

ART 1301: ARTS APPRECIATION

11am-12.15pm, Monday and Wednesday | January – May, 2017 | Room BAB 304, SRSU

Avram Dumitrescu adumitrescu@sulross.edu 432-837-8380 Office: FAB 07

Office Hours: MW: 8.30-10am TR: 8.30-9.25pm and by appointment

Course Introduction

This survey course gives students a broad fine arts overview. Information of a practical and historical nature, emphasizing aesthetic values and cultural contexts of various works of art, will be covered. Additionally, students will gain an appreciation and understanding of the fine arts. Students will learn a basic overview of the history, styles, and movements of the visual arts, as well as methods, practices, and vocabulary for critiquing, evaluating, and interpreting the fine arts.

Learning Objectives

In this course, you will:

- Gain an appreciation and knowledge of the history of art
- Learn about various art techniques
- Experiment with image making
- Formulate responses to artworks

Grading and Evaluation

Work submitted **no later** than the beginning of class, the day of the deadline, will be graded. **Any work submitted *one minute* past the beginning of class will be awarded a zero. There are no exceptions to this rule.**

You will be graded on the following. No extra-credit projects will be offered, so it is in your interest to submit work by the deadline:

Your final class grade will consist of:

- Quizzes x 5 – 25%
- Drawing exercises x 2 – 20%
- Response: Cave of Forgotten Dreams – 10%
- Photo Assignment – 10%
- Earthwork – 10%
- Final exam : 25%

Materials and Text

- 4GB (at least) jump/flash drive
- Access to a digital camera
- Pen

No textbook is required for this course but a jump-drive is essential for saving your work. You are expected to back up your projects to another location, such as at a free service like www.dropbox.com or www.google.com/drive. Not submitting a project because you lost your jump-drive or some other technical difficulty will not be accepted as an excuse and will earn you a zero for that project.

Rules and expectations

Attendance is **compulsory**. If you must miss a class for a school-related activity, the absence must be discussed (and arrangements made regarding coursework) **prior to the absence**. If you must miss a class for an emergency or illness, please contact me **by email or phone as soon as possible**. Six (6) absences result in you being dropped from the course with a grade of “F” as per Sul Ross State University policy. Five (5) unexcused absences will result in a zero for your attendance and participation grade. Arriving to class **on time** is also essential – **arriving late more than two times will be counted as one absence. Lateness is defined as 15-minutes after the start of class. Leaving before class ends will result in you being marked absent.**

Below is a guide to how much each absence impacts your attendance and participation grade.

- | | | | |
|---------------------------------|------|--------------------------------|--------|
| • One (1) unexcused absence: | -20% | • Four (4) unexcused absences: | -80% |
| • Two (2) unexcused absences: | -40% | • Five (5) unexcused absences: | - 100% |
| • Three (3) unexcused absences: | -60% | • Six (6) unexcused absences: | FAIL |

No cell phone usage. No social-networking websites. No checking personal emails. Headphones and earbuds are allowable ONLY when you are working, but not when the professor or a fellow student is speaking. **Doing any of these, or anything I consider disruptive to the class, will drastically drop your attendance and participation grade. You may be also asked to leave the class and will be marked absent for that day.**

Late work will not be accepted.

Plagiarizing, cheating, or any other dishonest behavior in the classroom will not be tolerated. Rules and regulations regarding plagiarism, dishonesty, and other issues concerning classroom participation can be found in University Rules and Regulations and Student Handbook. This course will abide by these established policies. A student found to be engaging in these activities will be penalized to the full extent of Sul Ross State University policy.

ADA Needs

It is Sul Ross State University policy to provide reasonable accommodations to students with disabilities. If a student would like to request such accommodations because of a physical, mental, or learning disability, please contact the ADA Coordinator in the Ferguson Hall, room 112 or call (432) 837-8691. Please relate all requests for special accommodations to the instructor by the third class period.

Please note that this syllabus is subject to change.

COURSE SCHEDULE

WEEK ONE

Jan 18 (W): Class introduction and syllabus overview.
Presentation: Art Techniques

WEEK TWO

Jan 23 (M): Presentation: *Functions of Art*
Jan 25 (W): Presentation: *Elements of Design in Art*
Quiz #01

WEEK THREE

Jan 30 (M): Drawing exercise #1 – Self-portrait, or portrait of someone close to you
Feb 1 (W): Drawing exercise #2 – a room in your living accommodations.

WEEK FOUR

Feb 6 (M): **DUE TODAY:** Use a digital camera to photograph your portrait and then email it as a JPEG to adumitrescu@sulross.edu
Essay Introduction
Presentation: *Prehistoric Art*
Feb 8 (W): **DUE TODAY:** Use a digital camera to photograph your room artwork and email it as a JPEG to adumitrescu@sulross.edu
Documentary: *Cave of Forgotten Dreams*

WEEK FIVE

Feb 13 (M): Documentary: *Cave of Forgotten Dreams*
Feb 15 (W): **Presentation: *Student artwork***

WEEK SIX

Feb 20 (M): Presentation: *Ancient Art*
Feb 22 (W): **DUE TODAY:** *Cave of forgotten dreams response*
Presentation: *Greeks*

WEEK SEVEN

Feb 27 (M): Presentation: *Romans*
Quiz #02

Mar 1 (W): **DUE TODAY:** Essay
Presentation: *Middle Ages to the 17th Century*

WEEK EIGHT

Mar 6 (M): Presentation: *Middle Ages to the 17th Century (cont'd)*

Mar 8 (W): Presentation: *18th – 19th Century*
Quiz #03

--- SPRING BREAK ---

WEEK NINE

Mar 20 (M): Presentation: *Modern and Contemporary*
Quiz #04

Mar 22 (M): Documentary: *Wasteland*

WEEK TEN

Mar 27 (M): Documentary: *Wasteland*

Mar 29 (W): Class discussion on *Wasteland*

WEEK ELEVEN

Apr 3 (M): Presentation: *Photography*

Apr 5 (W): Work on your photo assignment
April 7 is the last day to withdraw from the 16 week course/term with grade of "W." Drops must be processed and in the Registrar's Office by 4 p.m.

WEEK TWELVE

Apr 10 (M): Work on your photo assignment

Apr 12 (W): **DUE TODAY:** Photo Exercise
Documentary: *Rivers and Tides*

WEEK THIRTEEN

Apr 17 (M): Documentary: *Rivers and Tides*

Apr 19 (W): Presentation: *Earthworks*

WEEK FOURTEEN

Apr 24 (M): Work on your earthwork

Apr 26 (M): Work on your earthwork

WEEK FIFTEEN

May 1 (M): **DUE TODAY:** Earthwork
Documentary: *Exit Through the Giftshop*

May 3 (W): Documentary: *Exit Through the Giftshop*
FINAL CLASS DAY

WEEK SIXTEEN

May 9 (T): **Exam is 10.15am - 12.15pm, Tuesday, May 9**
Your exam will consist of a quiz based on material from all of the presentations we covered during the semester.

DRAWING EXERCISE #2 – Room

- Choose a room in the building you live in - kitchen, bedroom, living room, garage, etc. Draw everything you see. Below are some style examples.
- You may use any medium you like – pen, pencil, crayon, marker, etc.
- Work on 11 x 17 paper in either portrait (tall) or landscape (wide) format.
- Don't worry if you're uncomfortable with perspective, width of stroke, etc. Draw what you SEE, not what you think should be there – draw the patterns in the carpet or the tiles on the ground, books left out, a messy dinner table, and unmade bed, etc.

GRADING

You will be graded on a scale 0-100% for effort. Drawing ability is not as important as the time and energy you put into this drawing. Please submit your artwork at the beginning of class, on the date listed in the syllabus. Use a digital camera to email your room artwork as a JPEG to adumitrescu@sulross.edu



<https://dannott.com/tag/apple/>



<https://www.pinterest.com/pin/364721269797861778/>

<https://design.tutsplus.com/tutorials/how-to-create-an-easy-living-room-scene-in-illustrator--vector-24995>

(right)

PHOTOGRAPHY EXERCISE

- Set up an Instagram account and email the link to your professor – adumitrescu@sulross.edu
- Take photos that explore the following (be sure to upload these all to your Instagram account):
 - Texture x 30
 - Pattern x 30
 - Portraiture x 30
- Choose your best two from each category (Texture, Pattern, Portraiture) and email all six photos in a Word document to adumitrescu@sulross.edu

DRAWING EXERCISE #1 – Portrait

- Choose either a friend/family member to draw, or yourself. Below are some style examples.
- You may use any medium you like – pen, pencil, crayon, marker, etc.
- Work on 11 x 17 paper in either portrait (tall) or landscape (wide) format.
- Don't worry if you're uncomfortable with perspective, width of stroke, etc. Draw what you SEE, not what you think should be there.

GRADING

You will be graded on a scale 0-100% for effort. Drawing ability is not as important as the time and energy you put into this drawing. Please submit your artwork at the beginning of class, on the date listed in the syllabus. Use a digital camera to email your portrait as a JPEG to adumitrescu@sulross.edu



<http://www.creativeblog.com/illustration/examples-ink-drawings-1131705>



Paul Hogarth



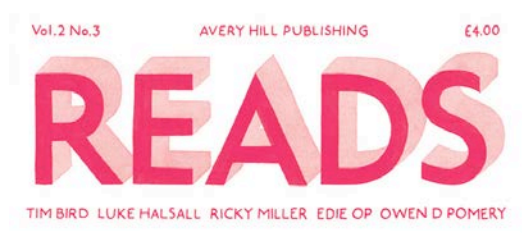
Olivier Kugler

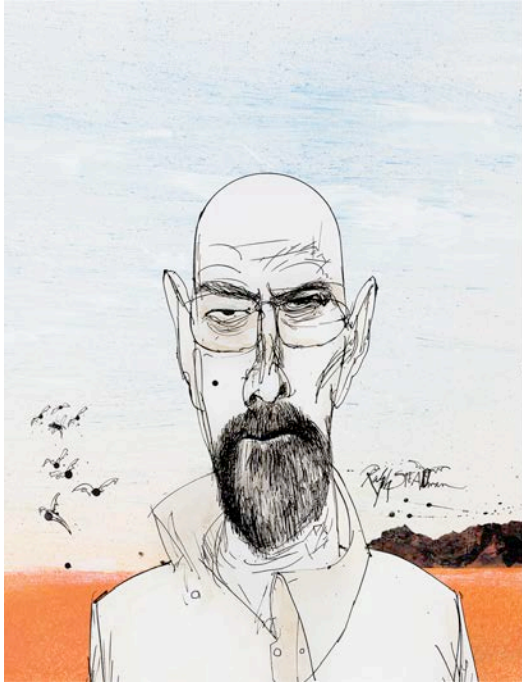


Lauren Child



Eleni Kalorkoti





Ralph Steadman

ESSAY

Find a work of art that moves, inspires, moves, and or intrigues you. Choose carefully because you will be writing a paper on it.

- The work can be from any style or from any time period.
- Your choice of media: photography, painting, drawing, printmaking, sculpture, or ceramic.
- The work must have been critically studied and written about (a post on a blog does not count. An article in an art journal or art history book does count).

Suggested artists:

Claude Monet	French painter	1840-1926
Ansel Adams	American photographer	1902-1984
M.C. Escher	Dutch painter	1898-1972
Rembrandt	Dutch painter	1779-1860
Pierre-Auguste Renoir	French painter	1841-1919
Jacob Lawrence	American painter	1917-
Leonardo DaVinci	Italian painter	1452-1519
Salvador Dali	Spanish painter, sculptor	1904-1989
Pablo Picasso	Spanish painter	1881-1973
Vincent Van Gogh	Dutch painter	1853-1890
Andy Warhol	American designer, painter	1928-1987
Diego Rivera	Mexican muralist painter	1886-1957
Jackson Pollock	American painter	1912-1956
Henri Matisse	French painter	1869-1954
Georgia O'Keeffe	American painter	1887-1986
Roy Lichtenstein	Native American Painter	1923-1997
Edgar Degas	French painter	1834-1917
Joan Miro	Spanish Painter	1893-1983
Edvard Munch	Norwegian painter	1863-1944
Mary Cassatt	American painter	1844-1926
Edward Hopper	American painter	1882-1967
Paul Klee	Swiss-born painter	1879-1940
Marc Chagall	Russian-born painter	1887-1985
Rene Magritte	Belgium painter	1898-1967
Edouard Manet	French painter	1832-1883
Paul Cezanne	French painter	1839-1906
Paul Gauguin	French painter	1848-1903
Henri de Toulouse Lautrec	French painter	1864-1901
Andrew Wyeth	American Painter	1917-
Romare Bearden	American Painter	1914-1983
Alexander Calder	American painter	1898-1976
David Hockney	British painter	1937-
Keith Haring	American painter	1959-1990

Jasper Johns	American painter	1930-
Fernando Botero	Colombian painter	1932-
Piet Mondrian	Dutch painter	1872-1944
Robert Bateman	Canadian painter	1930-
Maxfield Parrish	American painter	1877-1966
Sandro Botticelli	Italian painter	1445-1510
Wassily Kandinsky	Russian painter	1866-1944
John Singer Sargent	American Painter	1856-1925
Mark Rothko	American painter	1903-1970
Amadeo Modigliani	Italian painter	1884-1920

ESSAY DETAILS AND STRUCTURE

- Your essay needs to have a word count of at least 400 words. (Microsoft Word gives you a running word total at the bottom left of the screen).
- BREAKDOWN:
 - Describe the painting. What do you see? What is the main area of focus? What is interesting to you? – **15%**
 - Does the composition lead your eye a particular way? – **5%**
 - Talk about the colors, textures, balance, etc. – **20%**
 - Is the meaning obvious? Does each element of the artwork have a meaning (for example, an artwork may have a *memento mori* that symbolizes mortality)? This is where critical art essays and art history books are ESSENTIAL. – **40%**
 - How important is this artwork compared to everything else the artist created? Why? – **10%**
 - How important is this artwork in relation to the history of art? Was it a turning point for perspective, style, form of expression? – **10%**
- Submit no later than the start of class on the date listed in the syllabus. Use the following format to save your essay: LASTNAME-FIRSTNAME-ESSAY.DOCX
- Email your essay in Word format to adumitrescu@sulross.edu
- Late work will NOT be accepted, and earn you 0%.

EARTHWORK

Taking inspiration from the Andy Goldsworthy documentary *River and Tides* and the Earthworks presentation, please create your own earthwork artwork.

- Use natural materials but please do not damage the local environment
- Effort – 70%
- Aesthetics (how it looks) – 30%

Email several digital photos of your completed Earthwork (enough to get a sense of its 3D shape) to adumitrescu@sulross.edu no later than the deadline in the syllabus.

Film Study Worksheet for Cave of Forgotten Dreams

- Read the questions before you watch the documentary. Space below is provided to make *NOTES*. Write up your answers in full before submitting your responses.
- Submit the answers to the questions below in paragraph form. Be sure to include the question before adding your own response.
- You should have a *minimum* of 700 words.
- Email your document to the professor using the following format: *LASTNAME-FIRSTNAME-CAVE.docx*

1. State the title of the film and the year it was released. Then briefly describe what the film is about.

Notes: _____

2. Identify the people, places, events, or aspects of people, society, or nature that are the focus of this film. Describe and clarify the significance of each.

Notes: _____

3. List four facts described in the film that impressed you and explain how each fact relates to the film's premise or theme.

Notes: _____

4. Nonfiction can enrich viewers in several important ways. Describe an aspect of the film that showed you something you hadn't seen before, caused you to think in a new way, or helped you understand something more thoroughly than before. In addition, describe how it changed your thinking.

Notes: _____

5. Was there anything that you saw or heard in the film that was unconvincing or which seemed out of place?

Notes: _____

6. What particularly appealed to you in the cinematic presentation of the film, such as the way in which particular scenes, images, or sounds were presented?

Notes: _____

7. If the filmmakers were to ask you how the film could be improved, what would you tell them? Describe the changes you would suggest in detail and the reasons for your suggestions.

Notes: _____

8. If someone asked you whether you would recommend this film, how would you respond? Fully explain your reasons.

Notes: _____

Additional notes:

