

COURSE CONTENT GUIDE
UNIVERSITY OF ALASKA ANCHORAGE

- I. Initiation Date:** March 2008
- II. Course Information**
- A. College: College of Arts and Sciences
- B. Course Title: **Art Appreciation**
- C. Course Subject/Number: ART A160
- D. Credit Hours: 3.0 Credits
- E. Contact Time: 3+0 Contact Time
- F. Grading Information: A-F
- G. Course Description: Development of an appreciation of all the visual arts. Emphasis is on the theories, practice, materials and techniques of the visual arts.
- H. Status of course relative to degree or certificate program
GER Humanities and Fine Art requirements
- I. Lab Fees: Yes
- J. Coordination: Yes
- K. Course Prerequisites: None
- L. Registration Restrictions: None
- III. Course Activities**
Students attend lectures on a weekly basis. Various lectures and demonstrations from outside artists, Department of Art faculty, visits to the Anchorage Museum of History and Art, or regional, local, and virtual venues for community campuses, class discussions and student presentations.
- IV. Evaluation**
Evaluation is based on various pedagogical approaches depending on the instructor's approach. Evaluation is based on in-class testing, papers written by students on various topics, and critical writing assignments. Students are graded on their ability to master the visual arts vocabulary, concepts and subject matter relevant to the course.
- V. Course Level Justification**
Entry level General Education course. No prerequisites.
- VI. Course Outline**
- A. Introductory Comments
1. The Creative Process
 2. How one Perceives the World Visually
 3. The World as Artists Perceive it
 4. Thinking about Making and Seeing
- B. Developing Visual Literacy
1. Words and Image

2. Describing the World
 3. Thinking about Visual Connections
- C. The Themes of Art
1. The Representation of the World
 2. The Power of Imagination
 3. The Idea of the Beautiful
 4. Thinking about the Themes of Art
- D. Seeing the Value in Art
1. Art and its Reception
 2. Art, Politics and Public Space
 3. Thinking about the Value in Art
- E. Line
1. Varieties of Line
 2. Qualities of Line
 3. Thinking about Line
- F. Space
1. Shape and Mass
 2. Three-Dimensional Space
 3. Two-Dimensional Space
 4. Linear Perspective
 5. Some Other Means of Representing Space
 6. Distortions of Space and Foreshortening
 7. Modern Experiments and New Dimensions
 8. Thinking about Space
- G. Light and Color
1. Light
 2. Color
 3. Thinking about Light and Color
- H. Other Formal Elements
1. Texture
 2. Pattern
 3. Time and Motion
 4. Thinking about Formal Elements
- I. The Principles of Design
1. Balance
 2. Emphasis on Focal Point
 3. Scale and Proportion
 4. Repetition and Rhythm
 5. Unity and Variety

6. Thinking about Principles of Design
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- J. Drawing
 1. Drawing as an Art
 2. Drawing Materials
 3. Thinking about Drawing

 - K. Printmaking
 1. Relief Processes
 2. Intaglio Processes
 3. Lithography
 4. Silkscreen
 5. Monotypes
 6. Thinking about Printmaking

 - L. Painting
 1. Encaustic
 2. Fresco
 3. Tempera
 4. Oil Painting
 5. Watercolor
 6. Goauche
 7. Synthetic Media
 8. Computer-Generated Painting
 9. Thinking about Painting

 - M. Sculpture
 1. Carving
 2. Modeling
 3. Casting
 4. Assemblage
 5. Earthworks
 6. Thinking about Sculpture

 - N. Other Three-Dimensional Media
 1. Craft Media
 2. Mixed Media
 3. Thinking about Other Three-Dimensional Media

 - O. The Camera Arts
 1. Photography
 2. Film
 3. Video

 - P. Architecture
 1. Topography

2. Technology
3. Thinking about Architecture

Q. Design

1. Design, Craft, and Fine Art
2. The Arts and Crafts Movement
3. Art Nouveau
4. Art Deco
5. The Avant-Gardes
6. Bauhaus
7. Streamlining
8. The Forties and Fifties
9. Contemporary Design
10. Thinking about Design

VII. Instructional Goals and Defined Outcomes

A. Instructional Goals. The instructor will:

1. Define, recognize and develop the critical thinking skills necessary to comprehend and assess the visual arts in its various manifestations.
2. Develop appropriate writing skills to meet the writing across the curriculum needs of the university in relation to the subject matter taught in this course.
3. Interpret the visual arts at a comparative level allowing the student to differentiate various global cultural developments.

