

Art Appreciation

Art 1301-001

Sul Ross State University

FALL 2025

Instructor:

Mo Eldridge

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Class Meets: Rooms MAB 302

SECTION 1 :: Tue/Thur — 9:30 - 10:45a

SECTION 2 :: Tue/Thur — 11 - 12:15

Final exam ::

SECTION 1 :: TBD BY SRSU

SECTION 2 :: TBD BY SRSU

Office Hours: FAB 010

WEDNESDAY 1-3

or by appointment

Course Description:

This course is an introductory course, and will help students to answer the following questions;

What is art? What does a work of art mean? What drives an artist to create? What makes art valuable? Why is art important?

The course will examine the vocabulary utilized to describe art, discuss the processes utilized in making art, and survey the history of art through time. By the end of the semester, students will come away with a greater appreciation of artists and their work, an enthusiasm, and a greater understanding of the visual arts that will enrich their lives.

Core Skill Objectives:

The Core Skill Objective facilitated by Art Appreciation are:

SOCIAL RESPONSIBILITY : to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

SLO: Students will develop principles of social responsibility for living in a diverse world, to include the ability to connect choices, actions, and consequences to ethical decision-making.

Student Learning Outcomes:

Learning Outcomes facilitated by Art Appreciation are:

1. Students will become aware of the vocabulary utilized to discuss and describe art.
2. Students will be introduced to the elements, principals, theories, and styles of art.
3. Students will be introduced to the tools and techniques of making art.
4. Students will utilize these processes to create art.
5. Students will gain an awareness of art history in an abbreviated form.
6. Students will develop critical thinking skills through the examination of individual works of art.
7. Students will be able to synthesize, describe, and place works into social and historical contexts.
8. Students will learn to develop and express ideas clearly, consider the effects of meaning and message, as well as other communication skills by working together in groups, creating presentations, and through hands-on projects.

9. Students will develop teamwork skills by working together in groups on assigned tasks.
10. Students will develop an appreciation for the visual arts, crafts, and the human imagination.
11. Students will develop personal and social responsibility through management of individual and group requirements within the course, as well through examples of personal and social justice inherent in the history of art throughout the world.

Textbook and Materials for the class:

- There is no textbook for this course. Readings will be assigned and distributed in class.
- 2 Notebooks : One for taking notes and one for projects/art journal.
- Writing utensil

Evaluation:

CORE ANALYSIS ASSIGNMENT 10%

PRESENTATION 10%

PARTICIPATION 10%

JOURNAL (MIDTERM & FINAL) 50%

CORE ANALYSIS ASSIGNMENT 10%

PRESENTATION 10%

[JOURNAL (MIDTERM & FINAL) 50%]

You will be graded on participation in class discussions, creative projects, and core analysis assignments. I expect all students to participate in discussions, and if you rarely or never offer thoughtful comments or questions, you will only get half credit for your participation grade. If you are not comfortable speaking in front of the class, please come talk to me. Details on each assignment will be presented when assigned.

The majority of your grade for the course is obtained through your artist journal. This is a notebook you will bring to class and you will turn in twice in the semester. I will collect the journal at midterms where you will have completed journal assignments on each lecture topic and time line. In your journal you will (GLUE) an image of your choosing based on the assignment given in class and then you will provide at minimum a page of writing in correspondence. Each entry will be in essay format 3-5 paragraphs.

ASIDE: There will be opportunities to earn extra credit by attending art events.

Attendance:

SIX absences result in you being dropped from the course with a grade of “F” as per university policy. Upon the 3th unexcused absence you will be dropped one letter grade. upon the 4th unexcused absence you will be dropped another letter grade. And upon the 5th unexcused absence you will be dropped yet another letter grade. Plain and simple...attendance is crucial to your survival in this course.

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 and provide documentation (such as a doctor’s note). Late work will not be accepted, unless you have contacted me about extenuating circumstances before the due date. Extenuating circumstances will be considered on a case-by-case basis.

Arriving to class on time is essential. Being late three times will count as an unexcused absence. Students are expected to attend the entire class time unless they have made prior arrangements with me in advance. Students who leave early or get up and leave class for any other reason will be counted as absent for that day.

ADA Statement:

SRSU Accessibility Services. Sul Ross State University (SRSU) is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class. Students seeking accessibility/accommodations services must contact Mrs. Mary Schwartze Grisham, LPC, SRSU's Accessibility Services Director or Ronnie Harris, LPC, Counselor, at 432-837-8203 or email mschwartz@sulross.edu or ronnie.harris@sulross.edu. Our office is located on the first floor of Ferguson Hall, room 112, and our mailing address is P.O. Box C122, Sul Ross State University, Alpine. Texas, 79832.

