Art Appreciation (ARTS 1301) Online

Credit: 3 semester credit hours (3 hours lecture)

Prerequisite: Completed the Online Orientation and answered 7+ questions correctly on the Online Learner Self-Assessment:
http://www.lit.edu/depts/DistanceEd/OnlineOrientation/OOStep2.aspx

Course Description
A general introduction to the visual arts designed to create an appreciation of the vocabulary, media, techniques, and purposes of the creative process. Students will critically interpret and evaluate works of art within formal, cultural, and historical contexts.

Required Textbook and Materials
1. *Prebles' Artforms, 11th Edition,* by Patrick L. Frank and Sarah Preble ISBN-13: 9780205968176

Course Objectives
Upon completion of this course, the student will be able to:
1. Apply art terminology as it specifically relates to works of art.
2. Demonstrate knowledge of art elements and principles of design.
3. Differentiate between the processes and materials used in the production of various works of art.
4. Critically interpret and evaluate works of art.
5. Demonstrate an understanding of the impact of arts on culture.

Core Objectives
The following four Core Objectives must be addressed in each course approved to fulfill this category requirement:
1. Critical Thinking Skills: To include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
2. Communication Skills: To include effective development, interpretation and expression of ideas through written, oral and visual communication.
3. Teamwork: To include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.
4. Social Responsibility: To include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

Course Outline
A. Course Introduction and Orientation
B. The Nature of Art and Creativity
   a. What is Art?
   b. What is Creativity?
      i. Trained and Untrained Artists
   c. Art and Reality
      i. Representational Art
      ii. Abstract Art
      iii. Nonrepresentational Art
   d. Looking and Seeing
   e. Form and Content
   f. Seeing and Responding to Form
   g. Iconography
C. The Purposes and Functions of Art
   a. Art for Delight
   b. Art as Commentary

c. Art in Worship and Ritual
d. Art for Commemoration
e. Art for Persuasion
f. Art as Self-Expression
D. The Visual Elements
 a. Line
  i. Characteristics of Line
  ii. Implied Line
 b. Shape
 c. Mass
  i. Mass in Three Dimensions
  ii. Mass in Two Dimensions
 d. Space
  i. Space in Three Dimensions
  ii. Space in Two Dimensions
  iii. Implied Depth
  iv. Linear Perspective
  v. Atmospheric Perspective
 e. Time and Motion
  i. The Passage of Time
  ii. Implied Motion
  iii. Actual Motion
 f. Light
  i. Seeing Light
  ii. Implied Light
  iii. Light as a Medium
 g. Color
  i. The Physics of Color
  ii. Pigments and Light
  iii. Color Wheel
  iv. Color Schemes
 h. Texture
E. Principles of Design
 a. Unity and Variety
 b. Balance
  i. Symmetrical Balance
  ii. Asymmetrical Balance
 c. Emphasis and Subordination
 d. Directional Forces
 e. Contrast
 f. Repetition and Rhythm
 g. Scale and Proportion
 h. Design Summary
F. Evaluating Art
 a. Evaluation
 b. Art Criticism
  i. Formal Theories
  ii. Contextual Theories
  iii. Expressive Theories
 c. What Makes Art Great?
 d. Evaluating Art with Words
 e. Censorship: The Ultimate Evaluation

G. Drawing
 a. The Drawing Process
 b. Purposes of Drawing
 c. Tools and Techniques
  i. Dry Media
  ii. Liquid Media
 d. Comics and Graphic Novels
 e. Contemporary Approaches
H. Painting
 a. Ingredients and Surfaces
 b. Watercolor
 c. Fresco
 d. Encaustic
 e. Tempera
 f. Oil
 g. Acrylic
 h. Contemporary Approaches
I. Printmaking
 a. Purposes of Printmaking
 b. Relief
 c. Woodcut
  i. Wood engraving
  ii. Linocut
 d. Intaglio
  i. Engraving
  ii. Dry Point
  iii. Etching
 e. Lithography
 f. Stencil and Screenprinting
 g. Contemporary Approaches
J. Photography
 a. The Evolution of Photography
 b. Photography as an Artform
 c. Photography and Social Change
 d. Color Photography
 e. Pushing the Limits
 f. The Digital Revolution
K. Moving Images: Film and Digital Arts
 a. Film: The Moving Image
  i. Film and Visual Expression
  ii. Early Techniques
  iii. Directors and Artists: A Parallel Evolution
  iv. Animation, Special Effects, and Digital Processes
  v. Television and Video
 b. Video Art
 c. Digital Artforms
L. Design Disciplines
 a. Graphic Design
  i. Typography
  ii. Logos

   iii. Posters and Other Graphics
  b. Motion Graphics
  c. Interactive Design
  d. Product Design
M. Sculpture
  a. Freestanding and Relief Sculpture
  b. Methods and Materials
   i. Modeling
   ii. Casting
   iii. Carving
   iv. Constructing and Assembling
  c. Kinetic Sculpture
  d. Mixed Media
  e. Installations and Site-Specific Art
N. Craft Media: Flirting with Function
  a. Clay
  b. Glass
  c. Metal
  d. Wood
  e. Fiber
O. Architecture
  a. An Art and a Science
  b. Traditional Materials and Methods
   i. Wood, Stone, and Brick
   ii. Dry Masonry
   iii. Post and Beam
   iv. Round Arch, Vault, and Dome
   v. Pointed Arch and Vault
   vi. Truss and Balloon Frame
  c. Modern Materials and Methods
   i. Cast Iron
   ii. Steel and Reinforced Concrete
   iii. Recent Innovations
  d. Designing with Nature
  e. Contemporary Approaches
P. From the Earliest Art to the Bronze Age
  a. The Paleolithic Period
  b. The Neolithic Period
  c. The Beginnings of Civilization
  d. Mesopotamia
  e. Egypt
Q. The Classical and Medieval West
  a. Greece
  b. Rome
  c. Early Christian and Byzantine Art
  d. The Middle Ages in Europe
   i. Early Medieval Art
   ii. Romanesque
   iii. Gothic
R. Renaissance and Baroque Europe
  a. The Renaissance
   i. The Renaissance in Italy

   ii. The High Renaissance
   iii. The Renaissance in Northern Europe
   iv. Late Renaissance in Italy
  b. Baroque
  c. Rococo
S. Traditional Arts of Asia
  a. India
   i. Buddhist Art
   ii. Hindu Art
  b. Southeast Asia
  c. China and Korea
  d. Japan
T. The Islamic World
  a. Arab Lands
  b. Spain
  c. Persia
  d. India: The Mughal Empire
U. Africa, Oceania, and the Americas
  a. Africa
  b. Oceania and Australia
  c. Native North America
  d. Pre-Conquest Central and South America
V. Late Eighteenth and Nineteenth Centuries
  a. Neoclassicism
  b. Romanticism
  c. Photography
  d. Realism
  e. Impressionism
  f. The Post-Impressionist Period
W. Early Twentieth Century
  a. The Fauves and Expressionism
  b. Cubism
  c. Toward Abstract Sculpture
  d. The Modern Spirit in America
  e. Futurism and the Celebration of Motion
X. Between World Wars
  a. Dada
  b. Surrealism
  c. Expanding on Cubism
  d. Building a New Society
   i. Constructivism
   ii. De Stijl
   iii. International Style Architecture
  e. Political Expressions
  f. Latin American Modernism
  g. American Regionalism
  h. African-American Modernists
  i. Organic Abstraction
Y. Postwar Modern Movements

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Course Syllabus

a. The New York School
   i. Abstract Expressionism
   ii. Color Field Painting
b. Architecture at Mid-Century
c. Assemblage
d. Events and Happenings
e. Pop Art
f. Minimal Art
g. Conceptual Art
h. Site-Specific Works and Earthworks
i. Installations and Environments
j. Early Feminism
k. Performance Art

Z. Postmodernity and Global Art
a. Postmodern Architecture
b. Painting
c. Photography
d. Sculpture
e. Public Art
f. Issue-Oriented Art
g. Street Art
h. The Global Present

Grade Scale

90 – 100   A
80 – 89   B
70 – 79   C
60 – 69   D
0 – 59   F

Course Evaluation

Two Research Papers	20%
Mid-Term Exam	10%
Final Exam	20%
Final Project (Common Assignment)	20%
Daily Grades	30%

Course Requirements

1. Attendance is mandatory.

2. The student must purchase all of the required course materials.

3. The student will be expected to have access to the Internet and a computer.

4. Additional course requirements as defined by the individual course instructor.

Course Policies

1. You must log onto Blackboard and access this course a minimum of three times per week.
2. Cheating of any kind will not be tolerated.
3. If you wish to drop a course, the student is responsible for initiating and dropping the course. If you stop logging-in to the course and do not complete the course drop process, then you will receive an "F" grade for the course
4. Internet Usage – Students are expected to use proper net etiquette while participating in course emails, assignment submissions, and online discussions.

Technical Requirements

Approved 01/2019

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The latest technical requirements, including hardware, compatible browsers, operating systems, software, Java, etc. can be found online at: http://www.blackboard.com/student-resources.aspx. A functional broadband internet connection, such as DSL, cable, or WiFi is necessary to maximize the use of the online technology and resources.

Disabilities Statement

The Americans with Disabilities Act of 1992 and Section 504 of the Rehabilitation Act of 1973 are federal anti-discrimination statutes that provide comprehensive civil rights for persons with disabilities. Among other things, these statutes require that all students with documented disabilities be guaranteed a learning environment that provides for reasonable accommodations for their disabilities. If you believe you have a disability requiring an accommodation, please contact the Special Populations Coordinator at (409) 880-1737 or visit the online resource: http://www.lit.edu/depts/stuserv/special/defaults.aspx

Student Code of Conduct Statement

It is the responsibility of all registered Lamar Institute of Technology students to access, read, understand and abide by all published policies, regulations, and procedures listed in the *LIT Catalog and Student Handbook*. The *LIT Catalog and Student Handbook* may be accessed at www.lit.edu or obtained in print upon request at the Student Services Office. Please note that the online version of the *LIT Catalog and Student Handbook* supersedes all other versions of the same document.

Starfish

LIT utilizes an early alert system called Starfish. Throughout the semester, you may receive emails from Starfish regarding your course grades, attendance, or academic performance. Faculty members record student attendance, raise flags and kudos to express concern or give praise, and you can make an appointment with faculty and staff all through the Starfish home page. You can also login to Blackboard or MyLIT and click on the Starfish link to view academic alerts and detailed information. It is the responsibility of the student to pay attention to these emails and information in Starfish and consider taking the recommended actions. Starfish is used to help you be a successful student at LIT.