



Fine Arts Appreciation (HUMA1315)

Credit: 3 semester credit hours (3 hours lecture)

Prerequisite/Co-requisite: None

Course Description: Understanding purposes and processes in the visual and musical arts including evaluation of selected works. *This course is time-bound, structured, and completed totally online.*

Required Textbook and Materials

1. Text Book: *The Humanities through the Arts*, 9th edition

ISBN: 9780077773267

1-800-262-4729 to order from McGraw Hill by phone

Additional Materials:

- A computer
- An internet connection
- Loose-leaf paper
- Pens

Objectives:

Course Objectives

Upon completion of this course, the student will be able to

1. Identify major genres within the arts.
2. Recognize the styles of major artists within those genres.
3. Evaluate the impact of society on the arts.
4. Fully explain major themes found in the arts.

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 specific professor's course outline may be different from the outline in the general syllabus.)

A. Meet and Greet

1. Students introduce themselves

HUMA 1315 Online

Course Syllabi

2. Instructor introduces self
- B. Course Orientation
 1. Instructor Policies
 2. Major Assignments
 3. Minor Assignments
 4. Extra Credit Assignments
 5. Blackboard Orientation
- C. Being a Critic of the Arts
 1. You Are Already an Art Critic
 2. Participation and the Critic
 3. Kinds of Criticism
 4. Descriptive Criticism
 5. Detail, Regional and Structural Relationships
 6. Interpretive Criticism
 7. Evaluative Criticism
- D. Painting
 1. Your Visual Powers
 2. The Media of Painting
 3. Tempera
 4. Fresco
 5. Oil
 6. Watercolor
 7. Acrylic
 8. Other Media
 9. Pigment and Binders
 10. Elements of Painting
 11. Line
 12. Color
 13. Texture
 14. Composition
 15. The Clarity of Painting
 16. The “All-at-Oneness” of Painting
 17. Abstract Painting
 18. Intensity and Restfulness
 19. Representational Painting
 20. Comparison of Five Impressionist Paintings
 21. Determining the Subject Matter of Painting
 22. Interpretation of the Self: Frida Kahlo, Romaine Brooks, and Rembrandt van Rijn
 23. Some Painting Styles of the Last Hundred Years
- E. Sculpture
 1. Sculpture and Touch
 2. Sculpture and Density
 3. Sensory Interconnections
 4. Sculpture and painting Compared
 5. Sunken-Relief Sculpture
 6. Low-Relief Sculpture
 7. High-Relief Sculpture
 8. Sculpture in the Round
 9. Sensory Space
 10. Sculpture and the Human Body
 11. Sculpture in the Round and the Human Body
 12. Techniques of Sculpture
 13. Contemporary Sculpture
 14. Truth to Materials
 15. Space Sculpture
 16. Protest Against Technology
 17. Accommodation with Technology
 18. Machine Sculpture
 19. Earth Sculpture
 20. Sculpture in Public Places
- F. Architecture
 1. Centered Space
 2. Space and Architecture
 3. Chartres
 4. Living Space
 5. Four Necessities of Architecture
 6. Technical Requirements of Architecture
 7. Functional Requirements of Architecture
 8. Spatial Requirements of Architecture
 9. Revelatory Requirements of Architecture
 10. Earth-Rooted Architecture
 11. Site
 12. Gravity
 13. Raw Materials
 14. Centrality
 15. Sky-Oriented Architecture
 16. Axis Mundi
 17. Defiance of Gravity
 18. Integration of Light

