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Meaning & Mystery in European Painting

UNH Course Number: ARH371

Subject Areas: Art History

Level: 300

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Description

Using the great art galleries of Europe as your personal visual library and viewing many masterpieces in the original, you will analyze and learn to appreciate the master works of both Spanish and non-Spanish artists across the canvas of European painting such as El Greco, Velázquez, Goya, Sorolla, Picasso, Miró, and Dalí but also Leonardo da Vinci, Michelangelo, Botticelli, Rembrandt, Manet, Van Gogh, Gauguin, Munch, Matisse and others. Seeking both meaning and mystery in great works of art, this course deepens your understanding of expression in European painting.

Surveying both European and Spanish original masterpieces, this course therefore provides a theoretical and practical foundation for developing the heightened visual literacy required of meaningful appreciation of great painting. It provides a framework for understanding the principles of scholarly analysis and interpretation of painting within their many layers of meaning. The course presents established methodologies and approaches necessary to analyze, interpret and evaluate paintings. You will learn how visual elements of design (color, space, perspective, tone) and principles of composition are articulated, how they relate to each other, and how the artist manipulates them in order to alter the effect on the viewer. The different methodologies of cultural history and art history will be addressed as well, along with the various types of conceptual frameworks for interpretation, including formal-stylistic, aesthetic, technological, historical, ideological, political, sociological and gender-based.

Visual lectures use illustrated art works and integrate readings relevant to the various paintings under discussion. In addition, there are visits to the *National Museum of Catalan Art* which illustrates stylistic developments in painting in Western Europe. The course concludes with student-designed and student-led presentations of selected masterpieces in the art museums and galleries of Barcelona.

Learning Objectives

Knowledge & Cognitive Skills

- Identify the component formal parts of painting, visual elements of design and principles of composition, and recognize how they are arranged to work together
- Acquire the critical vocabulary and the oral and written skills for describing, analyzing, and interpreting the formal aspects of paintings

- Distinguish stylistic differences among individual works of art through the formal analysis of the artistic compositions
- Recognize the relevance of the socio-historical and cultural context in the production of the work of art
- Describe and use the fundamental concepts and approaches within art criticism and history when analyzing paintings
- Use both local and international scholarship when analyzing and evaluating paintings

Critical Thinking Skills

- Use standards of critical reasoning in the analysis of European painting
- Interpret works of art in the context of the artists' lives and careers and also in relation to other works of art
- Evaluate the relation of artistic activity in the most comprehensive sense to the entirety of the cultural environment in which it occurs, its wider historical, political, religious and social context
- Measure the relation of paintings to factors such as artistic theory, patronage, audience and technical limitations, showing understanding of function
- Assess the artistic significance of each painting in relation to the cultural-historical context in which they were produced

Affective & Attitudinal Skills

- Reflect upon the meaning and role of great paintings in the contemporary host culture and society
- Welcome and overcome differences in cultural attitudes related to the role great art plays in home and host settings

Behavioural Skills

- Use knowledge of European and Spanish painting to engage positively with the host population and culture
- Demonstrate a heightened appreciation and curiosity for the interpretation of European artwork

Instructional Format

Class will meet twice a week for 75 minutes. Classes are structured for interactivity and require effective communication between teacher and student so as to develop a constructive dialogue about the works of art studied. Course-work is comprised of in-class lectures and discussions, group activities, student presentations, extensive outside readings, and practical analytical exercises regarding influential works of art. Class begins with 30-40 minute lectures which are followed by small group work in which you analyze a number of images and texts, each accompanied with specific tasks to complete. You must therefore come to class ready to discuss different texts and engage in visual and contextual analysis of different works of art. This instructional process helps you learn how the visual appearance of paintings conveys meaning. Excerpts from artist's writings, other primary sources, images of European masterpieces and video will be used in class as additional learning supports. You will participate in onsite field research at the MNAC, the National Museum of Catalan Art, where many European masterpieces are on display. When traveling, you will explore the celebrated art museums of Europe and study the originals of masterpieces examined and analyzed in class. Your final project will also integrate the onsite lectures in the art museums and galleries of Barcelona. *If you require any special accommodations, please contact the instructor.*

Form of Assessment

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. Whether you plan to transfer letter grades back to your home institution or not, CEA expects that you will complete all graded

assessment categories in each course in which you are enrolled. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Please be advised: Any grade dispute you encounter in this course must immediately be discussed with the instructor and definitively resolved before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA’s formal grade appeal procedure. For more information, see [CEA Academic Policies](#).

