ART 280.001  **ART APPRECIATION**  Spring 2018
Class meets TR 5:00-6:15 in Room 106 in the main Art Building.
Professor: Dr. David A. Lewis
dlewis@sfasu.edu (use this instead of D2L), tel. 936-468-4328
Office 102 (turn right after the Art Office entrance, first door on the facing wall). Office hours: M/W 3:30-4:45pm, T/R 3:30-4:45, F 9:30-12:30am, by appointment

**Course description:** This course is approved for general education for non-majors. The course focuses on Western cultural history through the visual arts. It introduces students to a broad range of art and artists working over the millennia, observing creative practice and social expectations of art for the places and periods covered. The course follows two primary structures: 1) traditional classroom lectures and 2) participatory projects that occur both in and outside the classroom. Introductory classes will address some of the larger issues of art, design principles, art-making methods, materials and practice to help students better understand how “avant-garde” modern, postmodern and contemporary art breaks from tradition, often employing wholly different sets of principles and media from those which dominated art of the preceding centuries. Active participation is critical to student success in this course as it is, in many ways, about the art of social practice.

**Text:** I recommend John Berger, *Ways of Seeing* (any edition). Textbooks tend to be quite expensive, but I have chosen this short paperback book, which is fairly inexpensive.

**Visual Study resources:** This honors class will not post D2L resources. Rather than relying on pre-selected D2L guides as we often provide here at SFA, students in this course are encouraged to build their own personal visual resources libraries. There are several visual resources available on-line to choose from, Study Blue, for example, which is great for creating personal flash cards that can be studying in studying for exams. You can use iPhoto and Keynote to set up even more personalized art reference resources. Hand-out study guides will be provided before each exam, which provide a framework for study of larger ideas and issues, specialized terminology, overview of key historical periods, artists, works of art and architecture.

**Program Learning Outcomes:** This is a general education core curriculum course and no specific program learning outcomes for this major are addressed in this course.

**Course Objectives:**
1. To learn how art has been created, understood and used by the society for which it was made;
2. To understand what questions people who have studied art ask about it;
3. To develop and use standard terminology to describe and architecture;
4. To identify representative and some major works of art and architecture in the western tradition.
5. To examine creative developments in their socio-cultural context
6. To provide the historical framework for the rise of modern and contemporary art
7. To better appreciate work that may be unfamiliar, unconventional, or difficult to grasp at first encounter.
To those ends, we will consider these broad questions to gain a fuller understanding of the period:

a) What was the artist’s function in society?
b) How did artists’ understanding of their world affect the art they created, for example, changing attitudes toward nature in the face of developments in science and technology?
c) What role did patronage play in developing the art scene over the period in question?
d) How does art reflected diverse and changing cultural notions of identity?
e) To what extent does the art of the past still resonate for us today?
f) Why is contemporary art so radically different from the art of the past?

Student Performance Evaluation
Students will be assessed on three (3) non-comprehensive exams, and an Art Experience project. Exams will be based on lectures, handouts, and the assigned text readings.

Grading Policy
Exam 1 30%
Exam 2 30%
Exam 3 30%
Art Experience projects 10%
Grading scale
A = 90% or more, B = 80 - 89%, C = 70 - 79%, D = 60 - 69%, F = below 60%

Exam format
Exams are three part: 1] slide identification (by artist, title, style), 2] objective questions (matching terms or names to definitions or characterizing phrases, and 3] essays (generally one long and one short, images will be projected on the screen for each essay option).

Communication with the Professor
FYI: I do not use social media like Twitter and Facebook, and seldom use LinkedIn for School of Art-related business. So, please use my sfasu email address dlewis@sfasu.edu or telephone number (936.468.4328), or better still, stop by my office (Room 102) to communicate with me directly. Expect me to respond to your MySFA email only unless you specifically indicate another preferred email contact in your emails to me.

Attendance Policy: Be sure to sign the roll every class meeting you are here (except exam days). Sign it at the end of class if it isn’t passed to you. “I forgot the sign the roll” is not an acceptable excuse. 6 absences, both excused and unexcused, are the maximum allowed by School of Art policy. You will receive no credit / an F if you are absent for any reason 7 or more class periods. Save absences for when you need them. Arriving 20 or more minutes late or leaving 20 or more minutes early will count as 1/2 absence unless you provide a legitimate reason for arriving late or leaving early. Still, it benefits you to come late rather than miss the whole class.

Early Academic Intervention: Students who do not attend class regularly or who perform poorly on course work will be referred to the iCare Program. This program provides students with recommended resources or other assistance available to help SFA students succeed. I will also be available to help during office hours.
**Missed Exam Policy:** Makeup exams will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons. Evaluation of the validity of an excuse rests with me. **Notify me in advance of an absence if possible. If not, you must notify me within twenty-four hours after the exam explaining why you missed the exam** by e-mail, phone or note. If you don’t notify me within 24 hours, and have an extreme circumstance inform me as soon as possible. Exam per term is allowed per student.