HUMA 1315 Online

Course Syllabi

19. Earth-Resting Architecture
 20. Earth-Dominating Architecture
 21. Combinations of Types
 22. Two Contemporary Architects:
Zaha Hadid and Santiago
Calatrave
 23. Urban Planning
- G. Literature
1. Spoken Language and Literature
 2. Literary Structures
 3. The Narrative and the Narrator
 4. The Episodic Narrative
 5. The Organic Narrative
 6. The Quest Narrative
 7. The Lyric
 8. Literary Details
 9. Image
 10. Metaphor
 11. Symbol
 12. Irony
 13. Diction
- H. Drama
1. Aristotle and Elements of Drama
 2. Dialogue and Soliloquy
 3. Imitation and Realism
 4. An Alternative Theory of
Tragedy
 5. Archetypal Patterns
 6. Genres of Drama: Tragedy
 7. The Tragic Stage
 8. Shakespeare's *Romeo and Juliet*
 9. Comedy: Old and New
 10. Tragicomedy: The Mixed Genre
 11. A Play for Study: *The Bear*
 12. Musical Comedy
 13. Modern Drama
- I. Music
1. Hearing and Listening
 2. Tone
 3. Consonance
 4. Dissonance
 5. Rhythm
 6. Tempo
 7. Melodic Material: Melody,
Theme, and Motive
 8. Counterpoint
9. Harmony
 10. Dynamics
 11. Contrast
 12. The Subject Matter of Music
 13. Feelings
 14. Two Theories: Formalism and
Expressionism
 15. Sound
 16. Tonal Center
 17. Musical Structures
 18. Theme and Variations
 19. Rondo
 20. Fugue
 21. Sonata Form
 22. Fantasia
 23. Symphony
 24. Beethoven's Symphony in E-flat
Major, No. 3, *Eroica*
 25. Listening Key: The Symphony
 26. Blues and Popular Music
- J. Dance
1. Subject Matter of Dance
 2. Form
 3. Dance and Ritual
 4. Indian Dance
 5. The Zuni Rain Dance
 6. Social Dance
 7. The Court Dance
 8. Ballet
 9. *Swan Lake*
 10. Modern Dance
 11. Alvin Ailey's *Revelations*
 12. Martha Graham
 13. Pilobolus and Momix Dance
Companies
 14. Mark Morris Dance Group
 15. Twyla Tharp
 16. Popular Dance
- K. Film
1. The Subject Matter of Film
 2. Directing and Editing
 3. The Participative Experience and
Film
 4. The Film Image
 5. Camera Point of View
 6. Audience Response to Film

HUMA 1315 Online

Course Syllabi

7. Sound
8. Image and Action
9. Film Structure
10. Filmic Meanings
11. The Context of Film History
12. Francis Ford Coppola's *The Godfather*
13. The Narrative Structure of *The Godfather* Films
14. Coppola's Images
15. Coppola's Use of Sound
16. The Power of *The Godfather*
17. A Classic Film: *Casablanca*
18. Experimentation
- L. Television and Video Art
 1. The Evolution of Television
 2. The Subject Matter of Television and Video Art
 3. Commercial Television
 4. The Television Series
 5. The Structure of the Self-Contained Episode
 6. The Television Serial
 7. Video Art

Grade Scale

- | | |
|---|--------------|
| A | 90 – 100 |
| B | 80 – 89 |
| C | 70 – 79 |
| D | 60 – 69 |
| F | 59 and below |

Course Evaluation

1. Minor grades comprise 30% of the semester average.
2. Major grades comprise 60% of the semester average.
3. Attendance/Participation comprises 10% of the semester average

Course Requirements (A specific professor's course requirements may be different from the requirements in the general syllabus.)

1. Quizzes
2. Panel Presentations
3. Critiques
4. Film Responses
5. Unit Tests
6. Final Exam

Course Policies (A specific professor's course policies may be different from the policies in the general syllabus.)

1. There is no make-up work.
2. Any student causing a disturbance or upsetting the environment of the class will be blocked from group access. The student cannot return to the group until sending me an e-mail containing the reason you were sent from the group and your understanding that the second time you are sent from class will result in a permanent ban.
3. You must log onto Blackboard at a minimum of 2 times a week.

Technical Requirements

HUMA 1315 Online

Course Syllabi

The latest technical requirements, including hardware, compatible browsers, operating systems, software, Java, etc. can be found online at: <http://kb.blackboard.com/pages/viewpage.action?pageId=25368512>.

A functional broadband internet connection, such as DSL, cable, 3G, 4G, WiMAX, WiFi, satellite, or other broadband access is necessary to maximize the use of the online technology and resources.

Disabilities Statement

The American with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights for persons with disabilities. Among other things, this statute requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodations of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Special Populations coordinator at (409) 880-1737 or visit her office located in the Cecil Beeson Building, room 116B.

Online resource: <http://www.lit.edu/depts/stuserv/special/default.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.