Class Participation	10%
Quizzes	15%
Art Journal Reflection	15%
Gallery Presentation	20%
Midterm Exam	20%
Final Exam	20%

Class Participation: This grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the required texts, your ability to use language effectively, and your analytical skills in intellectual, constructive argumentation. When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Additionally, it is important to demonstrate a positive and supportive attitude to the instructor and your classmates, and give full attention to class activities (i.e., cell-phones off, laptop for notes only, etc.). Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–89.90)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.69)

You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F	(0–5.90)
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Quizzes: There will be periodic quizzes on the main topics studied and discussed in class. The quizzes will consist of twenty multiple choice questions based on slides of images analyzed in class. These quizzes will be visual tests that will serve to reassert the knowledge gained from lectures and individual readings and demonstrate comprehension of art terms.

Art Journal Reflection: You will write five art journals consisting of either a comparative analysis of two paintings or a critical review of a painting and a related text. The instructor will choose the artworks and texts and provide guidelines and target questions. The journals will be type-written (Times New Roman 10, 1.5 line spacing) and will be no longer than two pages. There will be weekly in-class presentations of the art journals as assigned by the instructor.

These periodic assignments enable you to integrate your art appreciation and experiential learning into the knowledge you acquire through theoretical readings and class discussions. These reflective exercises should contribute to your appreciation and respect for artists with differing cultural values and add to your general adaptive skills necessary for living in a cultural milieu different from your own.

Gallery Presentation: Working in groups, you will choose an art exhibit of your choice held in Barcelona during the semester and then design and execute a guided tour of selected paintings on display. Your onsite group presentation should last around thirty minutes during which you must convey a critical understanding of the main concepts studied throughout the course. You will write a gallery “program guide” of your exhibit and tour, which will include the name of the art museum or gallery, the works you have chosen to present, an outline of the main ideas you present for each artwork, and a bibliographical list of six scholarly sources used to support your presentation. You must submit the program guide to the instructor before the formal tour and it will count towards the overall assessment of your work. Class members attending your gallery presentation will submit a short reflection paper that will count towards their class participation. Some of the art museums in Barcelona are: MACBA, CCCB, CaixaForum, Fundació Miró, Fundació Picasso, Fundació Antoni Tàpies, Fundació Francisco Godia, and La Pedrera.

Midterm & Final Exams: The mid-term and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed in the syllabus above. Each exam covers only the segment of the course preceding it: the final exam is not comprehensive. Exam questions will be drawn from course lectures, films, handouts, and reading assignments. Works of art appearing on the exams will be chosen from those discussed in class. The instructor will give you a list of the paintings that may appear on the exam one week before each exam. Each exam has two parts. The first part (60%) will be a set of twenty multiple choice questions based on paintings studied in class and the second part (40%) will be two essays (20% each) that treat more general issues and concepts. The exams will test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 – 93.9%	3.70
B+	8.70	8.99	87.0 – 89.9%	3.30
B	8.40	8.69	84.0 – 86.9%	3.00
B-	8.00	8.39	80.0 – 83.9%	2.70
C+	7.70	7.99	77.0 – 79.9%	2.30
C	7.00	7.69	70.0 – 76.9%	2.00
D	6.00	6.99	60.0 – 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

CEA Attendance Policy

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks (4 class sessions) of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence.
- You will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Campus Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

ceaClassroom: CEA's Moodle CMS

CEA instructors use the open source course management system (CMS) called Moodle that creates an interactive virtual learning environment for students and educators alike. This web-based platform provides you with 24/7 access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the many course learning objectives.

The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

Required Readings

Listed below are the required course textbooks and additional readings. Whether you buy your books from our locally affiliated merchants or whether you acquire these before arrival, you must have constant access to these resources for reading, highlighting and marginal note-taking. It is required that you have unrestricted access to each. Additional copies will be placed on reserve in the Academic Affairs office for short-term loans. Access to additional sources required for certain class sessions will be provided in paper or electronic format consistent with applicable copyright legislation. In addition, the Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located in the host city and accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

Acton, Mary. *Learning to Look at Paintings*. London: Routledge, 2008. 336pp.

Acton, Mary. *Learning to Look at Modern Art*. London: Routledge, 2004. 334pp.

Doherty, Tiana, and Woollett, Anne T. *Looking At Paintings: A Guide to Technical Terms*, Revised Edition. Los Angeles: Getty Publications, 2009. 100pp.

Pooke, Grant and Newal, Diana. *The Basics. Art History*. London: Routledge, 2007. 288pp.

