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ART 1301GLB/Art Appreciation

INSTRUCTOR INFORMATION

Instructor Dr. Beatriz Galuban
Office Location: online office hours via Zoom
Office Hours: Monday 12:00-1:00pm
Office Phone: N/A
Office Fax: N/A
University Email Address: Beatriz.Galuban@tamuc.edu
Preferred Form of Communication: D2L email only.
Communication Response Time: Mon-Thurs- 24 hours

COURSE INFORMATION

Textbook Required:

Sachant, Pamela J., ed. *Introduction to Art: Design, Context, and Meaning*. Dahlonega, GA: University of North Georgia Press, 2016.

PDF readings and article links posted to course modules.

The book is free and available to read online or download by clicking this link:

<https://web.ung.edu/media/university-press/Introduction%20to%20Art-082817.pdf?t=1672708944136>

Online Articles:

Online reading materials from sources such as Smarthistory and museum websites.

Videos:

Videos linked to or embed in D2L portal provide in-depth looks at specific artists and/or artworks relevant to each module topic. Most videos are 3-5 minutes in length.

COURSE DESCRIPTION

This course examines the relationships between the visual arts and other expressions of human imagination and invention. Special attention is given to parallel developments in the histories of ideas, technology, and art.

COURSE OBJECTIVES *Student Learning Outcomes*

Upon completion of this course, students will:

1. Gain an understanding of art terminology, the elements of art, and the principles of design.
Methods for assessing this expected outcome: Written assessment, quiz, creative project.
2. Gain an understanding of the processes and materials used in the production of various works of art.
Methods for assessing this expected outcome: written assessment, quiz, creative project.
3. Gain an understanding of the visual arts as an expression of human insight, imagination, and technological achievement.
Methods for assessing this expected outcome: written assessment, quiz, creative project.
4. Learn how to critically interpret and evaluate works of art.
Methods for assessing this expected outcome: written assessment.
5. Learn the ways in which art reflects or communicates social, political, ideological, and religious values and constructions.
Methods for assessing this expected outcome: written assessment, quiz.
6. Explain and differentiate creative works as expressions of values within cultural and historical contexts.
Methods for assessing this expected outcome: written assessment, quiz.
7. Learn to recognize the interconnections between art and other expressions of human activity, such as literature, science, economics, music, and theatre.
Methods for assessing this expected outcome: written assessment, quiz, creative project.

Minimal Technical Skills Needed

Using D2L Bright space learning management system, Microsoft Word, Microsoft PowerPoint.

Course Instruction Methods and Student Expectations:

This course will require both reading material located in the D2L classroom, weekly reading assignments from the course textbook, and viewing of online videos. Assignments will include writing assignments, creative projects, and quizzes.

COURSE REQUIREMENTS

Grading

Final grades in this course will be based on the following scale:

- A = 90%-100%
- B = 80%-89%
- C = 70%-79%
- D = 60%-69%
- F = 59% or Below

Assessments

- 2% **Syllabus Quiz** before Jan. 27th on D2L
- 8% **Online Discussion** Due Feb. 6th on D2L
- 20% **The formal analysis assignment** Due Feb. 24th D2L
- 20% **Museum Tour Assignment** Due April 28th D2L
- 25% **Mid-term Exam** (taken online on D2L) March 10th
- 25% **Final Exam** (taken online on D2L) May 5th

Online Discussion

This assignment asks that you critically consider the material covered in the module so far and to share your opinion and thoughts about art with the rest of the class. Your discussion post must be between 150-250 words in length. Your discussion will address the following prompt: What do you think should be the primary purpose of art? Should art be functional, beautiful or purely conceptual (thought provoking)? Is it possible for works of art to fulfill all these functions at the same time? Why or why not? Discuss your answer by providing one example of a work of art featured in the textbook readings, articles or videos to strengthen your argument. See the discussion tab in D2L for more information.

