ART 1301.2 ART APPRECIATION
SYLLABUS Fall 2021

Professor: Dr. David A. Lewis
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Office AR 102 (turn right after the Art Office entrance, first door on the facing wall).
Office Hours: M/W 1:30am-4:30AM; T/R 2:30-5:00pm and by appointment
(additional hours can be made available during exam week)

Face-to Face Class meets in Art Building, Room 106, M/W/F 11:00-11:50AM
ZOOM access will be available during the regular class period.
Classes will be recorded on ZOOM and posted to D2L-BrightSpace for review.

Course description: This course is approved for general education for non-majors. While the course focuses on Western cultural history through the visual arts, it does addresses larger cross-cultural relationships and issues. Participating students will be introduced 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. This course carries a value of 3SCH (three semester credit hours), with three 50-minute in-class sessions. You should plan an additional three hours of outside class preparation per week in study and review for this course.

The course follows two primary structures: 1) lectures with class discussion 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 traditional art-making and how “avant-garde” modern, postmodern and contemporary art practices variously continue or break from those traditions, often employing wholly different sets of principles and media from those which dominated art in preceding centuries. Active participation is critical to student success in this course.

Resources: There is no required text book for this class, but you may expect reading/viewing assignments to be posted on D2L and/or handed out in class. While on-going Covid-19 issues remain a potential problem, making on-site visits complicated, you may expect one or more gallery visits to the Ed and Gwen Cole Art Center (329 East Main Street) to view art first hand.

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

Course Objectives:
1. To learn how art has been created, understood and used by various societies for which it is made;
2. To understand what questions people who have studied art ask about it;
3. To develop and use standard terminology to describe art 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;
To better appreciate artwork 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/do 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/do 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?

General Education Core Curriculum
This course has been selected to be part of Stephen F. Austin State University’s core curriculum. The Texas Higher Education Coordinating Board has identified six objectives for all core courses: Critical Thinking Skills, Communication Skills, Empirical and Quantitative Skills, Teamwork, Personal Responsibility, and Social Responsibility. SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives. *This section will emphasize Written Communication Skills.*

Course Requirements: 3 exams, class participation, an art experience activity (details provided in class). It is recommended that students develop a portfolio of resources.

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

Grading Policy
Exam 1—25%
Exam 2—25%
Exam 3—25%
Class Participation—10%
Art Experience projects—15%
A hand-out project guide will be provided in class.

Grading scale:
A = 90% or more, B = 80 - 89%, C = 70 - 79%, D = 60 - 69%, F = below 60%

Exam format:
Exams may be in two or three part: 1] image identification, 2] objective questions (matching terms or names to definitions or characterizing phrases, or fill in the blank; and 3] essays (generally one long and one short, images will be projected on the screen or provided as pdf via D2Lm for each essay option).
Communication with the Professor:
Please use my sfasu email address dlewis@sfasu.edu or stop by my office (Room 102) to speak with me. Expect responses to your MySFA email only unless you specifically indicate another preferred email when contacting this professor.

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 the roll isn’t passed to you. “I forgot the sign the roll” is not an acceptable excuse. Six (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. Classes are recorded on ZOOM for review, but class participation is still expected. Save absences for when you need them. Arriving 15 or more minutes late or leaving 15 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 join 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. One make-up exam per term is allowed per student.

Some strategies for achieving success in this course:
1] Take good notes in class.
2] Find the note-taking style you like.
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 review visual and textual resources outside class: set aside a regular time, like Friday morning for one hour or so.
6] Dealing with test anxiety: 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. Form discussion groups.
9] You will receive study guides approximately one week before each exam: make good use of these.
**Class courtesy:** This class is a group activity and requires common courtesy for the best learning outcomes for all participants 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, iPads, Notebooks, and all other digital devices during class unless I ask you to use them or you ask for permission to do so.
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 ideas presented 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, but rather developing an 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
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.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**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 grade point average.

**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, 468-3004 / 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/](http://www.sfasu.edu/disabilityservices/).