Schneider Adams, Laurie. *The Methodologies of Art: An Introduction*. New York: HarperCollins, 2009. 312pp.

Recommended Readings

Many of the following primary and secondary materials, articles and readings have been placed on reserve and are located in the CEA office resource center. You can also find them in the libraries listed below. The instructor will guide you on these readings.

Baxandall, Michael. *Patterns of Intention*. New Haven: Yale University Press, 1985.

Berger, John. *Ways of Seeing*. London: Penguin Books, 1972.

Burke, Peter. *The Uses of Images as Historical Evidence*. London: Reaktion Books, 2001.

De Rynck, Patrick. *How to Read a Painting: Lesson from the Old Masters*. New York: Harry N. Abrams, 2004.

Kivy, Peter. *The Blackwell Guide to Aesthetics*. London: Blackwell Publishing, 2004.

Merlin, James. *Engaging Images*. London: Menaje Press, King's College, 1992.

Lynton, Norbert. *Looking into Paintings*. Boston: Faber and Faber, 1985.

Malins, Frederick. *Understanding Paintings: The Elements of Composition*. London: Phaidon, 1981.

Taylor, Joshua. *Learning to Look: A Handbook for the Visual Arts*. Chicago and London: University of Chicago, 1981.

Arnheim, Rudolf. *The Power of the Center. A Study of Composition in the Visual Arts*. Berkeley and Los Angeles: University of California Press, 1982.

Wölfflin, Heinrich. *Principles of Art History: the Problem of the Development of Style in Later Art*. New York: Dover Publications, 1950.

Woodford, Susan. *Looking at Pictures: Cambridge Introduction to the History of Art*. Cambridge, UK: Cambridge University Press, 1983.

Zuffi, Stefano. *How to Read Italian Renaissance Painting*. New York: Harry N. Abrams, 2010.

Dictionaries

- Brigstocke, Hugh. *The Oxford Companion to Western Art*. London: Oxford University Press, 2001.
- Graham-Dixon, A. et al. *Art: The Definitive Visual Guide*. London: Dorling Kindersley, 2008.
- Hall, James. *Dictionary of Subjects and Symbols in Art*. New York: Harper & Row, 1974.
- Howard, Daniel. *Encyclopedia of Themes and Subjects in Painting*. London: Thames & Hudson, 1971.
- Lucie-Smith, Edward. *The Thames and Hudson Dictionary of Art Terms*. London: Thames & Hudson, 1984.
- Murray, Peter. *The Oxford Companion to Christian Art and Architecture*. New York: Oxford University Press, 1996.
- Speake, Jennifer. *The Dent Dictionary of Symbols in Christian Art*. London: J. M. Dent, 1994.
- Sykes, Egerton. *Who's Who in Non-Classical Mythology*. London: Routledge, 2002.

General Reference Books

- Barcham, William, et al. *Painting in the National Gallery in London*. London: Bulfinch, 2000.
- Eitner, Lorenz. *19th Century European Painting. David to Cézanne*. Boulder, CO: Westview Press, 2002.
- Fry, Roger. *Vision and Design*. London: Pelican Books, 1937.
- Gombrich, Ernst H. *The Story of Art*. London: Phaidon Press Limited, 1995.
- Gombrich, Ernst H. *The Uses of Images: Studies in the Social Function of Art and Visual Communication*. London: Phaidon, 2000.
- Gombrich, Ernst H. *Art and Illusion*. Princeton, New Jersey: Princeton University Press, 2000.
- Harris, Jonathan. *Art History. The Key Concepts*. London: Routledge, 2006.
- Harris, Jonathan. *The New Art History. A Critical Introduction*. London: Routledge, 2001.
- Harrison, Charles & Paul Wood (eds.). *Art in Theory 1648-1815. An Anthology of Changing Ideas*. Oxford & Malden: Blackwell Publishing, 1991.
- Harrison, Charles & Paul Wood (eds.). *Art in Theory 1815-1900. An Anthology of Changing Ideas*. Oxford & Malden: Blackwell Publishing, 1998.
- Harrison, Charles & Paul Wood (eds.). *Art in Theory 1900-2000. An Anthology of Changing Ideas*. Oxford & Malden: Blackwell Publishing, 2003.
- Hauser, Arnold. *The Social History of Art, 4 Volumes*. London: Routledge, 1999.
- Honour, Hugh, & Fleming, J. *A World History of Art*. London: Lawrence King Publishing Ltd., 2005.
- Holt, Elizabeth G. (ed.). *A Documentary History of Art*, 2nd edition. 2 vol. Princeton, New Jersey: Princeton University Press, 1981.
- Kemp, Martin. *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*. New Haven: Yale University Press, 1990.
- Kemp, Martin (ed.). *The Oxford History of Western Art*. London: Oxford University Press, 2000.
- Nash, Steven A. *Masterworks of European Painting*. New York: Hudson Hills Press, 1999.
- Osborne, Harold, (ed.). *The Oxford Companion to Art*. London: Oxford University Press, 1970.
- Osborne, Harold, (ed.). *The Oxford Companion to Twentieth Century Art*. London: Oxford University Press, 1981.
- Osborne, Harold, (ed.). *The Oxford Dictionary of Art*. London: Oxford University Press, 1988.
- Patch, Otto. *The Practice of Art History: Reflections on Method*. London: Harvey Miller, 1999
- Panofsky, Erwin. *Perspective as Symbolic Form*. New York: Zone Books, 1996.
- Panofsky, Erwin. *Meaning in the Visual Arts*. Chicago: University Chicago Press, 1983.
- Pointon, Marcia. *History of Art: A Students' Handbook*. London: Routledge, 2000.
- Pollock, Griselda. *Differencing the Canon. Feminist Desire and the Writing of Art's Histories*. London and New York: Routledge, 1999
- Wölfflin, Heinrich E. *Principles of Art History*. New York: Dover Publications, 1950.
- Wölfflin, Heinrich E. *Art and Illusion*. Princeton, New Jersey: Princeton University Press, 2000.
- Williams, Robert. *Art Theory. A Historical Introduction*. Malden, MA: Blackwell Publishing, 2004.