STUDENT RESPONSIBILITIES

All full-time and part-time students are responsible for familiarizing themselves with the [Student Handbook](#) and the [Undergraduate & Graduate Catalog](#) and for abiding by the [University rules and regulations](#). Additionally, students are responsible for checking their Sul Ross email as an official form of communication from the university. Every student is expected to obey all federal, state and local laws and is expected to familiarize him/herself with the requirements of such laws.

SRSU DISTANCE EDUCATION STATEMENT

Students enrolled in distance education courses have equal access to the university's academic support services, such as library resources, online databases, and instructional technology support. For more information about accessing these resources, visit the SRSU website.

Students should correspond using Sul Ross email accounts and submit online assignments through Blackboard, which requires a secure login. Students enrolled in distance education courses at Sul Ross are expected to adhere to all policies pertaining to academic honesty and appropriate student conduct, as described in the student handbook. Students in web-based courses must maintain appropriate equipment and software, according to the needs and requirements of the course, as outlined on the SRSU website. Directions for filing a student complaint are located in the student handbook.

ACADEMIC INTEGRITY

Students in this class are expected to demonstrate scholarly behavior and academic honesty in the use of intellectual property. Students should submit work that is their own and avoid the temptation to engage in behaviors that violate academic integrity, such as turning in work as original that was used in whole or part for another course and/or professor; turning in another person's work as one's own; copying from professional works or internet sites without citation; collaborating on a course assignment, examination, or quiz when collaboration is forbidden. Students should also avoid using open AI sources unless permission is expressly given for an assignment or course. Violations of academic integrity can result in failing assignments, failing a class, and/or more serious university consequences. These behaviors also erode the value of college degrees and higher education overall.

IN THIS COURSE GENERATIVE AI IS PERMITTED IN SPECIFIC CONTEXT AND WITH PROPER ACKNOWLEDGEMENT.

A FURTHER DISCUSSION WILL BE PRESENTED IN CLASS. FOR THIS SEMESTER FALL 2025, STUDENTS WILL BE ALLOWED TO USE CHAT GPT AND OTHER AI GENERATED MATERIALS FOR PLANNING AND BRAINSTORMING.

STUDENTS WILL BE ABLE TO UTILIZE THE EXPERIMENTS OF GENERATING MATERIALS AS LONG AS CITED AND ALSO WITH AN INDIVIDUAL UNDERSTANDING OF CRITICAL THOUGHT ALONGSIDE. AN ESSAY OR JOURNAL ENTRY COMPLETED WITH AI LANGUAGE WILL BE REJECTED AND GIVEN A FAILING GRADE. WE WILL DISCUSS CREATIVE WAYS TO UTILIZE AI AND TO INCORPORATE PERSONAL VOICE AND LANGUAGE ALONGSIDE. THIS WILL BE AN ONGOING AND ACTIVE DISCUSSION THROUGH OUT THE SEMESTER.

"To ensure all students have an equal opportunity to succeed and to preserve the integrity of the course, students are not permitted to submit text that is generated by artificial intelligence (AI) systems such as ChatGPT, Bing Chat, Claude, Google Bard, or any other automated assistance for any classwork or assessments. This includes using AI to generate answers to assignments, exams, or projects, or using AI to complete any other course-related tasks. Using AI in this way undermines your ability to develop critical thinking, writing, or research skills that are essential for this course and your academic success. Students may use AI as part of their research and preparation for assignments, or as a text editor, but text that is submitted must be written by the student. For example, students may use AI to generate ideas, questions, or summaries that they then revise, expand, or cite properly. Students should also be aware of the potential benefits and limitations of using AI as a tool for learning and research. AI systems can provide helpful information or suggestions, but they are not always reliable or accurate. Students should critically evaluate the sources, methods, and outputs of AI systems. Violations of this policy will be treated as academic misconduct. If you have any questions about this policy or if you are unsure whether a particular use of AI is acceptable, please do not hesitate to ask for clarification."

Center for Teaching & Learning. *ChatGPT and Generative AI Tools: Sample Syllabus Policy Statements*. University of Texas at Austin, <https://ctl.utexas.edu/chatgpt-and-generative-ai-tools-sample-syllabus-policy-statements>. Accessed 21 Aug. 2025.

***Acknowledgments: *Statement on Artificial Intelligence (AI) Tools in Art & Design Courses* (College of Fine Arts, UT-Austin), *Generative AI Syllabus Statement Considerations* (Texas A&M University), *Using Generative AI in Coursework* (Faculty of Computing and Data Science, Boston University), *Instructional Innovation Resources* (McCombs School of Business, UT-Austin)

WE WILL REVIEW MLA AND APA FORMATS FOR CITATION OF AI GENERATED CONTENT AND IMAGES.
<https://style.mla.org/citing-generative-ai/>

CLASSROOM CLIMATE OF RESPECT

Importantly, this class will foster free expression, critical investigation, and the open discussion of ideas. This means that all of us must help create and sustain an atmosphere of tolerance, civility, and respect for the viewpoints of others. Similarly, we must all learn how to probe, oppose and disagree without resorting to tactics of intimidation, harassment, or personal attack. No one is entitled to harass, belittle, or discriminate against another on the basis of race, religion, ethnicity, age, gender, national origin, or sexual preference. Still, we will not be silenced by the difficulty of fruitfully discussing politically sensitive issues.

FROM COUNSELING

Sul Ross has partnered with TimelyCare where all SR students will have access to nine free counseling sessions. You can learn more about this 24/7/365 support by visiting [Timelycare/SRSU](https://www.timelycare.com/sulross). The SR Counseling and Accessibility Services office will continue to offer in-person counseling in Ferguson Hall room 112 (Alpine campus), and telehealth Zoom sessions for remote students and RGC students.

FROM THE LIBRARY

The Bryan Wildenthal Memorial Library and Archives of the Big Bend in Alpine offer FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, library.sulross.edu/. Off-campus access requires logging in with your LoboID and password. Librarians are a tremendous resource for your coursework and can be reached in person, by email (srsulibrary@sulross.edu), or by phone (432-837-8123). No matter where you are based, public libraries and many academic and special libraries welcome the general public into their spaces for study. SRSU TexShare Cardholders can access additional services and resources at various libraries across Texas.

Learn more about the TexShare program by visiting library.sulross.edu/find-and-borrow/texshare/ or ask a librarian by emailing srsulibrary@sulross.edu. Mike Fernandez, SRSU Librarian, is based in Eagle Pass (Building D-129) to offer specialized library services to students, faculty, and staff. Utilize free services such as InterLibrary Loan (ILL), ScanIt, and Direct Mail to get materials delivered to you at home or via email.

FROM THE TUTORING CENTER

The Lobo Den Tutoring Center offers FREE tutoring support to help you excel in your courses. Whether you need assistance in Writing, Math, Science, or other subjects, we're here to help! Important Information: • Drop-in and Scheduled Appointments: Flexible options to fit your needs. • Hours of Operation: Monday–Friday, 8:00 AM – 5:00 PM. • Workshops: Attend our regularly hosted academic workshops on STEM topics and professional development, often in collaboration with specialized faculty. • Location: BWML Room 128. • Contact Us: For more information or to book an appointment, email tutoring@sulross.edu or call (432) 837-8726. Looking for additional support? • Tutor.com offers FREE 24/7 online tutoring in over 200 subjects, including specialized support for ESL and ELL learners with native Spanish-speaking tutors. • Access Tutor.com via Blackboard: Log in to your Blackboard account to get started anytime, anywhere. Take advantage of these valuable resources to boost your confidence and performance in your classes. We look forward to helping you succeed!

Please note that this syllabus is subject to change.

WEEK 1 INTRODUCTION

8/26	SYLLABUS REVIEW AND CLASS REQUIREMENTS
8/28	FUNCTIONS PPT AND DISCUSSION
	** ART FROM WHERE YOU ARE FROM

WEEK 2 ELEMENTS AND PRINCIPLES OF DESIGN IN ART

9/2	ELEMENTS PPT AND DISCUSSION
9/4	PRINCIPLES PPT AND DISCUSSION

WEEK 3 EXPLANATION OF ART HISTORY

9/9	IN CLASS CORE ASSESSMENT
9/11	IN CLASS PRESENTATION OF ART FROM WHERE YOU ARE FROM

WEEK 4 PREHISTORIC ART (c. 40,000 – 4,000 BCE)—ANCIENT ART (c. 3,000 BCE – 400 CE)

9/16 PREHISTORIC ART // ROCK ART

9/18 ANCIENT EGYPT / EASTERN ART

Prehistoric Art (c. 40,000 – 4,000 BCE) // Description: Includes cave paintings, petroglyphs, and megalithic structures (e.g., Stonehenge). // Purpose: Often religious or ritualistic, documenting animals and symbolic imagery.

Ancient Art (c. 3,000 BCE – 400 CE) // Includes: Egyptian, Mesopotamian, Greek, Roman // Egyptian: Symbolic and rigid, emphasizing order and afterlife.

WEEK 5 THE GREEKS // THE ROMANS

9/23 THE GREEKS

9/25 THE ROMANS

Greek: Idealized human forms, balance, and proportion. // Roman: Realism, architecture (like the arch and dome), and portraiture.

WEEK 6 MEDIEVAL ART (c. 400 – 1400) — RENAISSANCE (c. 1400 – 1600)

9/30 MIDDLE AGES / GOTHIC

10/2 14-16 RENAISSANCE

Medieval Art (c. 400 – 1400) // Byzantine (c. 500–1450): Iconic, flat, spiritual images with gold backgrounds. // Romanesque (c. 1000–1150): Heavily stylized religious imagery, thick architecture. // Gothic (c. 1150–1400): More naturalism, stained glass, pointed arches, illuminated manuscripts.

