, refer to the *Exam Information* sections in this course guide.
- Graded exams will **not** be returned to you.

See *Grading* for specific information on lesson/exam points and percentages.

Proctor Selection/Scheduling Exams

All exams for this course require a proctor.



Refer to the *ISI Policies and Procedures* for guidelines on how to choose a proctor and schedule exams. Complete the *Proctor Information Form* and send it to the ISI office at least two weeks prior to scheduling your first exam.

Grading

The course grade will be based upon the following considerations:

7 Written assignments:	25 pts each, totaling 175 pts
3 Lesson Exams:	100 pts each, totaling 300 pts
Final Exam:	100 pts
Total possible:	575 pts

Students cannot fail all exams and pass the course.

Points earned Letter grade Percent

1-Art 100		
517–575	A	90–100%
460–516	B	80–89%
402–459	C	70–79%
345–401	D	60–69%
0–344	F	0–59%

The final course grade is issued after **all** lessons and exams have been graded.



Refer to the *ISI Policies and Procedures* for information about confidentiality of student grades, course completion, time considerations, and requesting a transcript.

About the Course Developer

I am originally from New Mexico. I have lived in Texas, Oklahoma, New York, and Idaho. I have taught art and art history at the university level since 1998. I have always wanted to be an artist and a teacher. I have a Masters of Fine Arts from the University of Oklahoma with an emphasis in painting. I received my BFA from Texas Tech University with an emphasis in painting, as well. I have an extensive and national level exhibition record. I have exhibited a series of drawings and sculptures at The Center for Arts and History in Lewiston, Idaho, 2009 as well as the Annual Rude and Bold Women Show in Binghamton, NY, 2007, 2008, and 2009. My work was featured in an international publication from California Riverside in 2008. *Mosaic Art and Literary Journal*: University of California, Riverside. I enjoy teaching art and feel very lucky that I get to do so. You can visit my art blog at: www.dworthdoty.blogspot.com

Contacting Your Instructor



Instructor contact information is available in BbLearn.

Disability Support Services



Refer to the *ISI Policies and Procedures* for information on *Disability Support Services (DSS)*.

Assignment Submission Log

Required Course Materials

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Choose a proctor and send the completed *Proctor Information Form* to the ISI office at least two weeks prior to taking Exam 1.

Lesson	Chapters	Reading	Written Assignment	Date Submitted
1	1–3	pages 2–75	essay	
2	4–6	pages 76–113	essay	
It is time to make arrangements with your proctor to take Exam 1, covering lessons 1 and 2.				
3	7–9	pages 114–161	essay	
4	10–12	pages 162–237	essay	
5	13–15	pages 238–337	essay	
It is time to make arrangements with your proctor to take Exam 2, covering lessons 3–5.				
6	16–18	pages 338–417	essay	
7	19–20	pages 418–473	essay	
It is time to make arrangements with your proctor to take Exam 3, covering lessons 6 and 7.				
It is time to make arrangements with your proctor to take the Final Exam, comprehensive, covering the entire course.				

Lesson 1

The Language of Art and Design Elements

Lesson Objectives

After successfully completing this lesson, you should:

- 1-1 Be familiar with tools to help you evaluate and critique works of art
- 1-2 Know key language and terms associated with the study of art
- 1-3 Develop an understanding of the principles of design elements

Reading Assignment

The Power of Art, chapters 1–3, pages 2–75

Important Terms

line	scale	complementary colors	vanishing point
space	depth	primary colors	horizon line
shape	proportion	secondary color	historical context
form	rhythm	tertiary colors	folk art
volume	unity	warm and cool color	craft and decorative art
geometric	hue	saturated color	design: graphic and industrial
organic	intensity	neutral color	Impressionism
texture	value	chiaroscuro	abstract
light	color wheel	analogous colors	nonrepresentational
shadow	balance	atmospheric perspective	fine and applied arts
negative space	symmetrical balance	linear perspective	Cubism
positive space	asymmetrical balance	foreshortening	

Lecture

Chapter 1: The Power of Art

This is an introduction to the world of art starting with basic ideas and terminology from the art world that will help you to evaluate works of art and discuss them using art vocabulary and ideas.

I want to begin here with a brief thought on evaluating works of art and the art world. The world of art is large, and has many avenues and inhabitants. The activity of creating art seems to have been present since the early stages of humankind and is almost completely limited to human activity. Almost every person has at one time picked up a watercolor brush or crayon and attempted to convey his/her ideas through symbolic communication. That being said, almost every person has attempted to critique the artwork of another as well.

The art world is one very large conversation that has been going on since people first put marks on the sides of rocks and cave walls. It is helpful when jumping into a conversation to first find out what has been talked about and what language is being spoken. There are several key elements that will help you as you learn to discuss and critique works of art in more diverse and complex ways.

The first element is having a general idea what the history of art entails. (It is not necessary to memorize every item that was ever created and the date and place in which it was made; but a general overview of the history of art is in order.) As you read through Chapter 1 you will be given a brief introduction to the world of art, from works of prehistoric art to the present, and what scholars have discussed in terms of meaning and use.

Let's look, for example, at figures 1-9 and 1-10 on page 9. These are some of the earliest known drawings, dating from about 13,000 BCE—part of a large network of cave drawings in the Lascaux Caves in France. It is interesting to notice the skill that went into the detailed drawings of the animals. These are

contour drawings with some shading.

Consider the context of these drawings. What was their purpose? They may have been pure documentation or perhaps speculation of things to come. They also may have served as powerful items for ritual. As we begin to place labels on art and think about the timeline of art history it is good to consider the purpose of those first drawings.

