1. **COURSE TITLE\*:** Art Appreciation
2. **CATALOG –** **PREFIX/COURSE NUMBER/COURSE SECTION\*:** FNAR 1108
3. **PREREQUISITE(S)\*:** None **COREQUISITE(S)\*:** None
4. **COURSE TIME/LOCATION/MODALITY: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT HOURS\*:** 3 **LECTURE HOURS\*:** 3

 **LABORATORY HOURS\*:** 0 **(contact hours) OBSERVATION HOURS\*:** 0

1. **FACULTY CONTACT INFORMATION:** ***(Course Syllabus – Individual Instructor Specific)***
2. **COURSE DESCRIPTION\*:**

Art Appreciation is the study and understanding of the visual arts, including painting, sculpture, architecture, and other forms of two- and three- dimensional expression. It involves learning basic concepts, terminology, and art styles along with elements of design and the principles of composition. Analyzing the historical, cultural, and societal context in which the work of art was created sharpens visual awareness and understanding of the artists’ influences.

1. **LEARNING OUTCOMES\*:**

At the completion of this course the student will be able to:

1. Identify and describe the elements of design and principles of composition
2. Recognize the physical techniques and expressive qualities of media, processes, and materials used in art production throughout history from Classical Antiquity to the Modern Era and from Western and Non-western traditions.
3. Analyze, interpret, and evaluate a key piece of art by determining the subject, style, and significance of the artwork utilizing art terminology.
4. Describe and discuss how iconography- symbols, images, themes, and subject matter- of various cultures and historical periods used in art.
5. Examine art in its context, i.e. within the cultural, social, and historical framework, of the societies that produced it.
6. Reflect on the creative process of art making and convey personal ideas related to human creativity with clarity of thought and effective communication.
7. **ADOPTED TEXT(S)\*:**

smarthistory.org ~video lectures on art history; materials, and processes

MOMA Learning moma.org essays on modern art

Khanacademy.org

Trivium Art History arthistoryproject.com ~free on-line art history book

Introduction to Art: Drawing Context and Meaning*.*

**9a: SUPPLEMENTAL TEXTS APPROVED BY FULL-TIME DEPARTMENTAL FACULTY (INSTRUCTOR MUST NOTIFY THE BOOKSTORE BEFORE THE TEXTBOOK ORDERING DEADLINE DATE PRIOR TO ADOPTION) \*\*\*.**

1. **OTHER REQUIRED MATERIALS:** **(SEE APPENDIX C FOR TECHNOLOGY REQUEST FORM.) \*\***

Additional materials will be provided to the student through the Canvas Learning Management System.

1. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A: 90 – 100

 B: 80 – 89

 C: 70 – 79

 D: 60 – 69

 F: 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS:**

**(*Course Syllabus – Individual Instructor Specific)***

|  |  |
| --- | --- |
| Assignments | Percentages  |
| Discussion/Dialogue | 10% |
| Quizzes (daily/weekly) | 5% |
| Work Sheets | 15% |
| Analysis Paper | 25% |
| Museum Virtual Visit/Report | 10% |
| Final Project Presentation: research, writing, class presentation and discussion. | 30% |
| TOTAL | 100% |

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

Classes will consist of lectures, class discussions, and projects related to works of art. They will be presented both in the classroom and online.

**14. COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

***(Insert sample course outline with learning outcomes tied to assignments / topics.)***

**Art Appreciation**

**Course Outline Tentative Schedule**

**WEEK 1.**

Introduction to Art

Basic Art Terminology

Elements of Design

Principles of Composition **L.O 1,4,5,6,**

**WEEK 2.**

Prehistoric Art: cave paintings, rock engravings, and miniature figure carvings.

Ancient Near East- Mesopotamia (Iraq and Syria), Lebanon, Jordan, Persia (Iran)

: royal figurines & gods; ziggurat

Egyptian Art: idealized world; depicting gods, humans, heroic battles, nature; native stone and granite; hieroglyphics; personal adornment

 *King Tut mask, Nefertiti, Great sphinx, Giza, Rosetta Stone*, wall paintings **L.O.4,5**

**WEEK 3.**

Greek Art: 6th -2nd BCE

 ideals of beauty, harmony and proportion

*Venus de Milo; Parthenon;* terracotta vases, and paintings, *Siren Vase*;

*Discus Thrower*(bronze); *Zeus at Olympia*, jewelry

architecture: Doric, Ionic, and Corinthian; pediment figures

materials: marble; *Kouroi, Kore*

Roman Art:

focus on realism, historical events and political figures

Sculpture: *Laocoon and his Sons; Augustus* (1CE) *of Prima Porta*; *Head of*

*Roman Politician* (1stc BCE)