Books on Color

- Albers, Josef. *Interaction of Color: Revised and Expanded Edition*. New Haven: Yale University Press, 2006.
- Birren, Faber. *Creative Color: An Approach for Artists and Designers*. West Chester: Schiffer Publishing, 1987.
- Birren, Faber. *Principles of Color: A Review of Past Traditions and Modern Theories of Color Harmony*. West Chester: Schiffer Publishing, 1987.
- Gage, John. *Colour and Culture*. London: Thames and Hudson, 1996.
- Munsell, Albert H. *A Grammar of Color: A Basic Treatise on the Color System*. New York: Van Nostrand Reinhold Co, 1969.
- Itten, Johannes. *The Art of Color. The Subjective Experience and Objective Rationale of Color*. New York: Van Nostrand Reinhold, 1987.

Books on Symbolism

- Ferguson, George. *Signs and Symbols in Christian Art*. New York: Oxford University Press, 1973.
- Gombrich, Ernst H. *Symbolic Images*. London: Phaidon: New York, 1975.
- Jung, Carl G. et al. *Man and His Symbols*. London: Aldus and Jupiter, 1979.
- Hall, James. *Symbolism in Art*. New York: HarperCollins Publishers, 1979.
- Mitchell, W. J., *Iconology: Image, Text, Ideology*. Chicago: University of Chicago Press, 1986.
- Panofsky, Erwin. *Studies in Iconology. Humanistic Themes in the Art of the Renaissance*. New York: Harper & Row, 1972.
- Panofsky, Erwin. *Meaning in the Visual Arts*. Chicago: Chicago University Press, 1982.
- Panofsky, Erwin. *Idea: A Concept in Art Theory*. New York: Harper & Row, 1968.
- Wittkower, Rudolf. *Allegory and the Migration of Symbols*. New York: Thames and Hudson, 1977.

Books on Technique

- Doerner, Max. *The Materials of the Artist and Their Use in Painting with Notes on the Techniques of the Old Masters, Revised Edition*. Boston, MA: Mariner Books, 1984.
- Eastlake, Charles L. *Methods and Materials of Painting of the Great Schools and Masters, 2 vols*. New York: Dover Publications, 1960.
- Hayes, Colin. *The Complete Guide to Painting and Drawing Techniques and Materials*. London: Phaidon, 1996.
- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques, 5th Revised Edition*. London: Faber and Faber, 1991.
- Stephenson, Jonathan. *The Materials and Techniques of Painting*. London: Thames and Hudson, 1989.

Books on Subject Matter

Landscape

- Barrell, J. *Dark Side of the Landscape*. Cambridge, UK: Cambridge University Press, 1980.
- Daniels, S. *Fields of Vision: Landscape Imagery and National Identity in England and the United States*. Cambridge, MA: Polity Press, 1993.