Be familiar with the basic terms and vocabulary in Chapter 1, such as **fine and applied arts**. There is an introduction to **folk art, craft, and design**. Know the definitions and an example of each area.

The second element is to understand the basic vocabulary and the primary elements of art. Chapters 2 and 3 are more focused on the mechanical language that describes the basic principles of art. Make sure you understand the vocabulary from chapters 2 and 3, and can explain each term in your own words. This will be helpful as you begin to discuss and critique works of art in the following lessons and in the assignments.

Chapter 2: The Primary Elements

There are basic visual elements that we can use when describing and discussing a work of art. The basic elements as discussed in your reading are **space, line, light, texture, shape, and color**.

Space can be broken in to two and three dimensions through the use of key elements such as **line, shape, form, light, shadow, value, and texture**. **Color** is also a key element in the making of art. Color can be examined with the use of basic principles from color theory starting with the color wheel and the primary colors. As you read about the role of color in creating a work of art consider *The Virgin with the Canon van der Paele* by Jan van Eyck (2-16, 47), a tempera and oil on wood, dating 1436. In this painting, the color is vivid and saturated. The color also functions to direct focus and emphasis for the viewer. Color works symbolically, as well. As you look at the painting think about the main colors present and how they are placed throughout the painting. We can see Mary in the center. She does have her traditional blue garb on, but what is the most intense color in this painting? It is the red robe she wears, which helps to direct the viewer's attention. Notice the green lining in her robe. The artist may have chosen green since it is the complementary color to red. We can also see many other rich colors and details that direct the viewer's eye. We can examine the texture in this painting as well as line, space, light, and shadow. In fact, all of the elements are present, and actively support the artist's intentions for focus and meaning. We will come back to this painting when discussing the principles of design.

Learn the definitions of the vocabulary from Chapter 2 and be able to use it in relation to a work of art.

Chapter 3: The Principles of Design

Chapter 3 focuses on the **principles of design**. This is the mechanics of **placement and emphasis**. The first item at hand is to learn the key vocabulary, starting with **positive and negative space**. The print by James Welling (3-2, 57) is used as an example to discuss positive and negative space. Welling's print plays with space. The way the marks are made and the use of only black and white works to push the positive and negative space back and forth. But to get a clearer idea of what positive and negative space means consider a plain wooden kitchen chair. If you were to draw the chair in terms of positive and negative space what would be positive and what would be negative? The wooden parts of the chair would be positive and the spaces between and around the wood would be negative. Think about coloring in those shapes. That would make them stand out as shapes. Those dark areas are the negative space. Artists use the principles of design such as negative and positive space to help them create a work of art that has the balance and focus they intend.

Balance can be addressed in terms of **symmetry**. **Symmetrical balance** can be described as even balance on both sides of a work of art. Think about a picture of a bottle. If you were to fold that bottle in half lengthwise you would have symmetrical balance. **Asymmetrical balance** is a bit more complex. It involves the space and visual weight of the objects at hand.

Emphasis, unity, variety, proportion, and scale are also some of the main principles of design. As you

read about each element think about the painting by van Eyck and how each element may be at work.

Space and the illusion of space can be created in many ways such as placement of color and overlapping, but one of the most useful ways is through a system called **perspective**. **Linear** and **atmospheric** perspectives are covered in Chapter 3 and are quite different.

Atmospheric perspective deals with intensity of color and line as well as the use of empirical and linear perspective. Atmospheric perspective uses the visual distortion of color and line as objects appear to the eye. This distortion occurs as objects are further from our view. Close objects will be more intense and have sharper edges. Objects in the background will have muted color and blurred lines.

Linear perspective is a system of creating a three-dimensional illusion based on mathematics. Filippo Brunelleschi, a Renaissance sculptor, has been credited with putting this system together. As you read about linear perspective, learn what is meant by **one-point perspective** and how it is done with the use of a vanishing point. One-point perspective not only creates a visual illusion of depth but also can be used to place focus and emphasis on areas in the art. Consider the photo, *Gardens of Versailles*, (11-31, 206). This photo illustrates the principles of one-point perspective well. Notice how the water and sidewalks seem to be converging and getting smaller as they approach the horizon line.

Empirical perspective is the use of linear and atmospheric perspective in a more intuitive manner. The artist is aware of the rules that govern both but is less rigid about the mathematical approach. This manner of working is conducive to sketching and working in a more fluid and speedy manner.

We are then asked to think about Cubism and how Braque and Picasso broke these rules of perspective in order to create a different notion of space and time on a two-dimensional surface. Make sure you know all the vocabulary and terms from chapters 1 through 3 before moving on to the written assignment.

Written Assignment

Assignment 1: Essay (25 points)

Instructions and Format:

- Write an essay one to two pages in length, double-spaced, using 12-point Times New Roman font, and standard formatting.
- You must use your own words.
- You will be discussing works of art and new ideas from the textbook, so you will need to cite your sources. A works-cited page is a must.
- Proofread and spell-check your work!

Discuss one of the works of art from Chapter 2 or 3 in terms of the primary elements and the principles of design. Choose three to five key elements and principles on which to focus your paper.

Begin with an introduction to the work of art including artist, title, medium(s) used, and year. Discuss *briefly* the context of the work. For example, you can state what function or purpose the work was created to serve, and the genre or period of work. There is no need to present the artist's biographical information in detail.

The next three or more paragraphs should each discuss one key element and how it plays out in the work. For example, how does the use of complementary colors emphasize and create focus and function in the work of art? How does line direct focus and attention? What kind of balance is present and why?

The last paragraph should be a conclusion briefly listing the main points