HUMA 1315
Course Syllabus

Fine Arts Appreciation (HUMA1315) Online

Credit: 3 semester credit hours (3 hours lecture)

Prerequisite/Co-requisite: Complete the Online Orientation and answer yes to 7+ questions on the Online Learner Self-Assessment: http://www.lit.edu/depts/DistanceEd/OnlineOrientation/OOStep2.aspx

Course Description: Understanding purposes and processes in the visual and musical arts including evaluation of selected works. This course is time-bound, structured, and completed totally online.

Required Textbook and Materials
1. Text Book: The Humanities through the Arts, 9th edition
   ISBN: 9780077773267
   1-800-262-4729 to order from McGraw Hill by phone
   Additional Materials:
   • A computer
   • An internet connection
   • Loose-leaf paper
   • Pens

Objectives:
Course Objectives
Upon completion of this course, the student will be able to
1. Identify major genres within the arts.
2. Recognize the styles of major artists within those genres.
3. Evaluate the impact of society on the arts.
4. Fully explain major themes found in the arts.

Core Objectives
The following four Core Objectives must be addressed in each course approved to fulfill this category requirement:
1. Critical Thinking Skills: To include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
2. Communication Skills: To include effective development, interpretation and expression of ideas through written, oral and visual communication.
3. Teamwork: To include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.
4. Social Responsibility: To include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

Approved 8/2015
A. Meet and Greet
   1. Students introduce themselves
   2. Instructor introduces self
B. Course Orientation
   1. Instructor Policies
   2. Major Assignments
   3. Minor Assignments
   4. Extra Credit Assignments
   5. Blackboard Orientation
C. Being a Critic of the Arts
   1. You Are Already an Art Critic
   2. Participation and the Critic
   3. Kinds of Criticism
   4. Descriptive Criticism
   5. Detail, Regional and Structural Relationships
   6. Interpretive Criticism
   7. Evaluative Criticism
D. Painting
   1. Your Visual Powers
   2. The Media of Painting
   3. Tempera
   4. Fresco
   5. Oil
   6. Watercolor
   7. Acrylic
   8. Other Media
   9. Pigment and Binders
   10. Elements of Painting
   11. Line
   12. Color
   13. Texture
   14. Composition
   15. The Clarity of Painting
   16. The “All-at-Oneness” of Painting
   17. Abstract Painting
   18. Intensity and Restfulness
   19. Representational Painting
   20. Comparison of Five Impressionist Paintings
   21. Determining the Subject Matter of Painting
   22. Interpretation of the Self: Frida Kahlo, Romaine Brooks, and Rembrandt van Rijn
   23. Some Painting Styles of the Last Hundred Years
E. Sculpture
   1. Sculpture and Touch
   2. Sculpture and Density
   3. Sensory Interconnections
   4. Sculpture and painting Compared
   5. Sunken-Relief Sculpture
   6. Low-Relief Sculpture
   7. High-Relief Sculpture
   8. Sculpture in the Round
   9. Sensory Space
   10. Sculpture and the Human Body
   11. Sculpture in the Round and the Human Body
   12. Techniques of Sculpture
   13. Contemporary Sculpture
   14. Truth to Materials
   15. Space Sculpture
   16. Protest Against Technology
   17. Accommodation with Technology
   18. Machine Sculpture
   19. Earth Sculpture
   20. Sculpture in Public Places
F. Architecture
   1. Centered Space
   2. Space and Architecture
   3. Chartres
   4. Living Space
   5. Four Necessities of Architecture
   6. Technical Requirements of Architecture
   7. Functional Requirements of Architecture
   8. Spatial Requirements of Architecture
   9. Revelatory Requirements of Architecture
   10. Earth-Rooted Architecture
   11. Site
12. Gravity
13. Raw Materials
14. Centrality
15. Sky-Oriented Architecture
16. Axis Mundi
17. Defiance of Gravity
18. Integration of Light
19. Earth-Resting Architecture
20. Earth-Dominating Architecture
21. Combinations of Types
22. Two Contemporary Architects: Zaha Hadid and Santiago Calatrave
23. Urban Planning

G. Literature
1. Spoken Language and Literature
2. Literary Structures
3. The Narrative and the Narrator
4. The Episodic Narrative
5. The Organic Narrative
6. The Quest Narrative
7. The Lyric
8. Literary Details
9. Image
10. Metaphor
11. Symbol
12. Irony
13. Diction