The formal analysis assignment

Form refers to the **appearance** of a work of art. We also call it the visual structure or style of the work of art. When we analyze form, we conduct a **formal analysis**. Form consists of how the artist uses the materials to create visual expression. This expression comes through the building blocks of the work of art known as the visual elements and principles of design. For this assignment you will be asked to write a formal analysis on a work of art from the Dallas Museum of Art's permanent collection (available online). Your formal analysis should be 250 words double spaced and should address what you see (not the iconography or context of the work of art).

The Museum Tour Assignment

Imagine that you are a museum curator or educator and you've been tasked with putting together a museum tour of different works of art. For this assignment you will develop a thematic museum tour with at least 5 works of art (3 of which must not be featured in the content modules for the course). Your museum tour must include an introduction paragraph explaining the theme of your tour and why you've chosen objects/works of art. For each stop and work of art in your tour, you must include the title of the piece, the medium, and a brief 100-word description of what the work is about and why it is featured in your tour. The template for this assignment is located on D2L along with other instructions.

Protest Poster Assignment

In this course, we have looked at how artists across time periods/cultures and media have used art to ask important social and cultural questions. Art has been used to communicate and even stir political movements, address conflict and raise awareness on climate change and environmental issues. This assignment allows you to take what we've learned in the course to create your own protest or environmental awareness poster. Further instructions and specifics about this assignment can be found on D2L. Your poster must be completed using any materials of your choosing and then uploaded directly onto D2L by the deadline.

This course takes place completely online. Your final grade is broken up into the 5 assessments above. The mid-term and final exam will be taken online on the corresponding dates/times. The three written/creative assessments (the formal analysis, museum tour and protest poster assignment) are to be completed and turned in using the submission link located on D2L. **Please visit D2L Bright space for further instruction/guidelines on each assignment.**

COURSE POLICIES:

Attendance: The course takes place fully online. We will NOT meet via Zoom or in-person this semester. There is no attendance grade assigned, however, it is important that you stay on track with assigned readings/videos each week. Please consult the syllabus and the content page on D2L for a full schedule and due dates. It is expected that students will log in to the course each week and complete required reading/material. Please complete the Syllabus quiz located in the course content module (this is worth 2% of your overall grade).

Academic dishonesty: *Instructors are required use of Turnitin.com for written assessment to help with plagiarism.*

There is zero tolerance for academic dishonesty in this class. Be sure that you understand what constitutes academic dishonesty (e.g., plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, etc.). All work submitted in this course must be original to you and to this semester. You may not re-submit previous assignments or work with other students on assignments (submit the same or

similar work via Turn it in). All work must be paraphrased and properly cited using citations. Please do not copy and paste for assignments, tests in this course.

Academic dishonesty is a severe transgression in college and may result in referral to the Dean of Students, dismissal from class, expulsion from the University, and a failing grade.

Interaction with Instructor Statement

If you have questions about the course content or assignments, please email me, and I will do my best to help.

Every effort will be made to answer emails within 24 hours from Monday to Thursday. Please expect that if you send an email on Friday, it may only be answered the following Monday. Make sure to log in to the course on a weekly basis and turn on notifications so that you don't miss regular weekly announcements, clarifications and tips on how to complete assignments throughout the semester.

Late Work Policy

Late submissions will receive a ½ letter grade deduction for each day submitted late and will not be accepted after three (3) days past deadline. See course schedule and the course schedule below for deadlines. If assignments are submitted three past the deadline, they will NOT be graded for credit.

All exams and tests must be completed during the designated time (BEFORE 11:59pm on their respective dates). **If you experience an emergency, or something prevents you from taking a test, email notification must be sent to the instructor BEFORE the test/exam deadline and documentation of circumstance may be required.** See course schedule for test/exam and assignment deadlines.

ART 1301 Spring 2022- Course Schedule: Video and Readings

Week 1: Introduction to Course

01/17/23

What is Art?