**Mental Health and Wellness**  
SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students' mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**  
**SFA Counseling Services**  
[www.sfasu.edu/counselingservices](http://www.sfasu.edu/counselingservices)  
Rusk Building, 3rd Floor  
936.468.2401

**SFA Human Services Counseling Clinic**  
[www.sfasu.edu/humanservices/139.asp](http://www.sfasu.edu/humanservices/139.asp) Human Services, Room 202 936.468.1041

**Crisis Resources:**  
Burke 24-hour crisis line: 1.800.392.8343  
Suicide Prevention Lifeline: 1.800.273.TALK (8255)  
Crisis text Line: Text HELLO to 741-741
Course Schedule (subject to modification)

Week#
1) Aug. 23, 25, 27

**THE BIG PICTURE Art and Ideas:**
Art as expression of Human Identity—Art and the Environment;
The *Mysterium Tremendum* (Mystery, Power, and Fascination)
The I and the Other

**Part I: Fundamentals of Visual Art:**
The Flat Screen—Art Fundamentals: 2-D

2) Aug. 31, Sept 1, 3

Part I: Fundamentals of Visual Art, continued:
The Massive and the Substantial—Art Fundamentals: 3-D
Stereoscopic Vision, Implied Depth—Value and Space, and Color Definition

3) Sept. 6, 8, 10

Part I: Fundamentals of Visual Art, continued:
Of Time and Motion
Design Strategies: Unity, Variety and Balance
Design Strategies: Using Scale & Proportion; Emphasis & Focal Point

4) Sept. 14, 16, 18

Part I: Fundamentals of Visual Art, continued:
Design Strategies: Using Pattern & Rhythm

Part II. Content, Analysis and Critique [Some Case Studies]:
Aesthetic and Anti-aesthetic Choices and Criteria of Judgment:
Beauty and Ugliness, Grandness and Blandness

5) Sept. 20, 22, 24

**Part II. Content, Analysis and Critique, continued:**
Art and Anti-Art
(Who decides what Art is during different historical periods?)
Symbolism and Iconography
(Shapes and forms as expressions of meaning)
Representational Art and Illusionism:
the Elusive Nature of Realism
Fine Art vs. Folk Art; What is Outsider Art?
6) Sept. 27, 29, 30
   Review
   **First Exam, September 29th**

   **Part III. Media and Process in the Visual Arts**
   Drawing Media
   Painting Media

7) Oct. 4, 6, 8

   Part III. Media and Process in the Visual Arts, continued
   Painting Media, cont.
   Printmaking Media

8) Oct. 11, 13, 15

   Part III. Media and Process in the Visual Arts, continued:
   Visual Communication Design
   The Arts and Commerce & Material Culture

9) Oct. 18, 20, 22

   Part III. Media and Process in the Visual Arts, continued:
   Photographic Media
   Film/Video & Digital Art
   Alternative Media & Processes

10) Oct. 25, 27, 29

   Part III. Media and Process in the Visual Arts, continued:
   Craft as Art, Decorative Arts
   Sculpture
   Architecture

11) Nov. 1, 3, 5

   Part III. Media and Process in the Visual Arts, continued:
   Architecture, continued
   Review
   **Second Exam, Nov. 5th**

12) Nov. 8, 10, 12

   **Part IV. Ideas of Art in History**
   The Ancient and Medieval Worlds
Renaissance Perspectives
Baroque and Rococo Sensibilities
Some Non-Western Perspectives

13) Nov. 15, 17, 19

Part IV. Ideas of Art in History, continued:

The Long 19th-Century (Neoclassism through Impressionism)
Modernity, Social, Scientific, and Industrial Revolutions:
Topics from Charles Baudelaire to Wassily Kandinsky

THANKSGIVING BREAK November 20-28

14) Nov 29, December 1, 3

Part IV. Art in an Age of Critical Theory— an introduction to
Modern and Postmodern perspectives:
The Bauhaus and Beyond
The Medium is the Message and the Simulacrum Hyper Real: from
Marshall McLuhan to Jean Baudrillard

15) Finals Week (Consult Official calendars for Final exam date)