Portraiture

- Brilliant, Richard. *Portraiture*. Cambridge, MA: Harvard University Press, 1991.
- Campbell, Lorne. *Renaissance Portraits. European Portrait Painting in the 14th, 15th and 16th Centuries*. New Haven: Yale University Press, 1990.
- Gibson, Robin (ed.). *20th Century Portraits*. London: National Portrait Gallery, 1978.
- Kelly, Sean and Edward Lucie-Smith. *The Self-Portrait: A Modern View*. London: Sarema Press, 1987.
- West, Shearer. *Portraiture. Oxford History of Art Series*. London: Oxford University Press, 2004.
- Woodall, Joanna. *Portraiture. Facing the Subject*. Manchester and New York: Manchester University Press, 1997.

The Nude

- Clark, Kenneth. *The Nude. A Study in Ideal Form*. New York: Pantheon Books, 1956.

- Nead, Lynda. *Female Nude: Art, Obscenity and Sexuality*. London: Routledge, 1992.
- Pointon, Marcia. *Naked Authority: The Body in Western Painting 1830–1908*. Cambridge, UK: University Press 1990.
- Saunders, Gill. *The Nude: a New Perspective*. New York: Harper and Row, 1989.

Still Life

- Bergstrom, Ingvar. *Dutch Still Life Painting in the Seventeenth Century*. London and New York: Faber and Faber, 1956
- Schiffere, Sybille E. *Still Life: A History*. New York: Harry N. Abrams, 1999.
- Schneider, Norbert. *Still Life*. Cologne: Taschen, 2003.
- Sterling, Charles. *Still Life Painting from Antiquity to the Twentieth Century*. New York: Harper and Row, 1981.

Online Reference & Research Tools

www.artlex.com Art Glossary with reference material in art production, art history, art criticism, aesthetics, and art education.

www.pitt.edu/~medart/menuglossary/INDEX.HTM Glossary of Medieval Art and Architecture from the University of Pittsburgh.

www.getty.edu/research/tools/vocabularies Thesaurus of Art and Architecture from The Getty Research Institute in Los Angeles.

www.metmuseum.org Timeline of history of art organized by time period and geographical area and thematic essays on varied topics of world art history from the Metropolitan Museum of Art in New York.

www.moma.org Collections of modern western painting masterpieces from the Museum of Modern Art in New York.

www.louvre.fr Collection of painting from the thirteenth century to 1848 from French artists, Italian artists and artists from Northern Europe from the Louvre Museum in Paris.

www.musee-orsay.fr Collection of mainly French painting from 1848 to 1915 with an extensive collection of Impressionist and Post-Impressionist paintings

www.uffizi.com Collection of Italian Painting masterpieces from the Uffizi Gallery in Florence.

www.tate.org.uk National collection of British art from 1500 and of international modern art from the Tate Britain and Tate Modern in London.

www.nationalgallery.org.uk Collection of old European painting masterpieces from the National Gallery in London.

www.pinakothek.de/alte-pinakothek Collection of European paintings from the 13th to 18th century especially focused on Early Italian, Old German, Old Dutch and Flemish paintings from the Alte Pinakothek in Munich.

www.mnac.es Collection of Catalan painting from the Romanesque period until the mid-twentieth century from the National Museum of Catalan Art in Barcelona.

www.museodelprado.es Collection of Spanish, Italian, Flemish, French, German, Dutch and British painting from Romanesque period to the nineteenth century from the Prado National Museum in Madrid.

www.museoreinasofia.es Collection of European painting from the Avant-garde, from 1900 to 1968 from Reina Sofía Art Museum in Madrid.

www.museothyssen.org Overview of the major periods and pictorial schools of western art such as the Renaissance, Mannerism, the Baroque, Rococo, Romanticism and the art of the 19th and 20th centuries up to Pop Art from the private collection of Thyssen-Bornemisza Museum in Madrid.

Art Libraries in Barcelona

Universitat de Barcelona Art Library

(Carrer Montalegre, 8)

<http://www.bib.ub.edu/>

(MNAC) Museo Nacional d'Art de Catalunya Library

(Palau Nacional, Parc de Montjuïc)

http://www.mnac.es/recerca/rec_biblioteca.jsp?lan=003

Picasso Museum Library

(Carrer Montcada, 15-23)

http://www.museupicasso.bcn.es/eng/services/index_serveis.htm

Miró Foundation Library

(Avinguda de Miramar, 71-75)

<http://www.bcn.fjmiro.es/>

Institut Amatller d' Art Hispànic (Amatller's Institute of Hispanic Art).

(Passeig de Gràcia, 41)

amatller@amatller.org

Required Supplies/Fees: None

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Course Content

Session	Topic	Activity	Student Assignments
1	Course Introduction Explanation of syllabus with focus on course objectives	Introduction & general overview of the course	Ensure textbooks purchases
2	Introduction to Art How to Analyze a Painting? The Ways of Seeing Art	Lecture & comparative analysis of principal works of art Class Discussion: <ul style="list-style-type: none"> • Why is the art object so complex? • Different paintings will be discussed in groups and then presented to the rest of the class 	Readings: <ul style="list-style-type: none"> • Schneider Adams, Laurie. <i>The Methodologies of Art. An Introduction</i> (New York: HarperCollins, 2010), 3-19 • Pooke, Grant & Newal, Diana. <i>The Basics. Art History</i>. (London: Routledge, 2008), 1-32 • Margolis, Joseph. "The Philosophy of the Visual Arts. Perceiving Paintings", in <i>The Blackwell Guide to Aesthetics</i>, ed. Kivy, Peter (London: Blackwell Publishing, 2004), 215-226.
Formal & Material Components of Paintings			
3	Visual Elements of Design I Color & Line	Lecture & comparative analysis of principal works of art Group Activity: <ul style="list-style-type: none"> • Discuss in groups the principles of color theory applied to various paintings and justify the choice of the artist Documentary: <i>The Ways of Seeing, episode 1</i> by John Berger	Readings: <ul style="list-style-type: none"> • Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 118-134 • Berger, J. <i>Ways of Seeing</i>, (London: Penguin, 1972), 7-34 • Wölfflin, Heinrich, <i>Principles of Art History: the Problem of the Development of Style in Later Art</i>. (New York: Dover Publications, 1950), 18-53
4	Visual Elements of Design II Space & Perspective	Lecture & comparative analysis of principal works of art Group Activity: <ul style="list-style-type: none"> • Discuss in groups the function of space in various paintings and justify the choice of the artist Documentary: <i>The Ways of Seeing, episode 3</i> , by John Berger	Readings: <ul style="list-style-type: none"> • Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 29-55 • Berger, John, <i>Ways of Seeing</i>, (London: Penguin, 1972), 45-64

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Course Content

Session	Topic	Activity	Student Assignments
5	Visual Elements of Design III Light & Dark Tone	Lecture & comparative analysis of principal works of art Group Exercise: <ul style="list-style-type: none"> Discuss in groups the system of tonal values of various paintings & justify the choice of the artist Submit Art Journal #1	Readings: <ul style="list-style-type: none"> Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 88-113 Acton, Mary, <i>Learning to Look at Modern Art</i>. (London: Routledge, 2009), 212-234
6	Visual Elements of Design IV Shape & Form Modeling & Plasticity	Lecture & comparative analysis of principal works of art Group Activity: <ul style="list-style-type: none"> Discuss in groups the different ways of creating form in various paintings and justify the choice of the artist Oral Presentation of Art Journal #1	Readings: <ul style="list-style-type: none"> Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 56-87 Acton, Mary, <i>Learning to Look at Modern Art</i>. (London: Routledge, 2009), 159-207
7	Principles of Composition I Focal Point Directional Forces Open & Closed Compositions Horizontals & Verticals Curves & Diagonals	Lecture & comparative analysis of principal works of art Group Activity: <ul style="list-style-type: none"> Discuss in groups the compositional devices of various paintings and justify the choice of the artist Quiz #1: Visual Elements of Design	Readings: <ul style="list-style-type: none"> Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 1-18 Acton, Mary, <i>Learning to Look at Modern Art</i>. (London: Routledge, 2009), 126-154 Wölfflin, Heinrich, <i>Principles of Art History: the Problem of the Development of Style in Later Art</i>. (New York: Dover Publications, 1950), 124-154