Architecture: used concrete, arches, domes, vaults, and buttresses; often

Symmetrical; interior, heating via pipes; strong, well-engineered

*Hadrian’s Pantheon; Baths of Caraaella* **L.O. 2,4,5**

**WEEK 4.**

Early Christian: late 2ndc – 7thc

 frescos; mosaics- reflective, due to use of glass and gold leaf, sculpture,

and manuscript illuminations

 *Ravenna Mosaics*- shows wealth and statues; *Catacombs of Rome*-

crosses and crucifixes; narrative scenes from the gospel, stylized fish; art

symbolic (realism not important)

Early Byzantine Art: centered in Constantinople, Byzantine Empire

6thc – 1453

 vigorous lines; brilliant colors; figures flattened; no perspective

 exclusively religious expression; hierarchical views of universe

 mosaics: walls, vaults, and domes

 Early Jewish Art (Judaica): objects used by Jews for religious purposes

 frescos, illuminated manuscripts, floor mosaics- focus on not creating

depiction that would offend god

*Temple in Jerusalem, Dura-Euopos Synagogue; Zodiac;* Star of David;

Torah; Menorah

Islamic Art:

floral motifs, geometric design and calligraphy (no human or animal figures)

*Taj Mahal* **L.O. 2,3,4,5**

**WEEK 5.**

Romanesque Art: a term coined around 1825 to describe pre-Gothic art

and architecture on continent of Europe from end of 8thc until 12thc CE.

 used round arches and very heavy construction

 paintings and sculpture: linear forms, expressively distorted to convey

religion and emotion

*Christ in Glory*- tympanum of the church of La Madeleine (Vezelay)

Middle Ages/Medieval Art: 476 – 14thc BCE

sculpture, illuminated manuscripts, tapestries, stained-glass, metalwork,

mosaics- amalgamation and artistic heritage of Roman Empire, and

Early Christian church and “pagan” North

characteristics: Christian subject matter; elaborate patterns and

Decorations; bright colors; use of precious metals and gems; stylized

figures

Women Artists of the Middle Ages

book illustrations, Ende *Apocalypse*; Guda sermons **L.O 2,3,4,5**

**WEEK 6.**

Early Renaissance in Europe

 Flemish Art: panel painters; manuscript illuminations; textiles; tapestries

 French Art: illuminated manuscripts, triptychs - alter-pieces

 Netherland: Jan van Eyck, *Ghent Altarpiece; the Unicorn at the Fountain*

 Italian Renaissance in Florence:

architecture: Brunelleschi, *The Opera del Duomo; Dome of Florence*

*Cathedral*

sculpture: Ghiberti, *Gates of Paradise*

paintings: Botticelli, *Birth of Venus (Primavera*)

Renaissance Art: 16thc Europe

Italian Art: Florence, Rome, Venice: painting and sculpture

Michelangelo, *David; Pieta; Sistine Chapel*

Da Vinci, *Vitruvian Man; Last Super*

Italian Mannerism: painting and sculpture

French court: painting, architecture, craft arts

Netherlandish Art: paintings

Germany: painting and printmaking

England: court painting and architecture

Spain- painting, sculpture, and architecture **L.O. 1,2,5**

**WEEK 7.**

Baroque

Italian: painting: Gentileschi, *Judith and her Maidservant, David and*

*Bathsheba*

 Roman: architecture, decoration and ceiling painting, and sculpture:

Bernini, *Ecstasy of Saint Theresa;*

French: palace architecture and its decorations, sculpture, and painting

 Rococo: painting, Vigee le Brun, *Marie Antoinette with a* Rose;

 craft arts, Fragonard, *The Swing* **L.O 3,4,.6**

**WEEK 8.**

Asian Art

Art of India- after 1100 BCE: Mughal painting and sculpture

Chinese Art- after 1280 BCE: Ming ceramics, decorative arts, scroll

painting

Japanese Art- after 1392 BCE: Ink painting and calligraphy **L.O. 4,5**

**WEEK 9.**

Art of the Americas

 Indigenous America: Great Plains, Southwest and Northwest

 Mexico, South America: Aztec and Inca

Art of Africa

 characteristics: bright colors, geometric designs, representations of

nature, abstract rather than realism

Traditional

sculpture- wood, stone, metal; human form

masks- types: face, helmet, headdress

textile design- Adinkra, Kente

Contemporary

paintings, sculpture, textile, printmaking, mixed media

El Anatsui, *Generation Coming*, 2022. **L.O. 2,4,5**

**WEEK 10.**

Neoclassicism and Romanticism in Europe and the United States

 Italy, Britian, France, and United States

 paintings, decorative arts, architecture, and sculpture

 Hosmer, Edmonia Lewis (Americans in Rome)