B. Defined Outcomes. Student will be able to:

Demonstrate the ability to write critically and analytically about the subject	Written papers and assignments
Illustrate critical thinking skills using descriptive and comparative techniques	In-class discussions and writing assignments
Develop, define and illustrate a comprehensive understanding of the visual arts through concepts, theories, practice, materials, techniques and historical reception	In-class discussions and written assignments

VIII. **Suggested Text:** Instructor will select text appropriate to the class such as:

Frank, Patrick. *Preble's Artforms*. 9th ed. New York: Longman, 2008.
 Sayre, Henry M. *A World of Art*. 4th ed. Upper Saddle River, New Jersey: Prentice-Hall, 2002.

IX. Bibliography/Resources

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- Barrett, Terry. *Why Is that Art? Aesthetics and Criticism of Contemporary Art*. Oxford: Oxford University Press, 2007.
- _____. *Interpreting Art: Reflecting, Wondering, and Responding*. Riverside, NJ: Prentice-Hall, 2002.
- Bellatoni, Jeff, and Matt Woolman. *Type in Motion: Innovations in Digital Graphics*. New York: Rizzoli, 1999.
- Betti, Claudia, and Teel Sale. *Drawing: A Contemporary Approach*. 3rd ed. Fort Worth, TX: Harcourt Brace, 1992.
- Bruggen, Coosje van. *Frank O. Gehry: Guggenheim Museum Bilbao*. New York: Guggenheim Museum Publications, 1997.
- Carroll, Noel, ed. *Theories of Art Today*, Madison: University of Wisconsin Press, 2000.
- Charleston, Robert J., ed. *World Ceramics*. Avenal, NJ: Outlet, 1991.
- Clifford, James. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge, MA: Harvard University Press, 2002.
- Davies, Penelope J.E., Walter B. Denny, Firman Fox Hofrichter, Joseph F. Jacobs, Ann M. Roberts and David L. Simon. *Janson's History of Western Art: The Western Tradition*. 7th ed. Englewood Cliffs, NJ: Prentice Hall, 2006.
- Dunlop, Beth. *Building a Dream: The Art of Disney Architecture*. New York: Abrams, 1996.
- Elsen, Albert E. *Purposes of Art*, 4th ed. New York: Holt, Rinehart and Winston, 1997.
- Frank, Patrick. *Preble's Artforms*. 9th ed. New York: Longman, 2008
- Harney, Elizabeth. *Ethiopian Passages: Contemporary Art from the Diaspora*. Philadelphia: Philip Wilson Publishers, 2003.
- Hirsch, Robert. *Seizing the Light: A History of Photography*. New York: McGraw-Hill, 2000.
- Honour, Hugh, and John Fleming. *The Visual Arts: A History*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 2002.
- Jones, Amelia. *A Companion to Contemporary Art Since 1945*. London: Blackwell Publishing, 2006.
- Jones, Lois Swan. *Art and Information on the Internet*. Phoenix, AR: Orynx Press, 1999.
- Kernai, Salim and Ivan Gaskell. *Politics and Aesthetics in the Arts*. Cambridge: Cambridge University Press, 2000.
- Kleiner, Fred S. *Gardner's Art Through the Ages: A Global History*. 13th ed. Vol 1. Belmont, CA: Thomson/Wadsworth, 2009.
- _____. *Gardner's Art Through the Ages: A Global History*. 13th ed. Vol 2. Belmont, CA: Thomson/Wadsworth, 2009.
- Kleiner, Fred S. and Christine J. Mamiya. *Gardner's Art Through the Ages:*

- Non-Western Perspectives*. Belmont, CA: Thomson/Wadsworth, 2009.
- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*, 5th ed. New York: Viking, 1991.
- Outfarken, Thomas. *The Discovery of Pictorial Composition*. New Haven, CT: Yale University Press, 2000.
- Patton, Sharon F. *African-American Art*. Oxford: Oxford University Press, 1998.
- Ross, Christine. *The Aesthetics of Disengagement: Contemporary Art and Depression*. St. Paul: University of Minnesota Press, 2006.
- Sayre, Henry M. *A World of Art*. 5th ed. Upper Saddle River, New Jersey: Prentice-Hall, 2006.
- Stokstad, Marilyn. *Art History: A View of the West*, 3rd ed. Vol 1. New York: H. N. Abrams, 2007.
- _____. *Art History: A View of the West*. 3rd ed. Vol 2. New York: H. N. Abrams, 2007.
- Sullivan, Michael. *The Meeting of Eastern and Western Art*. Berkeley and Los Angeles: University of California Press, 1998.