



**Art 1301- CBE - Art Appreciation
COURSE SYLLABUS:**

Term:

Year:

INSTRUCTOR INFORMATION:

Instructor:

Office Location: Online, Remote

Office Hours: Email, Telephone, or Virtual by Appointment

Office Phone:

University Email Address:

Preferred Form of Communication: Email

Communication Response Time: 24 Hours or Less

Instructor Notes:

COURSE INFORMATION

Materials:

This course has been designed using Open Educational Resources (OER) and/or materials that are available through the [Waters Library](#). All materials are embedded within the course or are accessible via the internet or accessible through the Waters Library resource portal. After taking the pretest, students are encouraged to bookmark, download, or save materials provided via the internet for use with assignments and projects in this class.

Textbook and Readings:

Sachant, Pamela J., ed. [Introduction to Art: Design, Context, and Meaning](#). Dahlenega, GA: University of North Georgia Press, 2016.

You can download portions of the book as a PDF or install [Adobe Digital Editions](#) to download and read the entire book offline. PDFs are posted to the classroom.

Videos:

Videos linked to or embedded in the course 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

Art Appreciation refers to the exploration of visual art to gain an understanding of the relationships between the visual arts and other expressions of human imagination and invention. In this course, you will be introduced to the basic principles of visual arts. You will learn the vocabulary of art as it refers to analyzing the form of an artwork and how to interpret art as a means of understanding how, why, where, when, and to what purpose it was made to better understand the ways in which art reflects or communicates social, political, ideological, and religious values and constructions.

STUDENT LEARNING OUTCOMES

Competency 1: Students will identify what is considered art and why it is made.

Competency 2: Students will identify the role of art makers, patrons, and institutions that aid in the creation and dissemination of art.

Competency 3: Students will identify types of art media and forms of classification.

Competency 4: Students will identify the elements and principles of art as means to derive meaning from art and classify art.

Competency 5: Students will interpret artworks in order to associate artwork to particular art movements.

Competency 6: Students will apply knowledge in this course through the development of a virtual art exhibition.

COURSE REQUIREMENTS

Minimal Technical Skills Needed: Using D2L Brightspace learning management system, Microsoft Word, Googles Sites which requires a free Google Account if you do not already have one.

Instructional Methods: This course is an online course. To be successful in this course, all content and course modules should be read and reviewed. All assignments and quizzes (both graded and not graded) must be completed. Please contact the instructor by email for any assistance.

Student Responsibilities or Tips for Success in the Course: To be successful in this course, all content and course modules should be read and reviewed. All assignments and quizzes (both graded and not graded) should be completed. Please contact the instructor by email for any assistance.

REGULAR AND SUBSTANTIVE COURSE INTERACTION

As a general guide, students enrolled in a three-semester hour course should spend one hour engaged in instructional activities and two to three hours on out-of-class work per week in a traditional semester. Students are expected to double this effort of engagement given that this course is being delivered in a seven-week term. Educational activities in this course are designed to ensure regular and substantive interaction between students and faculty to ensure that students are able to demonstrate competency.

ASSESSMENT

This course will require both reading material from the course textbook and watching assigned videos assigned for each module. Each module will include a pre-test, readings and videos and post-test. The final module “Competency 6” entails the creation of a virtual art exhibition project. The course is organized by learning modules associated with each competency. It is recommended that each module be completed in the order it is presented, 1 through 6.

Module	Pretest	Readings & Videos	Post-test	Projects
What is Art?	Required	Recommended	Required	
Artmakers, Patrons and Artworld	Required	Recommended	Required	
Media and Classification	Required	Recommended	Required	
Deriving Meaning from Art	Required	Recommended	Required	
Interpretation of Art and Recent Art Movements	Required	Recommended	Required	
Curate a Virtual Art Exhibition				Required

Pre-test

The purpose of the pre-test is to provide a baseline understanding of your knowledge in this competency. Pre-tests are taken once and should be completed upon the first couple of days of a CBE academic term or entry into a course if a student is an accelerator. The pre-test is required before you begin studying course materials. If students do not make at least 80% on the pretest, they will be expected to complete assignments, quizzes, and other course content to prepare for the post-test and culminating project. Students are required to complete the post-test even if scoring 80% or higher on the pre-test. The grade on the pre-test does **not** count in the final grade for this course.

Post-test

The end-of-module comprehensive exam that assesses student knowledge and understanding of major concepts, theories, processes, etc., in the course/module. A **score of 80% or higher is required** to demonstrate competency. **DUE: Last day of week 7, Friday by 11:59 PM CST.**

If you score less than 80% on the post-test, you will have an opportunity to review the material and retake the post-test two additional times. Students who fail the post-test should review feedback from the instructor before reattempting the post-test. If the post-test score is less than 80% within three attempts, students will receive a grade of “F” in the course and will be required to retake the course in the new term.

Culminating Project

The project assesses your knowledge of terms and the application of concepts presented in this course. A **score of 80% or higher is required** to demonstrate competency. **DUE DATE if you want feedback for revisions: End of week 6. HARD DUE DATE: Last day of week 7, Friday by 11:59 PM CST.**

If students score less than 80% on the culminating project, they will have an opportunity to review the material and resubmit the project up to two additional times. If the culminating project is less than 80% within three attempts, students will receive a grade of F in the course and will be required to retake the course in the new

term.

GRADING

A score of 80% or higher on both the Culminating Project and Posttests are required to demonstrate competency and receive credit for the course. The following items will be used to calculate the final grade in the course.

Item	Worth
Module 1 Posttest	8 %
Module 2 Posttest	12 %
Module 3 Posttest	20 %
Module 4 Posttest	20 %
Module 5 Posttest	20 %
Virtual Art Exhibition	20 %
TOTAL	100%

Grading Scale

A = 90%-100%

B = 80%-89%

F = 79% or Below

Acceleration Process

Students enrolled in competency-based education courses in the College of Innovation and Design are permitted to accelerate from one CBE course to another during a seven-week academic term under certain conditions. The request to accelerate from one course to another must be initiated by the student upon successful completion of currently enrolled CBE courses. Students are responsible for maintaining communication with faculty and their assigned advisor(s) throughout the acceleration process. Students who fail a course or who drop/withdraw from a CBE course are not eligible for acceleration. Student may only request permission to accelerate in one course at a time. Request to accelerate is initiated and completed by 5:00 pm CST on the fifth Friday of a seven-week academic term.

Process

1. Student successfully completes all required coursework in their CBE courses(s) with a grade of "A" or "B."
2. Student receives emailed verification from the assigned instructor that the course has been satisfactorily completed (Grade of A or B only).
3. Student contacts assigned advisor to provide proof of completion and discuss eligibility for acceleration into another course.

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 the 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>

If you encounter problems accessing D2L, please contact Technical Support at 1-877- 325-7778.

Interaction with Instructor Statement

This is an online course; therefore, expect most communication to be online as well. If you have any questions or are having difficulties with the course material, please contact your instructor. Correspondence will always be through university email (your "myLeo" mail) and announcements in myLeo online (D2L). The instructor will make every effort to respond to emails within 24 provided the correspondence follows the requirements listed below. Students are encouraged to check university email daily.

All emails from students should include:

- **Course name and subject in the subject line (ex. EDCB 517 – Posttest)**
- **Salutation**
- **Proper email etiquette (no "text" emails – use proper grammar and punctuation)**
- **Student name and CWID after the body of the email**

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](#) webpage and [Procedure 13.99.99.R0.01](#).

Academic Integrity

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

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

[Undergraduate Student Academic Dishonesty Form](#)

[Graduate Student Academic Dishonesty Form](#)

CID Policy on Academic Integrity

Academic dishonesty includes cheating, complicity in cheating, multiple submissions (or substantial portions) of the same work for credit without authorization, submitting another's work, plagiarism, submitting algorithmically (AI) plagiarized work, and other acts that may reasonably be called academic dishonesty.

- Students who commit academic dishonesty will receive a grade of 0 for the assignment in the course and be issued a Written Warning that is reported to the CID Assistant Dean's office and listed in a database.
- If the student does NOT have a previous Written Warning for academic dishonesty reported in CID courses and has additional attempts available for the assignment, the student may resubmit the assignment (this applies to CBE courses only).
- If the student has a Written Warning of academic dishonesty reported in CID courses, the student may NOT resubmit the assignment, and the instructor will follow the procedure detailed in [Policy 13.99.99.R0.03](#) for Undergraduate Academic Dishonesty and report the incident to the Provost Office.

Use of Artificial Intelligence

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

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

Velma K. Waters Library Rm 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](#)

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.

A&M-Commerce Supports Students' Mental Health – Counseling Services

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

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.

COURSE OUTLINE / CALENDAR

Learning Objectives and Competencies	Materials to Read or Review	Assignments
<p>Competency 1 – What is art?</p>	<p>Reading Assignments: Why Should Art Matter to You? Introduction – What is Art? Why is Art Made?</p> <p>Art Focus Videos: Why Study Art? Tate Shots What is art for? Art or Prank? Why Art Matters?</p>	<ul style="list-style-type: none"> • • Take pre-test. Read the material for the week and watch Art Focus Videos. • Complete the module quiz.
<p>Competency 2 – Art Makers, Patrons, and the Art World</p>	<p>Reading Assignments: 1. Artists and Patrons 4. The Dissemination of Original Art 5. The Dissemination of Art through Reproductions and Other Issues Appendix 1: The Art World</p> <p>Art Focus Videos: The Case for Museums Behind the Scenes with a Conservator A Short History of the World's Most Important Art Exhibition The Armory Show- The art exhibition that shocked the US in 1913 The Art Market: Part 1 – Auctions The Art Market: Part 2 - Galleries The Art Market: Part 3 – Patrons The Art Market: Part 4 - Art Fairs</p>	<ul style="list-style-type: none"> • Take pre-test. • Read the material for the week and watch Art Focus Videos. • Complete the module quiz.

<p>Competency 3 – Media and Classification</p>	<p>Reading Assignments: 2. Environment, Materials, and Other Resources 8. A Critical Examination of Art Classification Types of Media</p>	<ul style="list-style-type: none"> • • <p>Take pre-test. Read the material for the week and</p>
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	<p>Labeling and Identifying Artworks & Period Styles</p> <p>Art Focus Videos: How Climate Changes Art Why Oil Paint is So Expensive Drawing in Silver and Gold: Leonardo to Jasper Johns Adriaen de Vries's Bronze Casting Technique: Direct Lost-Wax Method How to Make a Wood Engraving How to Print Like Warhol Pottery Techniques of Maria Martinez The Tribal Eye: Behind the Mask (wood carving excerpt) How artist transforms everyday objects William Eggleston TateShots Vantage Point - "Take a Picture with a Real Indian" (James Luna performance) Bill Viola TateShots Nick Cave Brings Art, Sculpture to Life With 'Soundsuit'</p>	<ul style="list-style-type: none">• watch Art Focus Videos. Complete the module quiz.
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<p>Competency 4 – Deriving Meaning from Art</p>	<p>Reading Assignments: 3.Context 6. Visual Resources Used to Analyze Art 7. Textual and Other Resources Used to Analyze Art Appendix 4: “tools of the trade” Elements of Design</p> <p>Art Focus Videos: Venus of Willendorf The British Museum - Book of the Dead Night Attack on the Sanjō Palace Anatomy of an Artwork: A Unique Iznik Pilgrim Flask The Original Blond Bombshell: Botticelli’s The Birth of Venus Why Diego Velázquez’s Las Meninas Continues to Inspire New Interpretations A Wedding Gift fit for an Emperor Liberty Leads the Way in Delacroix's Revolutionary Portrait Frida Kahlo and Diego Rivera's Wedding Portrait</p>	<ul style="list-style-type: none"> ● Take pre-test. Read ● the material for the week and watch Art Focus Videos. Complete the ● module quiz.
	<p>Anatomy of an Artwork: Four Buddhist Sculptures Revealed Discover One of History’s Most Important Royal Manuscripts Discover the Innate Africanness of El Anatsui’s Glimmering Bottle Cap Tapestry</p>	

<p>Competency 5</p> <p>–</p> <p>Interpretations of Art and Recent Art</p>	<p>Reading Assignments:</p> <p>9. Interpreting Art Criteria and Values</p> <p>10. Methodologies of Art</p> <p>Art Focus Videos:</p> <p>What is the Avant-Garde? Art Movements & Styles</p> <p>How Ancient Art Influenced Modern Art</p> <p>Modern Art vs Contemporary Art</p> <p>The Case for Realism</p> <p>The Case for Impressionism</p> <p>What is Expressionism?</p> <p>What is Cubism?</p> <p>Exploring the Surreal with Peter Capaldi Unlock Art Tate</p> <p>The Case for Abstraction</p> <p>The Case for Minimalism</p> <p>The World Goes Pop with Alan Cumming Unlock Art Tate</p> <p>What is Postmodernism?</p> <p>The Case for Land Art</p> <p>Cases for Political Art</p> <p>How artists respond to political crises</p> <p>What is Outsider Art?</p>	<ul style="list-style-type: none"> ● Take pre-test. Read ● the material for the week and watch Art Focus Videos. Complete the ● module quiz.
<p>Competency 6</p> <p>- Virtual Art Exhibition</p>	<p>Create your own virtual art exhibition to apply the knowledge you gained throughout this course.</p>	