H. Drama
1. Aristotle and Elements of Drama
2. Dialogue and Soliloquy
3. Imitation and Realism
4. An Alternative Theory of Tragedy
5. Archetypal Patterns
6. Genres of Drama: Tragedy
7. The Tragic Stage
8. Shakespeare’s Romeo and Juliet
9. Comedy: Old and New
10. Tragicomedy: The Mixed Genre
11. A Play for Study: The Bear
12. Musical Comedy
13. Modern Drama

I. Music
1. Hearing and Listening
2. Tone
3. Consonance
4. Dissonance
5. Rhythm
6. Tempo
7. Melodic Material: Melody, Theme, and Motive
8. Counterpoint
9. Harmony
10. Dynamics
11. Contrast
12. The Subject Matter of Music
13. Feelings
14. Two Theories: Formalism and Expressionism
15. Sound
16. Tonal Center
17. Musical Structures
18. Theme and Variations
19. Rondo
20. Fugue
21. Sonata Form
22. Fantasia
23. Symphony
24. Beethoven’s Symphony in E-flat Major, No. 3, Eroica
25. Listening Key: The Symphony
26. Blues and Popular Music

J. Dance
1. Subject Matter of Dance
2. Form
3. Dance and Ritual
4. Indian Dance
5. The Zuni Rain Dance
6. Social Dance
7. The Court Dance
8. Ballet
9. Swan Lake
10. Modern Dance
11. Alvin Ailey’s Revelations
12. Martha Graham
13. Pilobolus and Momix Dance Companies
14. Mark Morris Dance Group
15. Twyla Tharp
16. Popular Dance

K. Film
1. The Subject Matter of Film
2. Directing and Editing
3. The Participative Experience and Film
4. The Film Image
5. Camera Point of View
6. Audience Response to Film
7. Sound
8. Image and Action
9. Film Structure
10. Filmic Meanings
11. The Context of Film History
12. Francis Ford Coppola’s The Godfather
13. The Narrative Structure of The Godfather Films
14. Coppola’s Images
15. Coppola’s Use of Sound
16. The Power of The Godfather
17. A Classic Film: Casablanca
18. Experimentation

L. Television and Video Art
1. The Evolution of Television
2. The Subject Matter of Television and Video Art
3. Commercial Television
4. The Television Series
5. The Structure of the Self-Contained Episode
6. The Television Serial
7. Video Art

Grade Scale
A 90 – 100
B 80 – 89
C 70 – 79
D 60 – 69
F 59 and below

Course Evaluation
1. Minor grades comprise 30% of the semester average.
2. Major grades comprise 60% of the semester average.
3. Attendance/Participation comprises 10% of the semester average

Course Requirements (A specific professor’s course requirements may be different from the requirements in the general syllabus.)
1. Quizzes
2. Panel Presentations
3. Critiques
4. Film Responses
5. Unit Tests
6. Final Exam

Course Policies (A specific professor’s course policies may be different from the policies in the general syllabus.)
1. There is no make-up work.
2. Any student causing a disturbance or upsetting the environment of the class will be blocked from group access. The student cannot return to the group until sending me an e-mail containing the reason you were sent from the group and your understanding that the second time you are sent from class will result in a permanent ban.
3. You must log onto Blackboard at a minimum of 2 times a week.

Technical Requirements
The latest technical requirements, including hardware, compatible browsers, operating systems, software, Java, etc. can be found online at: http://kb.blackboard.com/pages/viewpage.action?pageId=25368512.
A functional broadband internet connection, such as DSL, cable, 3G, 4G, WiMAX, WiFi, satellite, or other broadband access is necessary to maximize the use of the online technology and resources.

Disabilities Statement
The American with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights for persons with disabilities. Among other things, this statute requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodations of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Special Populations coordinator at (409) 880-1737 or visit her office located in the Cecil Beeson Building, room 116B.
Online resource: http://www.lit.edu/depts/stuserv/special/default.aspx

Student Code of Conduct Statement
It is the responsibility of all registered Lamar Institute of Technology students to access, read, understand and abide by all published policies, regulations, and procedures listed in the LIT Catalog and Student Handbook. The LIT Catalog and Student Handbook may be accessed at www.lit.edu or obtained in print upon request at the Student Services Office.