Readings:

- “What Is Art?”, and “Why Is Art Made?” In *The Art of Understanding Art*
- *What is Art History?*

Videos:

- *Why Study Art?* -Tate Shots
- *What is Art for?*
- *How Art Can Help You Analyze*
- *Art or Prank?*

Week 2: Artists & Patrons

01/24/23

The syllabus/schedule are subject to change.

Readings:

- “Artists and Patrons.” In *The Art of Understanding Art*, 3–21
- *Types of Renaissance Patronage*

Videos:

- *Love the Art, Hate the Artist*
- *The Art Market: Part 3 - Patrons*

Week 3: Art Museums & Art Markets

01/30/23

Readings:

- *A Brief History of the Art Museum*
- *Looking at Art Museums*
- *How Museums Shape Meaning*
- *Museum and Politics: The Louvre, Paris*
- *Art Museums and Art Objects*
- *Artists in and against Museums*
- *The Changing Social Functions of Art Museums*
- “The Dissemination of Art through Reproductions and Other Issues.” In *The Art of Understanding Art*, 77–90

Videos:

- *The Case for Museums*
- *The Art Market: Part 1 – Auctions*
- *The Art Market: Part 2 – Galleries*
- *The Art Market: Part 4 – Art Fairs*
- *Behind the Scenes with a Conservator*

Week 4: The Language of Art

02/06/23

[Online Discussion due on Feb. 6th D2L by 11:59 pm](#)

Readings:

- “Visual Resources Used to Analyze Art.” In *The Art of Understanding Art*, 94–108.
- *Elements of Art*
- Appendix 4: tools of the trade
- *Principles of Composition*
- *Naturalism, Realism, Abstraction, and Idealization*
- Writing About Art- Formal Analysis

Videos:

- *Linear Perspective Explained*

- *Atmospheric Perspective Explained*
- *Describing what you see: Sculpture*
- *How to do Visual (formal) analysis*

Week 5: Interpreting Art

02/13/23

Readings:

- “Environment, Materials, and Other Resources.” In *The Art of Understanding Art*, 22–37.

Videos: Select videos you find interesting.

Readings:

- *Introduction to Art Historical Analysis* – Smarthistory
- “Context.” In *The Art of Understanding Art*, 38–53.
- “Textual and Other Resources Used to Analyze Art,” In *The Art of Understanding Art*, 109–125.
- *An Introduction to Iconographic Analysis*
- *Writing about Art-Historical Analysis*
- *Writing about Art- The Biography*

Videos:

- *Art Historical Analysis (painting), a Basic Introduction Using Goya’s Third of May, 1808*
- *Why Diego Velazquez’s Las Meninas continues to Inspire New Interpretations*
- *Anatomy of an Artwork: A Unique Iznik Pilgrim Flask*
- *A Wedding Gift fit for an Emperor*

Week 6: Art and the Environment

02/20/23

[Assignment 1 due on Feb. 24th to D2L by 11:59 pm](#)

Reading:

- “Studying Nature.” In *Eye for Art: Focusing on Great Artists and Their Work*, 10–23.
- *Nature: Comparisons and Connections*
- *Leaping Hare, Embellished, 2/3 Jan ‘80’, Barry Flanagan, 1980*
- *Xie Chufang, Fascination of Nature, Handscroll*
- *The Painting That Inspired a National Park*
- *The Climate Change Clues Hidden in Art History*
- *Extinction Art*
- *Grafton Tyler Brown, View of the Lower falls, Grand Canyon of Yellowstone*
- *J.M.W. Turner, Snow Storm*
- *Gardens as pleasurable microcosms: Comparison & Connections*
- *Entropy and environment at Spiral Jetty Drought and rain govern how this work of art is*

seen

- *Walter De Maria, The Lightning Field*

Videos:

- *Todd McGrain: The Lost Bird Project*
- *Steve Kestrel on Silent Messenger*
- *The Photo Ark | Explorers in the Field*
- *Wildlife Photographer Thomas D. Mangelsen*