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Session	Topic	Activity	Student Assignments
8	<p>Principles of Composition II Harmony & Unity Balance & Symmetry Asymmetry & Movement Rhythm & Organization of figures</p>	<p>Lecture & comparative analysis of principal works of art</p> <p>Group Activity:</p> <ul style="list-style-type: none"> Discuss in groups the compositional devices of various paintings and justify the choice of the artist <p>Documentary: The Ways of Seeing, episode 5, by John Berger</p>	<p>Readings:</p> <ul style="list-style-type: none"> Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 19-28 Berger, John, <i>Ways of Seeing</i>, (London: Penguin, 1972), 83-112 Wölfflin, Heinrich, <i>Principles of Art History: the Problem of the Development of Style in Later Art</i>. (New York: Dover Publications, 1950), 155-195
9	<p>Medium, Support & Techniques Types of Medium & Support Texture & Brushwork Actual, Visual & Subversive Textures</p>	<p>Lecture & comparative analysis of principal works of art</p> <p>Group Activity:</p> <ul style="list-style-type: none"> Discuss in groups the different media techniques of various paintings and their different textures and justify the choice of the artist <p>Documentary: <i>The Ways of Seeing, episode 7,</i> John Berger</p> <p>Quiz #2: Principles of Composition</p>	<p>Readings:</p> <ul style="list-style-type: none"> Doherty, Tiarna, and Anne T. Woollett. <i>Looking At Paintings: A Guide to Technical Terms</i>, Revised Edition (Los Angeles: Getty Publications, 2009), 1-88, jigsaw reading Berger, John, <i>Ways of Seeing</i>, (London: Penguin, 1972), 129-154
History of Painting Styles			
10	<p>Introduction to the History of Styles in Western Art I From Prehistory to the Age of the Enlightenment</p>	<p>Lecture & comparative analysis of principal works of art</p> <p>Group Activity:</p> <ul style="list-style-type: none"> Work in groups of three to four people on a specific period style and elaborate a list of the main stylistic characteristics of paintings belonging to that period style <p>Submit Art Journal #2</p>	<p>Readings:</p> <ul style="list-style-type: none"> Graham-Dixon, A et al. <i>Art: The Definitive Visual Guide</i> (London: Dorling Kindersley, 2008), 1-612, jigsaw reading (blocks of 30 pages) Carrier, David. <i>A World Art History and its Objects</i> (Pennsylvania: The Pennsylvania State University Press, 2008), 26-44

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Session	Topic	Activity	Student Assignments
11	<p>Introduction to the History of Styles in Western Art II From the nineteenth century to Post-modernity</p>	<p>Lecture & comparative analysis of principal works of art</p> <p>Group Activity:</p> <ul style="list-style-type: none"> Work in groups of three to four people on a specific period style and elaborate a list of the main stylistic characteristics of paintings belonging to that period style <p>Oral Presentation of Art Journal #2</p>	<p>Readings:</p> <ul style="list-style-type: none"> Graham-Dixon, A et al. <i>Art: The Definitive Visual Guide</i> (London: Dorling Kindersley, 2008), 1-612 jigsaw reading (blocks of 30 pages)
12	<p>Introduction to the History of Styles in Western Art III Review of the History of Styles from the Middle Ages to the 20th century</p>	<p>FIELD STUDY Onsite Lecture: The National Art Museum of Catalonia</p> <ul style="list-style-type: none"> The MNAC embraces all the arts and has the goal of explaining the general history of Catalan art from the Romanesque period to the mid 20th century. Each group of students will present the stylistic characteristics of one painting characteristic of each period style. 	<p>Readings:</p> <ul style="list-style-type: none"> Graham-Dixon, A et al. <i>Art: The Definitive Visual Guide</i> (London: Dorling Kindersley, 2008), 1-612, jigsaw reading (blocks of 30 pages)
13	Exam Review	Review glossary, course readings & main artworks studied in class	Review glossary, course readings & main artworks studied in class
14	Midterm Exam	Midterm Exam	Review all Class Readings & Course Materials
Subject & Content of Paintings			
15	<p>Subject Matter I Landscape & Still Life</p>	<p>Lecture & comparative analysis of principal works of art</p> <p>Group Activity:</p> <ul style="list-style-type: none"> Discuss the different subject matter of various paintings and their meanings 	<p>Readings:</p> <ul style="list-style-type: none"> Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 135-151 Hall, James. <i>Dictionary of Subjects and Symbols in Art</i> (New York: Harper & Row, 1974), 1-349, jigsaw reading

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Session	Topic	Activity	Student Assignments
16	Subject Matter II Portraiture & The Nude	Lecture & comparative analysis of principal works of art Group Activity: • Discuss the different subject matter of various paintings and their meanings Submit Art Journal #3	Readings: • Acton, Mary. <i>Learning to Look at Paintings</i> (London: Routledge, 2009), 152-172 • Hall, James. <i>Dictionary of Subjects and Symbols in Art</i> (New York: Harper & Row, 1974), 1-349, jigsaw reading
17	Subject Matter III Action & Narrative	Lecture & comparative analysis of principal works of art Group Activity: • Discuss the different subject matter of various paintings and their meanings Oral Presentation of Art Journal #3	Readings: • Hall, James. <i>Dictionary of Subjects and Symbols in Art</i> (New York: Harper & Row, 1974), 1-349, jigsaw reading
18	Subject Matter IV Abstraction	Lecture & comparative analysis of principal works of art Group Activity: • Discuss the different subject matter of various paintings and their meanings Submit Final Project Draft	Readings: • Acton, Mary, <i>Learning to Look at Modern Art</i> . (London: Routledge, 2009), 235-266 • Hall, James. <i>Dictionary of Subjects and Symbols in Art</i> (New York: Harper & Row, 1974), 1-349, jigsaw reading
Framing Devices for the Analysis of Paintings			
19	Formalism & Style Heinrich Wölfflin & Alois Riegl	Lecture & comparative analysis of principal works of art Class Discussion: • Differences between the Artistic & Non-Artistic Analytical Frameworks	Readings: • Schneider Adams, Laurie. <i>The Methodologies of Art. An Introduction</i> (New York: HarperCollins, 2010), 21-41 • Pooke, Grant & Newal, Diana, <i>The Basics. Art History</i> . (London: Routledge, 2008), 33-57

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Session	Topic	Activity	Student Assignments
20	Iconography Erwin Panofsky	Lecture & comparative analysis of principal works of art Group Activity: • Find out the symbols and their meanings in various paintings Quiz #3: Subject Matter	Readings: • Schneider Adams, Laurie. <i>The Methodologies of Art. . An Introduction</i> (New York: HarperCollins, 2010), 43-64 • Panofsky, Erwin, <i>Studies in Iconology. Humanistic Themes in the Art of the Renaissance</i> (Chicago: Chicago University Press, 1983), 26-54
21	Student Research: Onsite Gallery Presentation & Guided Lecture	FIELD STUDY Onsite Gallery Presentation & Lecture	Onsite Gallery Presentation & Lecture
22	Contextual Approaches I Marxism, Orientalism, Colonialism & Racial Iconography	Lecture & comparative analysis of principal works of art Submit Art Journal Reflection Collection	Readings: • Schneider Adams, Laurie. <i>The Methodologies of Art. . An Introduction</i> (New York: HarperCollins, 2010), 65-96 • Pooke, Grant & Newal, Diana, <i>The Basics. Art History</i> . (London: Routledge, 2008), 59-89
23	Student Research: Onsite Gallery Presentation & Guided Lecture	FIELD STUDY Onsite Gallery Presentation & Lecture	Onsite Gallery Presentation & Lecture
24	Contextual Approaches II Feminism & Gender Representation	Lecture & comparative analysis of principal works of art Submit Art Journal #4 Submit Art Journal Reflection Collection	Readings: • Schneider Adams, Laurie. <i>The Methodologies of Art. . An Introduction</i> (New York: HarperCollins, 2010), 97-124 • Pooke, Grant & Newal, Diana, <i>The Basics. Art History</i> . (London: Routledge, 2008), 136-161
25	Student Research: Onsite Gallery Presentation & Guided Lecture	FIELD STUDY Onsite Gallery Presentation & Lecture	Onsite Gallery Presentation & Lecture

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Session	Topic	Activity	Student Assignments
26	Biography & Autobiography	Lecture & comparative analysis of principal works of art Oral Presentation of Art Journal #4 Submit Reflection Papers	Readings: <ul style="list-style-type: none"> Schneider Adams, Laurie. <i>The Methodologies of Art. An Introduction</i> (New York: HarperCollins, 2010), 125-157
27	Semiotics Structuralism, Post-Structuralism & Deconstruction	Lecture & comparative analysis of principal works of art Submit Art Journal #5	Readings: <ul style="list-style-type: none"> Schneider Adams, Laurie. <i>The Methodologies of Art. An Introduction</i> (New York: HarperCollins, 2010), 159-191 Pooke, Grant & Newal, Diana, <i>The Basics. Art History</i>. (London: Routledge, 2008), 90-114
28	Psychoanalysis Freud, Winnicott & Lacan	Lecture & comparative analysis of principal works of art Oral Presentation of Art Journal #5	Readings: <ul style="list-style-type: none"> Schneider Adams, Laurie. <i>The Methodologies of Art. An Introduction</i> (New York: HarperCollins, 2010), 213-248 Pooke, Grant & Newal, Diana, <i>The Basics. Art History</i>. (London: Routledge, 2008), 115-135
29	Exam Review	Review glossary, course readings & main artworks studied in class	Review glossary, course readings & main artworks studied in class
30	Final Exam	Final Exam	Review all Class Readings & Course Materials