Early Renaissance (c. 1400–1490): Perspective, proportion, classical revival (e.g., Masaccio, Botticelli). // High Renaissance (c. 1490–1527): Idealized forms, harmony, humanism (e.g., Leonardo, Michelangelo, Raphael). // Northern Renaissance: Detailed realism, oil painting (e.g., Jan van Eyck, Albrecht Dürer).

WEEK 7 BAROQUE (c. 1600 – 1750) — ROCOCO (c. 1720 – 1780)

10/7 BAROQUE

10/9 ROCOCO

Baroque (c. 1600 – 1750) // Description: Dramatic, emotional, theatrical, strong contrasts of light and dark (chiaroscuro). // Notable Artists: Caravaggio, Rembrandt, Rubens, Bernini.

Rococo (c. 1720 – 1780) // Description: Decorative, ornate, pastel colors, themes of love and leisure. // Notable Artists: Fragonard, Boucher, Watteau.

*** EXTRA CREDIT CHINATI WEEKEND

WEEK 8 NEOCLASSICISM (c. 1750-1830) — ROMANTICISM (c. 1800—1850)

10/14 NEOCLASSICISM

10/16 ROMANTICISM

Neoclassicism (c. 1750 – 1830) // Description: Return to classical ideals of simplicity and symmetry, moral seriousness. (LIBERTY&TRADITION) // Notable Artists: Jacques-Louis David, Ingres.

Romanticism (c. 1800 – 1850) // Description: Emotion, nature, heroism, and the sublime. // Notable Artists: Goya, Delacroix, Turner, Friedrich.

WEEK 9

10/21 REALISM

10/23 IMPRESSIONISM

Realism (c. 1840 – 1880) // Description: Depicts everyday life and ordinary people with honesty. // Notable Artists: Courbet, Millet, Daumier.

Impressionism (c. 1860 – 1890) // Description: Loose brushwork, light, and color; captures fleeting moments. // Notable Artists: Monet, Degas, Renoir.

[[MIDTERM JOURNALS ARE DUE]]

WEEK 10

10/28 NEO (POST) - -IMPRESSIONISM (c. 1885 - 1910) FAUVISM (c. 1905-1910)

10/30 FAUVISM

Post-Impressionism (c. 1885 – 1910 // Description: Builds on Impressionism with more structure and symbolic content. // Notable Artists: Van Gogh, Cézanne, Gauguin, Seurat. // Fauvism (1905–1910): Bold color (Matisse)

WEEK 11 SHAPES AND ABSTRACTION // FOUND MATERIALS

11/4 CUBISM Geometric fragmentation (Picasso, Braque).

11/6 FUTURISM Futurism, Constructivism, De Stijl: Innovation and abstraction.

WEEK 12 ABSURDITY & DREAMS

11/11 DADA (1916–1924): Anti-art, absurdity (Duchamp)

11/13 SURREALISM (1924–1940s): Dreams, subconscious (Dalí, Magritte)

WEEK 13

11/18	MINIMALISM	(1950'S — 60'S): Simplicity and repetition (Judd, Stella)
11/20	POP ART	(1950s–60s): Popular culture icons (Warhol, Lichtenstein)

WEEK 14

11/25	REVISIT TIMELINE // REVIEW
11/27	BREAK NO CLASS

WEEK 15

4/22	KINETIC ART, OP ART, LIGHT AND SPACE & THE TRANSCENDENTAL PAINTING MOVEMENT
4/24	CONCEPTUAL ART Idea over object (Kosuth, Beuys)

WEEK 16

4/29	CERAMICS STUDIO
5/1	CERAMICS STUDIO

Final exam :: TBD BY SRSU

SECTION 1 :: _____

SECTION 2 :: _____

Rubric for your Essays

Art Appreciation: ART 1301-001

Rubric for **Formal Analysis #1** and **Final Essay (Formal Analysis #2)** will be applied to the Core Assessment...Skill Objective: Communication

Formal Analysis #1: Critique using Elements, Principles, and Functions of Art.

- Formal Elements: Short formal essay written in third-person point of view consisting of 5 paragraphs. (Introduction/Thesis, 3 body paragraphs on the Elements, Principles and Functions of Art) 20 points. _____
- Introduction- Purpose/thesis, art information and description; 20 points. _____
- Body Paragraph- Elements: Main ideas, supporting details, analysis; 20 points. _____
- Body Paragraph- Principles: Main ideas, supporting details, analysis; 20 points. _____
- Body Paragraph- Functions/ Social Responsibility: Main ideas, supporting details, analysis; 20 points. _____
- Conclusion- Summary statement, critique/judgment; 20 points. _____

Total points: 100 points. _____