Week 7: Art for living – Architecture

02/27/23

Readings:

- *Architectural Terms*
- *Çatalhöyük*
- *The Great Pyramids of Giza*
- *An Introduction to Ancient Roman Architecture*
- *Pueblo Architecture and Its Relationship to Place*
- *Van Alen, The Chrysler Building*
- *Le Corbusier, Villa Savoye*
- *31 Spectacular Buildings Designed by Frank Gehry*

Videos:

- *Early Civilization and Belief*
- *Chinese Architecture*
- *The Colosseum*
- *Hagia Sophia*
- *Versailles, from Louis XIII to the French Revolution*
- *Frank Lloyd Wright, Solomon R. Guggenheim Museum*

Week 8: Art for living – Mid-Term Exam Review posted on D2L

03/03/23

Week 9: Mid-Term Exam on D2L

March 10th- Mid-term Exam due before 11:59pm

Week 10- Spring Break!

Week 11: The Body in Art – Portraiture & The Body as Art

03/20/23

Reading:

- “What Is a Portrait?” In *Portraiture*, 21–41.
- “Examining Portraits.” In *Eye for Art: Focusing on Great Artists and Their Work*, 50–67.
- *Egyptian Mummy Portraits*
- *Classic Maya portrait stelae*
- *Yi Che-gwan, Portrait of a Confucian scholar*
- *Gentile Bellini, Portrait of Sultan Mehmed II*
- *Rembrandt, Self-Portrait with Two Circles*
- *Thomas Gainsborough, Mr. and Mrs. Andrews*
- *The White Cloud, Head Chief of the Iowas*
- *Kabuki actor prints*
- *Seydou Keïta, Untitled (Seated Woman with Chevron Print Dress)*
- *Bichitr, Jahangir, Preferring a Sufi Shaik to Kings*
- *Marc Quinn, Self*
- *Elizabeth-Louise Vigée LeBrun, Self-Portrait*
- *A-level: Gauguin, Self-Portrait of Emile Bernard*

Videos:

- *The History of Portraits*
- *What is a Portrait?*
- *The Art History of the Selfie*
- *Rome’s History in Four Faces at The Met*
- *Graciela Iturbide, Photographing Mexico*
- *Kehinde Wiley: A New Republic*
- *Chuck Close Discussing Big Self-Portraits*

Week 12: The Body in Art – Reproduction & Sexuality

03/27/23

Reading:

- *Venus of Willendorf – Smarthistory*
- *Rites of Passage*
- *Chanay Standing Female Figure*
- *The Moche Sex Pot*
- *The Love Affair of Radha and Krishna in Art*
- *Albrecht Dürer, Adam and Eve*
- *Painting Colonial Culture: Ingres’s La Grande Odalisque*
- *Pablo Picasso, Les Femmes d’Alger (O. J. R. M.)*
- *Louise Bourgeois, Cumul I*
- *Barbara Kruger, Untitled (Your Gaze Hits the Side of My Face)*

Videos:

The syllabus/schedule are subject to change.

- *The female gaze in Ice Age art*
- *Capitoline Venus (copy of the Aphrodite of Knidos)*
- *Van Eyck's Arnolfini Portrait | National Gallery*
- *The Original Blond Bombshell: Botticelli's The Birth of Venus*
- *The Naked Lady That Changed the Rules of Art*
- *Frida Kahlo and Diego Rivera's Wedding Portrait*
- *"Untitled (Portrait of Ross in L.A.)" by Felix Gonzalez-Torres*

Week 13: Identity in Art

04/03/23

Reading:

- *What Is Cultural Heritage?*
- *Identity Politics: From the Margins to the Mainstream*
- *"Feminism and Black Art" in Twentieth-Century American Art, 181-20.*
- *The Quiet Ostentation of Early Puritans*
- *Ralph Ellison, Gordon Parks, and Harlem*
- *Authenticity and Hybrid Cultures: The Art of Yinka Shonibare*
- *Yinka Shonibare, The Swing (After Fragonard)*
- *Art, Race, and the Internet: Mendi + Keith Obadike's Black.Net.Art Actions*