 Realism through Impressionism in Europe and United States (1800-1900)

 French academic art

 Photography

Art in the United States- Realism: Hudson River School, Cole, Durand;

Impressionism: Hassam; Twachtman; Lilla C. Perry

 Art in England

 Art in France **L.O. 1,3,5**

**WEEK 11.**

Modernism

 Post-Impressionism- Van Gogh, Seurat; Gauguin, Cezanne

 German and French Expressionism- Fauves, Die Brucke, Der Blaue Reiter

 Cubism- Picasso and Braque

 Architecture- Art Nouveau, American Skyscrapers; Frank Lloyd Wright

 Bauhaus, Dada, and Surrealism – Frida Kahlo **L.O. 1,4,6**

**WEEK 12.**

American Art Part 1

European influence

Realistic Styles- W. Homer, Robert Henri, Ashcan School, Riis, B. Abbott

Stieglitz and European Modernism- O’Keeffe, Sheeler, Demuth

American scene painting, Grant Wood, Thomas Benton

Photography, Ansel Adams, Dorothea Lange, Margret Bourke-White

Harlem Renaissance- Jacob Lawrence, Romare Bearden **L.O. 1,2,5**

**WEEK 13.**

American Art Part 2

Abstract Expressionism-1940 – 1950’s: action painting, Pollock, de Kooning;

and color field painting, Rothko

Second Generation, Abstract Expressionism: Frankenthaler, Krasner,

Mitchell

Return to the Figure: sculpture, G. Segal; painting, P. Pearlstein

Assemblage: L. Nevelson, J. Johns, R. Rauschenberg

Pop Art: Warhol, Lichtenstein, Oldenburg **L.O. 1,3**

**WEEK 14.**

American Art Part 3

Earthworks: Nancy Holt, Smithson

Photography: Andy Goldsworthy, Cindy Sherman, Barbara Krueger

Feminist Art: Guerrilla Girls, Chicago, Shapiro, Flack

Graffiti Art: Haring, Sharf **L.O. 1,3**

**WEEK 15.**

Art and the Public- Jenny Holzer, Ann Hamilton, Maya Lin, *Vietnam*

*Memorial*

 Art and Craft- Peter Voulkos, Robert Arneson

 Appropriation- contemporary issues **L.O. 2,4,5**

**WEEK 16.**

Final project presentation

-research, writing, class presentation and discussion. **L.O. 1,2,3,4,5,6**

**15. SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

Southern State Community college is committed to providing educational opportunities that promote academic, professional, and personal growth in students. To these ends all members of the college are expected to uphold the highest academic and ethical standards. Academic misconduct cannot be tolerated.

**Code of Conduct**:

SSCC expects that all students will act as responsible adults, however, action may be taken against a student when his or her conduct interferes with the mission of the institution and its additional responsibility to provide a safe environment for others. The Student Code of Conduct contains regulations for dealing with the alleged student violations of the code of conduct in a manner consistent with the requirements of due process. (Student Code of Conduct information may be found in the SSCC catalog.)

**Academic Honesty:**

For this course, academic honesty includes cheating, plagiarism, forgery, and furnishing false information. Plagiarism includes, but is not limited to, submitting work that is not a product of your own, copying word for word someone else's work, as well as unacknowledged paraphrasing of the structure and language of another person's work. All references used in papers must be correctly cited. If a student engages in course-related academic dishonesty, his or her grade on the work in question or in the course may be lowered by the instructor of this course.

Generative artificial intelligence (AI) software is a rapidly emerging tool that students may be interested in using. If doing so, SSCC students are expected to adhere to the same standards in the Student Code of Conduct and the Academic Regulations statements on plagiarism. Presenting generative AI software content as your own is a violation of academic integrity. If you use generative AI in your work, you must indicate that you have done so.

**Technology:**

Students will use various forms of technology to support learning, such as using Canvas, Microsoft Word, PowerPoint, etc.

**16. FERPA: \***

Students need to understand that their work may be seen by others. Others may see your work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that your work may be submitted to other entities for the purpose of plagiarism checks.

**17.** **ACCOMMODATIONS: \***

Students requesting accommodations may contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431, X 2604.

Students seeking a religious accommodation for absences permitted under Ohio’s Testing Your Faith Act must provide the instructor and the Academic Affairs office with written notice of the specific dates for which the student requires an accommodation and must do so no later than fourteen (14) days after the first day of instruction or fourteen (14) days before the dates of absence, whichever comes first. For more information about Religious Accommodations, contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431 X 2604.

**18. OTHER INFORMATION\*\*\*:**

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.