COURSE NAME   Art Appreciation, Arts 1301-Section 63404
PROFESSOR   Adjunct Professor of Visual Arts, David Connolly
EMAIL   dconnolly@dcccd.edu
OFFICE & PHONE   W71, 214-860-8671
OFFICE HOURS   By appointment only
MEETING DAYS & TIMES   Online Only (INET)
COURSE DATES   January 22nd - May 16th, 2019
OFFICIAL DROP DATE   April 17th, 2018
ONLINE CLASS   https://dcccd.blackboard.com/
RECOMMENDED EXPERIENCE   Experience with internet, photo and text-editing software
DIVISION OFFICE   E40, AHSS, 214-860-8671

REQUIRED TEXTBOOK


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:

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 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 historical movements in art, as well as 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 assignments are comprised of:

1. Graded weekly textbook-based questions
2. Graded weekly discussion topics based on readings and videos
3. A museum paper based upon a museum visit you are expected to make this semester. A museum visit you have made recently or a few years ago, or when you were a kid do not count.
   a. Your museum visit paper should be written in complete sentences, using proper grammar (such as correct spelling, capitalization, sentence structure, etc.).
   b. Your paper should be a response paper, highlighting your experience at the museum.
   c. The museum paper should also include a descriptive response to an artwork of your choosing, including but not limited to answering the provided questions concerning the work (see section, “museum paper instructions” in the syllabus).
   d. Your museum paper must include evidence of your visit (including but not limited to an image of the work you are writing about, and a picture of you embedded in the document with the time and date you visited).
   e. Lastly, your museum paper must include any cited works you quote or use in your paper.

Each assignment is worth a specific number of points. I prefer a points-based system because it facilitates individual success in ways, I believe are more student-led and determined. A caution – failure to complete assignments within the allotted course time will mean your grade will be the result of the total points accumulated by that time. For example, if I have earned 59 points or less when the course officially ends, I will have an “F” in the course. If I have earned 90 points or more by the time the course ends officially, I will have an “A” in the course, and so on.

Only at my discretion is an “I” possible, with a full letter grade penalty. Please see the grading scale below:

GRADING SCALE

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

Total Points

The grades will be weighted as follows:
1. Text questions: 60 points (4 points each, 15 questions)
2. Discussions: 20 points (2 points each, 10 topics)
3. Museum Paper: 20 points

Total: 100 points

An Important Note on Grading Expectations:

Final grades will be the result of a total accumulation of all points earned. Remember that students are responsible for tracking their own grades and progress. Assignments will be graded as soon as possible in context to the weekly schedule but may not be graded immediately after submissions.

Expect to turn in your paragraph question answers (to the textbook-based questions in eCampus) and participate in weekly discussions in the discussion board. Should you fall behind you can make up late work, but know it gets harder the further you fall behind. The weekly assignment schedule is based upon the textbook and number of chapters. In essence, it’s a chapter a week. If you read around a few pages a day, you should be fine. Writing samples should be in complete sentences, with proper names and places spelled correctly, along with dates (where applicable).

In context to writing assignments in general - it is important you do not write as though you are texting. Writing should be handled like you are in an English class or emailing your boss. Take the time to fashion what you have to say into cogent and concise statements that thoroughly answer the questions, handle the topic or respond to a peer (formally). Specifically, regarding responses to the textbook-based questions – you need to actually read the chapters and think about the chapter content in context. You will not be successful if you spend time skimming pages looking for a paragraph to copy and paste (most do not do this, but for some this is a strategy).

Writing sample length is typically at least a couple of paragraphs, while discussion question length is about one paragraph. The museum paper will be around two to three pages.

ART APPRECIATION MUSEUM PAPER INSTRUCTIONS 2019

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 (all assignments due 11:59pm, Sunday nights unless otherwise noted with a specific date)

<table>
<thead>
<tr>
<th>WEEK (This column represents what we are doing each week. Does not reflect due dates.) Date reflects beginning of week.</th>
<th>ASSIGNMENT (Short answer questions in direct response to the textbook)</th>
<th>DISCUSSION TOPIC (Mirrors/related to chapter content)</th>
<th>READINGS/VIDEO (I post videos in eCampus. Check every week for new videos. Most are pre-loaded, as in, they are already loaded. However, there may be new ones posted, so be sure to check each week.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1 (first week of class) 1-22-2019</td>
<td>Writing Sample, Chapter 1</td>
<td>What is Art? Art and Artmaking</td>
<td>See eCampus</td>
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<tr>
<td>Week 2 1-28-2019</td>
<td>Writing Sample, Chapter 2</td>
<td>How has art influenced design in architecture?</td>
<td>See eCampus</td>
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<tr>
<td>Week 3 2-04-2019</td>
<td>Writing Sample, Chapter 3</td>
<td>Art Media</td>
<td>See eCampus</td>
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<tr>
<td>Week 4 2-11-2019</td>
<td>Writing Sample, Chapter 4</td>
<td>Deriving Meaning in Art</td>
<td>See eCampus</td>
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<tr>
<td>Week</td>
<td>Dates</td>
<td>Assignment</td>
<td>Topic</td>
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<tr>
<td>Week 5</td>
<td>2-18-2019</td>
<td>Writing Sample, Chapter 5</td>
<td>Food and Shelter</td>
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<td>Week 6</td>
<td>2-25-2019</td>
<td>Writing Sample, Chapter 6</td>
<td>Reproduction and Sexuality</td>
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<tr>
<td>Week 7</td>
<td>3-04-2019</td>
<td>Writing Sample, Chapter 7</td>
<td>Deities and Places of Worship</td>
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<tr>
<td>Week 8</td>
<td>3-11-2019</td>
<td>SPRING BREAK NO WORK</td>
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<tr>
<td>Week 9</td>
<td>3-18-2019</td>
<td>Writing Sample, Chapter 8</td>
<td>Mortality and Immortality</td>
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<tr>
<td>Week 10</td>
<td>3-25-2019</td>
<td>Writing Sample, Chapter 9</td>
<td>Power, Politics and Glory</td>
</tr>
<tr>
<td>WEEK 11</td>
<td>4-01-2019</td>
<td>Writing Sample, Chapter 10</td>
<td>Social Protest and Affirmation</td>
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<tr>
<td>WEEK 12</td>
<td>4-08-2019</td>
<td>Writing Sample, Chapter 11</td>
<td>Art Wrestles with Issues of the Mind and Body</td>
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<tr>
<td>WEEK 13</td>
<td>4-15-2019</td>
<td>Writing Sample, Chapter 12</td>
<td>Art on Race, Gender and Class</td>
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<tr>
<td>WEEK 14</td>
<td>4-22-2019</td>
<td>Writing Sample, Chapter 13</td>
<td>Nature, Knowledge and Technology</td>
</tr>
<tr>
<td>WEEK 15</td>
<td>4-29-2019</td>
<td>Writing Sample, Chapter 14</td>
<td>Entertainment and Visual Culture</td>
</tr>
<tr>
<td>WEEK 16</td>
<td>5-06-2019</td>
<td>Writing Sample, Chapter 15</td>
<td>Making Art a Part of Your Life</td>
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</tbody>
</table>

*The last opportunity to withdraw: 4-17-2019*
| Week 17 | 5-13-2019, course officially ends 5-16-2019 | Finish All Late Work | Finish All Late Work |

**Institutional Policies**

Institutional Policies relating to this course can be accessed from the following link: [www.mountainviewcollege.edu/syllabipolicies](http://www.mountainviewcollege.edu/syllabipolicies)