MOUNTAIN VIEW COLLEGE COURSE SYLLABUS

COURSE NAME          Art Appreciation, Arts 1301-Section 61430
PROFESSOR            Adjunct Professor of Visual Arts, David Connolly
EMAIL                dconnolly@dccccd.edu
OFFICE & PHONE       W71, 214-860-8671
OFFICE HOURS         By appointment only
MEETING DAYS & TIMES  Online ONLY (INET)
COURSE DATES          Sept. 18th – Nov 10th, 2017
ONLINE CLASS          http://ecampus.dcccd.edu/ (syllabus, announcements, assignments, etc.)
RECOMMENDED          Experience with internet, photo and text-editing software
DIVISION OFFICE       E40, Arts, Humanities and Social Sciences Office, 214-860-8671


MISSION STATEMENT FOR MVC VISUAL ART DEPARTMENT

The art department at MVC provides educational opportunities that promote the understanding, practice and exhibition of the visual arts for the purposes of academic, personal and professional development. In all our objectives, our common goal is clear: to learn how to see.

Course Description

ARTS 1301  Art Appreciation (3) this is a Texas Common Course Number. Films, lectures, slides, and discussions focus on the theoretical, cultural, and historical aspects of the visual arts. Emphasis is on the development of visual and aesthetic awareness. (3 Lec.)

Coordinating Board Academic Approval Number 5007035126

Course Prerequisites:

- Developmental Reading 0093 AND Developmental Writing 0093;
- English as a Second Language (ESOL) 0044 AND 0054; or
- Have met Texas Success Initiative (TSI) Reading and Writing standards.

Required Course Materials:


COURSE:                Art Appreciation ARTS 1301 (INET) Section: 61430
Author:               Margaret Lazzari and Dona Schlesier
Title:                Exploring Art: A Global, Thematic Approach
Publisher:            Wadsworth 5th Edition (Required)
About this Course:

Art and politics share a long history. In some cultures, art is magic and those who wield it have the ability to shape, build and destroy. Though art may not change lives directly, it is fair to conclude it possesses incredible power. In this context, art has been a voice for the voiceless, a dissenter in the dark—a spirit in the materials, volumes, masses and pictures, holding our ideas and beliefs accountable. Art also preserves and instigates the vigorous debate, appropriately and unapologetically making us uncomfortable and offending us while making us laugh, cry and shout, sometimes at the art, the artists, the establishments that support it, or each other. As ideas have actionable consequences, both intentional and unintentional, political art might ask us to examine ourselves and the choices we make. It can also be a tool in the hands of the powerful to force actions or changes through charming and subconscious coercion. In this art appreciation course, as we survey all that art is, I would like to take a longer look at art and politics in a powerful relationship in America since 1945. As the definition of art can loosely be intent and history put to form, art in a political sense is a form that gives shape to ideas, and creates more of an open and diverse debate. We will travel to destinations around the world as we look at the history of political art since 1945, and ultimately catch up with what is happening with it today.

Learners will...

- Explore the text, “Exploring Art: A Global, Thematic Approach, and make stops along the way to connect with the exiled artists and art movements of Europe during the 20th century, such as the modern artists behind fauvism, cubism, surrealism, constructivism and futurism, while also learning about trends in propagandist art around the world and the thinking behind it during that time.
- Learn about “Hippie Modernism”, the Black Mountain College, Dadaism, abstract expressionism and performance art, as precursors to current trends in art and the political imagination through the present.
- Hear directly from artists, art critics, collectors and historians—professionals in the field, sharing their histories, ideas and processes while also discussing relevant themes.
- Gain exposure to an array of resources and skills to continue engaging works of art, and to think about how art helps to shape and encourage the vigorous debate about the things that matter (identity, belief, the private moral imagination and public gestures of obligation, etc.).
- Be poised to improve communication and contribution, while refining research, writing observation and critical thinking abilities.

Who this class is for:

This core course is an introduction to art, and is designed for any student, regardless of background or experience. All that’s needed is a thinking, open mind, and an interest in art that takes a longer look at art that specifically involves political themes and concerns.
The Way to Pass:

The best way to do well in this course is to complete all the assignments.

The course is comprised of graded weekly writing samples, a possible art piece (TBD), graded weekly discussion topics based on readings and videos, and a museum paper. Each assignment is worth a specific number of points. This way you can keep track of how well you are doing in the course. For example, if you are wondering how you are doing, say halfway through, and you have earned a 50 of 50 points you can know you have an “A”. I like a points based system because it largely puts the student in control of how well things go, as you face straightforward questions to answer that have reading or video-specific answers that you turn at specific times. Please see the grading scale below:

**GRADING SCALE**

<table>
<thead>
<tr>
<th>Points</th>
<th>Grade</th>
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<tbody>
<tr>
<td>90 - 100</td>
<td>A</td>
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<tr>
<td>89 - 80</td>
<td>B</td>
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<tr>
<td>79 - 70</td>
<td>C</td>
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<tr>
<td>69 - 60</td>
<td>D</td>
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<tr>
<td>59 - 0</td>
<td>F</td>
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</tbody>
</table>

**Total Points**

The grades will be weighted as follows:

Weekly Short Answer Assignments: 50 points (10 points each)  
Discussions: 30 points (5 points each)  
Creative Assignment: 10 points  
Museum Paper: 10 points

**Total:** 100 points

An important note on grading expectations:

All of these grades will be calculated accumulatively resulting in a total point score for your grade. Remember that students are responsible for tracking their own course grades. Assignments will be graded as soon as possible, but may not be graded immediately after submissions.

**ART APPRECIATION MUSEUM PAPER INSTRUCTIONS 2017**

Perhaps some of you have never visited a museum or gallery. This paper is intended to be a way for you to describe your experiences, particularly with the work. Say a few words about your initial encounters—with the space, other people (observers and staff, it all), architecture, etc. Next, please answer these questions applied to a piece of your choosing. Answer the questions in paragraph form in an organized, descriptive way. Keep in mind I am not looking at the work, and need all the help you can give me (I am visual so shaping the reality of what you see is critical).
Also an important thought to consider: long papers that are short on content and long on bad grammar are far worse than short papers that are dense with entertaining, readably fun content. Writing should be clear, brief and to the point.

Keep sentences short, use the right words and avoid vagueness and clichés. Some guidance as to how to make observations and what to write about follows:

1. What do you see (what are you looking at)?
   a. Inventory materials
   b. Note scale (outer dimensions)
2. What is going on (in the works)?
   a. Use correct terminology (principles and elements of art and organization, etc.).
3. How do the visual elements relate to one another?
4. In what way is this work unique, different or unusual?
   a. Referring to the time surrounding the work (if different in approach/look/etc.)
   b. Referring to how/why it is different or unique to you
5. Why might some visual elements appear in the same scene?
6. What has the artist done (if anything) to play with your (our) perception?
7. What messages might this work have for us today?
8. In what ways can the work about the past, now or forever?
9. What do you think you would title this work, and given your interpretation what do you believe will happen next?
10. In what ways do you think this work is important? Is there some kind of morality to the work? How can this work be about reality, and whose reality at that?

### Tentative Schedule

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ASSIGNMENT</th>
<th>DISCUSSION</th>
<th>READINGS/VIDEO</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Writing Sample, Chapter 1-3</td>
<td>What is Art, and an introduction to art and architecture</td>
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<tr>
<td>9-24-2017</td>
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<tr>
<td>Week 2</td>
<td>Writing Sample, Chapter 4-6</td>
<td>What does art mean, and how does it reflect human needs and desires, and why make art that does these things?</td>
<td>The work of Jill Magid, discussing “The Proposal” <a href="https://vimeo.com/177630598">https://vimeo.com/177630598</a></td>
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<td>10-1-2017</td>
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<tr>
<td>Week 3</td>
<td>Writing Sample, Chapter 7-9</td>
<td>Spirituality, politics, power and glory in art</td>
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<tr>
<td>10-8-2017</td>
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<tr>
<td>Week</td>
<td>Dates</td>
<td>Assignment</td>
<td>Reading/Activity</td>
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<tr>
<td>Week 4</td>
<td>10-15-2017</td>
<td>Writing Sample, Chapter 10-12</td>
<td>Identity, class, social protest and affirmation in art</td>
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<td>Week 5</td>
<td>10-22-2017</td>
<td>Writing Sample, Chapter 13-14</td>
<td>Art, and the ideas in the products we use and buy</td>
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<td>Week 6</td>
<td>10-29-2017</td>
<td>Writing Sample, Chapter 15</td>
<td>Art in your life</td>
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<tr>
<td>Week 7</td>
<td>11-10-17</td>
<td>Museum Paper</td>
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**Institutional Policies**

Institutional Policies relating to this course can be accessed from the following link:

[www.mountainviewcollege.edu/syllabipolicies](http://www.mountainviewcollege.edu/syllabipolicies)