**Some strategies for achieving success in this course:**
1. Take good notes in class. Much on exams is not in the textbook, and I sometimes disagree with the interpretations proffered.
2. Find the note-taking style you like. The Academic Assistance Resource Center (AARC) can help you.
3. Doodle in your notes, particularly doodle the works of art or about ideas and write names, titles and terms next to the images. You will find this mnemonic device will help you learn and better retain information.
4. Rewrite summary notes after class while the material is fresh in your mind.
5. Study your notes and read the book outside class: set aside a regular time, like Friday morning for 1 hour.
6. Dealing with test anxiety: [http://www.counselingcenter.illinois.edu/?page_id=114](http://www.counselingcenter.illinois.edu/?page_id=114)
7. Start learning early. You won’t pass the exams if you wait until the night before. Make flashcards of the art works, terms and persons as soon as possible.
8. Get to know classmates to study in a group and borrow notes if you miss class.
9. You will receive study guides approximately one week before each exam: make use of these.

**Class courtesy:** This class is a group activity and requires common courtesy for the best learning outcomes to occur. So, please remember to do the following:
1. Arrive on time and stay the entire class. However, if necessary, it is better to come late rather than not at all.
2. Turn off cell / smartphones, laptops, and other digital devices during class unless I ask you to use them or you ask permission.
3. Avoid private conversations in class, which distract others as well as yourself.
4. Plan to eat and drink elsewhere. Water bottles are acceptable, but no popping of cola cans, no unwrapping of crinkly candy or cracker wrappers, and the like.
5. Respect people presenting ideas in class, particularly statements about religion or politics presented as history. Be willing to agree to disagree to maintain class harmony. Remember that this class is not about indoctrination into one set of cultural norms, but rather a fuller awareness of diverse cultural traditions.
6. Your success is important to me. You are welcome to share interests, difficulties, etc., and I will try to help or advise you as best I can.

**Emergency Exit:** In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, the end of the hall where my office is located and near the photography studio/lab.
Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

Academic Integrity (A-9.1) Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Withheld Grades Semester Grades Policy (A-54) Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the GPA.

Students with Disabilities To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, (926) 468-3004 / (936) 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

For additional information, go to http://www.sfasu.edu/disabilityservices/

Course Schedule (subject to modification) NOTE: Readings to be assigned in class.

Week # Topics:
1) January 16, 18
   INTRODUCTION: “SOME BIG QUESTIONS”
   The Big Questions: What is Art, Who Makes It, How Is It Made? What Is It For, What, If Anything, Does It Say About, Do for, and Mean to Me and My World?
The Big Questions: “Kilroy Was Here!” Identity and The Will To Create: Affirmation of the “I” in the face of the “Other” (the Not I)

The Big Questions: The Desire to Know and Experience and to Communicate Something, Anything!

2 Models for understanding art of the past: The Spider’s Web and The Rolling Ball

2) January 23, 25
The Big Questions: The Desire to Know and Experience and to Communicate Something, Anything!

The Big Questions: Vision, Vantage Point and Perspective(s)
The Big Questions: Of Image and Content—
Perception: Intention and Reception are not always in agreement.

3) January 30, February 1

“Methodologies” for investigating the Visual Arts—Art in Context approach and others: Formalism, Iconology, Semiotic, Marxist “critique”, Psychological (Freudian, Jungian, Gestalt), Feminist, Post-colonialist, etc.

4) February 6, 8 Part I: Fundamentals of Visual Art
The Fundamentals: Strategies of 2-D Design
The Fundamentals: Strategies of 3-D Design Implied Depth—Value and Space Color
Of Time and Motion
Design Strategies: Unity, Variety and Balance

Design Strategies: Using Scale & Proportion
Design Strategies: Emphasis & Focal Point
Design Strategies: Pattern & Rhythm

5) February 13, 15
Content and Analysis
Case Study I. The Mask and the Masquerade (Function and Symbolism)
Case Study II. Maps and the Charting of Place (Signs of Direction, Secret Knowledge)

6) February 20, 22
Review of Introductions and Art Fundamentals; First Exam, February 21

7) February 27, March 1
Part II: Media, Process, Modes of Expression
Drawing Media
Painting Media

8) March 6, 8
Printmaking Media
Visual Communication Design
Narrative Art: Tell it like it is, or make it up as you go along

Case Study III: The Well Mannered Page: The Art of the Book

SPRING BREAK March 10 — 18

9) March 20, 22
   Craft as Art
   Sculpture

10) March 27
    Sculpture, continued
    No class March 29th due to Easter Break

11) April 3, 5.
    Architecture and Environment
    Photographic Media, Film/Video & Digital Art
    Reminder: Term project proposals must be submitted for approval by April 5th.

12) April 10, 12
    Alternative Media & Processes
    Body Art, Fashion, Set

    Case Studies IV and V: Imaging the Body and Making Faces
    Review of Part II (Media and Process) Second Exam

13) April 17, 19
    Part III: Art in Historical Context
    Prehistory
    Ancient Arts of North Africa, The Near East and Southern Europe
    The Americas before European Conquest
    Art of Asia: India, China, Japan Arts of Africa and Oceania

14) April 24, 26
    Art of the Middle Ages in Europe
    Renaissance & Baroque Art in Europe
    18th & Early 19th Century European and American Art
    Term projects are due no later than May 1st.

15) May 1, 3
    The 20th and 21st Centuries: From Modernism to Global Culture

16) Final Exams (check schedule online or at the Art Office)