Videos:

- *Speaking to Both the Past and Present: Clarissa Rizal's Resilience Robe*
- *On Artist Lorna Simpson, Recipient of the 2019 Getty Medal*
- *Guerrilla Girls Talk the History of Art vs. The History of Power*
- *Breaking Stereotypes of Native American artists*
- *Will Wilson: Critical Indigenous Photographic Exchange*

Week 14: Religion – Deities & places of worship

04/10/23

Reading:

- *Christianity, an Introduction*
- *Judaism, an Introduction*
- *Introduction to Islam*
- *Hinduism and Buddhism, an Introduction*
- *Introduction to Buddhism*
- *Hindu deities*

Videos:

- *The Five Major World Religions*
- *Scientists just solved one of the mysteries of Stonehenge*
- *Anatomy of an Artwork: Four Buddhist Sculptures Revealed*
- *Discover One of History's Most Important Royal Manuscripts*

- *The Dome of the Rock*
- *Todayji Temple*

Week 15: Power & Politics –

04/17/23

Reading:

- *Palette of King Narmer*
- *Art and Politics in Africa*
- *The Imagery of Power on Benin Bronze Plaques*
- *Power: Spotlight — The Terracotta Army of Emperor Qin Shi*
- *The Forbidden City*
- *Equestrian Sculpture of Marcus Aurelius*
- *The Arch of Titus*
- *The Column of Trajan*
- *Persepolis: The Audience Hall of Darius and Xerxes*
- *Assyrian Sculpture*
- *San Vitale and the Justinian Mosaic*
- *Portrait Painting in the Viceroyalty of Peru*
- *Jacques Louis David, Napoleon Crossing the Alps*

Videos:

- *Terracotta Army*
- *Night Attack on the Sanjō Palace (second Half of the 13th Century)*
- *How Artists Respond to Political Crises*
- *Cases for Political Art*
- *Guernica: What Inspired Pablo Picasso's Masterpiece*
- *Battleship Potemkin*

Week 16: Public Art and Social Protest

04/24/23

Reading:

- *Public Art*
- *Murals and Public Art in 1930s Rome*
- *The History of Mexico: Diego Rivera's Murals at the National Palace*
- *U.S. Post Office Murals, Anadarko, OK*
- *Royal Chicano Air Force (RCAF)*
- *Richard Serra, Tilted Arc*
- *Christo and Jeanne-Claude, The Gates*
- *How Important Is Art as a Form of Protest?*
- *Trade Myths and Native Land*
- *Shirin Neshat, Rebellious Silence, Women of Allah Series*
- *Minerva Cuevas, Crossing of the Rio Bravo*
- *Jane Alexander, Butcher Boys*

- Post commodity arts Collective
- Protesting the Vietnam War with Lipstick

Videos:

- *What Is a Monument? What Is Public Art? What Is the Difference?*
- *African Burial Ground, New York City*
- *Liberty Leads the Way in Delacroix's Revolutionary Portrait*
- *Hannah Höch, Cut with the Kitchen Knife—Dada and Political Chaos, Berlin in 1919*
- *At Protest Site, Artists Paint It "Black Lives Matter"*

04/28/2023 – [Assignment 3 due to D2L by 11:59 pm](#)

Exam Review AVAILABLE on D2L!

05/05/2022- FINAL EXAM available on D2L

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

YouSeeU Virtual Classroom Requirements:

<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your instructor.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

UNIVERSITY PROCEDURES/POLICIES

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

TAMUC Attendance

For more information about the attendance policy please visit the [Attendance Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

[Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce

Gee Library- Room 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law

enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

A&M-Commerce Supports Students' Mental Health

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel