



NORTHWEST FLORIDA STATE COLLEGE

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INSTRUCTOR INFORMATION

- Professor: Jennifer “Wren” Supak
- Email: supakj@nwfsc.edu
- Phone: 850-582-6054
- Office Hours: Online, by appointment, and Join Zoom Meeting
<https://nwfsc.zoom.us/j/98953173441?pwd=GctL4KF8niQRmrYkZhXOXOQaJHLRB.1> Meeting ID: 989 5317 3441 Passcode: 284927
- Office Location (Campus/Building/Room): Niceville Campus, Building 110, Office 318

INSTRUCTOR COMMUNICATION

Your NWFSC email is the official communication medium of the College. Please check your college email regularly for any class and College notifications. The instructor will respond within 36 hours, Monday through Friday.

COURSE INFORMATION

- Course Subject and Number: Art History 1000
- Course Name and Number: Art Appreciation/20023
- Class Location (Campus/Building/Room): Online
- Class Modality: asynchronous
- Class Days: self-paced
- Online Classroom with Gradebook: [Canvas class shell](#)
- Final Exam: May 4 & 5

COURSE DESCRIPTION

Description from current College [Catalog](#). This course offers a study in the basic concepts of art, including function, style and structure with emphasis on the interaction of medium and meaning and problems of art criticism.

COURSE GOALS

Students will develop an appreciation of the different genres of art and visual analysis.

COURSE-LEVEL STUDENT LEARNING OUTCOMES

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
2. Students will apply terms, concepts and methods used in the discipline of Art History to works of visual art and material culture
3. Students will identify and describe works of visual art and material culture in the works' cultural context.
4. Students will analyze works of visual art and material culture in the works cultural context.
5. Students will generate and analytical response to works of visual art and material culture in the works cultural context.

COURSE PREREQUISITES

NA

COURSE MATERIALS

GATEWAYS TO ART, DEWITTE
EDITION: 4th Edition PUBLISHER: NORTON
ISBN: 978-0-500-84512-7
Print or digital text

ASSIGNMENTS, GRADING SCHEME AND PROCEDURES

Assignments

This is a summary of the course, please refer to your online course shell for dates.

Week 1: Introduction to Art Appreciation – Line Shape and Contrast. Form Mass and Texture. Implied Depth Complete

Short Essay 1 (Innocent Eye)

Read Introduction

Complete Short Essay 2 (Value)

Read Ch. 1.1, 1.2, and 1.3

View corresponding presentations, videos, and optional interactive activities

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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CHAPTER OVERVIEW AND LEARNING OBJECTIVES What Is Art? This chapter will start students thinking about what art is and why humans make art. First, we address the difficult question of how to define art. Fine Art, Craft, and the Commercial Arts We examine the division of fine art, craft, and the graphic arts as cultural constructions of value. The Visual World We show students that art is part of a wider visual culture, which includes the diverse images that we see around us every day, including signs, posters, and commercials.

1.1 1.1 Line, Shape, and the Principle of Contrast **CHAPTER OVERVIEW AND LEARNING OBJECTIVES** This chapter introduces the concepts of line, shape, and contrast to students who have

had little or no exposure to the basic elements and principles of art. We principally consider how line and shape function in examples of two-dimensional art. They are, in fact, abstract ideas that help viewers to understand how real space is compartmentalized. Line, shape, and contrast are also powerful tools for directing a viewer's attention and for supporting the ideas that the artist intends to communicate.

1.2 Form, Volume, Mass, and Texture CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter explores three-dimensional works of art through the elements of form, volume, mass, and texture. Students learn how to recognize each of these elements, and understand the visual effects that artists can achieve by controlling them. Forms can be geometric or organic. Mass and volume describe the solidity of a form and the space that it occupies. Texture can strengthen viewers' connection with a work through tactile recognition, or shock them through its subversion. Artists rely on our sensory memories of interactions with forms in order to engage a viewer.

1.3 Implied Depth: Value and Space CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter defines the elements that create the illusion of depth in a two-dimensional work of art. Many paintings, prints, and drawings rely on the basic characteristics of value and space to give the impression of three dimensions. Mathematical systems of perspective can also be employed by artists to create depth. This chapter explains how some of these illusions work and why artists use them.

Week 2: Fundamentals - About Week 2

This week, you'll learn about the fundamentals of art analysis. Remember, the best way to approach the class is to do the assigned reading each week, then work your way methodically through the files provided in the week's folder.

Read Ch. 1.4, 1.5, 1.6, and 1.7

View corresponding presentations, videos, and interactive activities

Complete Short Essay 3 (Light and Color)

Complete Short Essay 4 (Time and Motion)

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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5. Students will generate and analytical response to works of visual art and material culture in the works cultural context.

1.4 Color CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter explores color, arguably the most complex element of art. We begin by explaining its physical characteristics as refracted light. This scientific understanding will teach students why artists might manipulate certain colors, as well as help them to reevaluate their own relationships with the colors that they see. We stress that color is interpreted subjectively. Everyone physically sees colors differently. Colors can also evoke a multitude of unique psychological and physiological associations in individuals. Each person's understanding of color is just a little bit different from that of the next person.

1.5 Motion and Time CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter introduces the elements of motion and time. Students learn that portraying these elements takes careful consideration and that artists employ deliberate strategies in order to depict motion and time in their work. We look at the visual tricks that imply motion and time in static arts, and at contemporary practices that use actual motion and real-time to redefine the way we experience art itself.

1.6 Unity, Variety, and Balance CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter covers the principles of design that contribute to the cohesiveness of a composition: unity, variety, and balance. Unity is identified in three ways: compositional unity, conceptual unity, and gestalt unity. Variety is an opposing principle that supports and contrasts with unity by introducing dissimilar elements and ideas. Balance refers to the visual distribution of elements in a work, which can occur in both predictable and unpredictable ways. Balance can be radial, symmetrical, or asymmetrical.

1.7 Scale and Proportion CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter introduces two principles relating to size. Scale is the size of an artwork in its totality, and proportion is the size of its parts in relation to each other and to the whole.

Week 3: Elements

This week, you'll learn about the elements of visual arts. Remember, the best way to approach the class is to do the assigned reading each week, then work your way methodically through the files provided in the week's folder.

Read Ch. 1.8, 1.9, and 1.10

View corresponding presentations, videos, and interactive activities

Complete Short Essay 5 (Las Meninas)

Complete Unit Quiz I –

Course-Level Student Learning Outcomes

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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5. Students will generate and analytical response to works of visual art and material culture in the works cultural context.

1.8 Focal Point and Emphasis CHAPTER OVERVIEW AND LEARNING OBJECTIVES The principles of focal point and emphasis are used to draw attention to certain elements in a work of art. Focal point is an area of a composition that is deliberately organized in such a way that the viewer's attention is drawn there first. By emphasizing or subordinating particular elements, the artist can control the order in which they are presented to the viewer.

1.9 Pattern and Rhythm CHAPTER OVERVIEW AND LEARNING OBJECTIVES Pattern and rhythm are principles of design that help the viewer make sense of visual forms. Patterns can be organized into modules called motifs, or allowed to fall into the chaos of randomness. Rhythms are organizational principles and can be repetitive, progressive, or alternating.

1.10 Engaging with Form and Content CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter gives students a framework for analyzing meaning in a work of art. Different methods of analysis can reveal diverse layers of meaning in artworks. Emphasis is also placed on ways to combine types of analysis and how to approach writing about art.

Week 4: Media I

This week, you'll begin study of the artistic media. Remember, the best way to approach the class is to do the assigned reading each week, then work your way methodically through the files provided in the week's folder.

Read Ch. 2.1, 2.2, 2.3, and 2.4

View corresponding presentations, videos, and interactive activities

Complete Short Essay 6

Complete Short Essay 7

Course-Level Student Learning Outcomes

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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2.1 Drawing CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter introduces drawing, a process that is not only basic to art but also a fundamental part of human communication. Learning to draw is the first step in developing the skill to write the letters of the alphabet, but drawing can also provide a rich array of communicative expressions. Drawing media comprise two main categories, dry and wet. Each possesses its own unique and versatile properties.

2.2 Painting CHAPTER OVERVIEW AND LEARNING OBJECTIVES Painting is the medium that we most commonly associate with art, and indeed its materials and processes have been around since the first images on cave walls were created. This chapter describes the physical qualities of paint, and painting media are identified by their respective binders and by technique: encaustic, tempera, fresco, oil, ink painting, watercolor and gouache, acrylic, mixed-media painting, and mural art and spray paint. The origins and attributes of each of these painting media are explored. Examples show the stunning and varied effects that can be produced in paint by artists, from luminescent tempera to impasto oil paint and vibrant acrylic.

2.3 Printmaking CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter examines printmaking processes and the improvements in technique that have refined the quality of printed images and made printing much more than simply a means of generating multiple reproductions. The four main printing processes of relief, intaglio, lithography, and serigraphy each have unique characteristics that enrich the visual image. Artists can choose the process that best complements and enhances their communication with their viewers.

2.4 Sculpture CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter covers sculpture, an art form with many incarnations. Sculpture can be made from nearly any material and takes as many forms as there are artists. We have found stone sculptures that date back nearly 30,000 years, and contemporary artists even sculpt using light. With its many varied forms, it is important to try to understand the physical and thought processes that go into creating sculptural works of art.

Week 5: Media II

This week continues the study of the artistic media. Remember, the best way to approach the class is to do the assigned reading each week, then work your way methodically through the files provided in the week's folder.

Read Ch. 2.5, 2.6, and 2.7

View corresponding presentations, videos, and interactive activities

Complete Short Essay 8

Complete Short Essay 9

Course-Level Student Learning Outcomes

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2.5 Architecture CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter considers the spaces people build not simply as functional shelters, but also as expressions of their aspirations, interests, and lifestyles. In this way, architecture can both help us understand how people lived in the past

and inspire the way that we live now. Architects, interior designers, landscape architects, and urban planners collaborate to design environments to meet the cultural and lifestyle needs of their users. Additionally, architecture creates shared identities that make cultures unique and interesting.

2.6 The Tradition of Craft CHAPTER OVERVIEW AND LEARNING OBJECTIVES The arts originally stood for all visual objects, but during the Renaissance there came a division between different forms of art. Such media as painting and sculpture came to be associated with intellectual discourse, while other media, such as ceramics and textiles, came to be called crafts because they were more often associated with utilitarian purposes. Yet, despite this association, crafts nonetheless also continued to communicate the same high ideals associated with works more readily recognized as art. This chapter looks at objects made with ceramics, glass, metal, textiles, and wood. Although categorized as examples of craft, these objects represent some of the most beautiful and memorable artworks ever made.

2.7 Visual Communication Design CHAPTER OVERVIEW AND LEARNING OBJECTIVES Visual communication design confronts people every time they encounter commercially produced material. This chapter considers how printed and electronic modes of design enhance communication, and how this process has been evolving since the advent of written language.

Week 6: Media III

This week concludes the study of the artistic media. Remember, the best way to approach the class is to do the assigned reading each week, then work your way methodically through the files provided in the week's folder.

Read Ch. 2.8, 2.9, and 2.10

View corresponding presentations, videos, and interactive activities

Complete Short Essay 10

Complete Quiz II

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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2.8 Photography CHAPTER OVERVIEW AND LEARNING OBJECTIVES While photographs are readily accepted as visual art today, this has not always been the case. Historically, some people have considered photography to be a purely mechanical process lacking any scope for creative input on the part of an artist. For others, photography has been a primary means of expression and it has inspired innovations in many other creative media. This chapter explores the way that photographers employ the elements and principles of art in order to use the medium creatively and make a wide variety of powerful and effective images.

2.9 Film/Video and Digital Art CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter covers the medium of the moving image in its various formats, including film and video. Interactive technology, for example video games and serial television, is addressed as a distinct artistic product that also incorporates moving imagery.

2.10 Alternative Media and Processes CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter covers alternative media and processes. These artworks focus more on actions and ideas than on tangible products, and often transcend the boundary between art and life. Many of the artworks considered in this chapter are interactive. Performance art incorporates many of the elements traditionally associated with theater, but in the context of the world of visual art and its venues. Conceptual art emphasizes the ideas behind a work of art. Installations transform a given space and generally immerse viewers in an artwork; space can be manipulated by artists to highlight considerations outside the artwork itself, such as social and historical context.

Week 7: Art History I

In Week 7, our focus shifts from media and the fundamentals of analysis to putting art in its proper historical context.

Read Ch. 3.1, 3.2, and 3.3

View corresponding presentations, videos, and interactive activities

Complete Short Essay 11

Complete Short Essay 12

Course-Level Student Learning Outcomes

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3.1 The Prehistoric and Ancient Mediterranean CHAPTER OVERVIEW AND LEARNING

OBJECTIVES This chapter presents the earliest art made in the Mediterranean, a region encompassing southern Europe, the Middle East, and northern Africa. Prehistoric art is defined as art made prior to the advent of writing. The art of several of the most significant ancient cultures, in which vibrant cities were built and great technological advancements were made, is discussed and compared. Much ancient art was commissioned by powerful individuals who demonstrated their authority and prestige with large palace complexes, sculptures, and public architectural projects. Artworks from this period also reflect the importance of survival, and the religious beliefs of people in the early Mediterranean.

3.2 Art of the Middle Ages CHAPTER OVERVIEW AND LEARNING OBJECTIVES The Middle Ages encompasses the period in European history between the decline of the Roman empire and the rise of the Renaissance. This chapter begins with early Jewish art and continues through Christian and Islamic art to the height of the Gothic period and the early fourteenth century. During the Middle Ages, people from the three largest monotheistic religions (Judaism, Christianity, and Islam) often lived together in the same regions, at times harmoniously and at times in deadly conflict, fighting for supremacy.

3.3 Art of India, China, Japan, and Southeast Asia CHAPTER OVERVIEW AND LEARNING

OBJECTIVES The Asia chapter encompasses works made in India, China, Japan, Korea, and Southeast Asia. The region has a shared history. Many of its faith systems originate from belief in the same gods and from shared philosophies, and these syncretic beliefs are reflected in its art. Such similarities, as well as the unique values and stylistic differences of each country, are highlighted throughout the chapter.

Week 8: Art History II

In Week 8, we continue the study of art in its proper historical context.

Read Ch. 3.4, 3.5, and 3.6

View corresponding presentations, videos, and interactive activities

No written work for Week 8, but now would be a great time to get started on your Visual Analysis Project. Have a look at the folder at the bottom of the page; you'll find all the files there for completing this major semester assignment.

Course-Level Student Learning Outcomes

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3.4 Art of the Americas CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter covers the art made by indigenous cultures from South America, Mesoamerica (Mexico and Central America), and North America. Art from these areas reflects diverse social organizations, cultural and spiritual beliefs, and connections between humans, nature, and the cosmos.

3.5 Art of Africa and the Pacific Islands CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter considers some of the similarities between the art-making traditions of Africa and the Pacific Islands, despite the great distance and the immense difference in size between the two regions. Art from both these areas commonly employs organic materials, which possess symbolic significance, in order both to integrate with and to respond to the environment. Art acts as a record of and repository for communal events, customs, and beliefs. Finally, African and Pacific Island artists share in their work a striking commitment to the continuity of traditional techniques of creation and decoration.

3.6 Art of Renaissance and Baroque Europe (1400–1750) CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter covers Renaissance (1400–1600) and Baroque (1600–1750) art made in Europe. Both eras were characterized by warfare, religious fervor, scientific exploration, and changing economic structures. The Reformation and Counter-Reformation had lasting effects on art, both in Italy and in northern Europe. During the Renaissance, artists worked in realistic, representational styles in a manner modeled on the ancient Greeks and Romans. While they explored similar subject matter, Baroque artists further developed the Renaissance’s innovations, exaggerating certain elements, for example light and dark contrasts, and such anatomical details as musculature, and emotional intensity.

Week 9: Art History III

In Week 9, we conclude the study of art in its historical context.

Read Ch. 3.7, 3.8, and 3.9

View corresponding presentations, videos, and interactive activities

Complete Short Essay 14

Complete Quiz III

Course-Level Student Learning Outcomes

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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3.7 Art of Europe and America (1700–1865): Rococo to Romanticism CHAPTER OVERVIEW AND LEARNING OBJECTIVES The eighteenth and nineteenth centuries in Europe and America were a period in which many modern advancements were made in science, philosophy, and industry. Greater awareness of social challenges led to revolution, and an increase in size of the middle class.

3.8 The Modern Aesthetic: Realism to Expressionism CHAPTER OVERVIEW AND LEARNING OBJECTIVES In the late nineteenth and early twentieth centuries, artists investigated the possibilities of representation and moved towards abstraction. During this period, subject matter changed; some artists embraced more mundane and commonplace experiences, previously seen as outside the limits of fine art, while others played with composition, especially being influenced by photography and the importation of Japanese prints. Whether artists were responding to dynamic social and political events, integrating personal choice and expression, exploring formal concerns, or engaging with new ideas, for much of this

time, known as the Modern period, originality was marked by experimentation and characterized by doing something novel.

3.9 Late Modern and Early Contemporary Art in the Twentieth Century CHAPTER OVERVIEW AND LEARNING OBJECTIVES Throughout most of the twentieth century, artists explored and expanded the possibilities of abstraction. Artists were challenging themselves to reach beyond what they already recognized and beyond the surface of the familiar world into spaces that were sometimes challenging and revolutionary. Many of these artists focused on the formal elements and believed that the form itself (what an artwork looked like), could be its content without depending on history or narrative. During this time, known as the Modernist period, artists were reacting to the art that went before in order to create new approaches.

Week 10: Themes and Theory I

Week 10 begins the final unit of the course, the study of the themes used in art, and of the theoretical frameworks used to analyze it.

Read Ch. 4.1, 4.2, 4.3, and 4.4

View corresponding presentations, videos, and interactive activities

Complete Short Essay 15

Course-Level Student Learning Outcomes

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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4.1 Art and Community CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter discusses art as it relates to the community. Community art can be made by large numbers of people, created in public spaces, or designed to reflect the concerns of a society. From ancient architecture to present-day murals, art has played a vibrant role in shaping community values and creating shared identities.

4.2 Spirituality and Art CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter discusses art as it relates to spirituality. Although some artworks pertain to specific religious practices or belief systems, the concept of spirituality is often more open-ended and contemplative. When looked at as a whole, spirituality relates to art shaped by guiding principles, a sense of connectedness, and a concentration on unseen elements.

4.3 Art and the Cycle of Life CHAPTER OVERVIEW AND LEARNING OBJECTIVES The mysterious cycle of birth, life, death, and rebirth has been an important source of inspiration for artists throughout history and from all over the world. This chapter covers the diverse range of artistic media that have been devoted to the depiction of this theme, including oil paintings, terra-cotta pots, metal sculpture, color photographs, installations, and viral videos.

4.4 Art and Science CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter explores the relationship between art and science, often thought of as antithetical entities. In fact, students will learn how artists' work often reflects their curiosity and understanding of the natural world.

Week 11: Themes and Theory II

Week 11 continues the study of themes and art theory.

Read Ch. 4.5, 4.6, and 4.7

View corresponding presentations, videos, and interactive activities

No written work corresponding to this week's material, but now would be a good time to get started on your Final Visual Analysis Project if you have not already. See the folder labeled "Visual Analysis" for handouts, deadlines, and submission instructions. The sooner you post your topic choices, the sooner you can get started.

Course-Level Student Learning Outcomes

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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4.5 Art, Illusion, and Transformation CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter discusses the desire of artists to recreate what they see around them. In Classical Greece and Rome, and again in the Renaissance, artists developed ways to render three-dimensional space in two-dimensional artworks, making their illusions so believable that paintings looked like doorways or windows into separate environments. Many artists have also used illusion to suggest another mental or spiritual reality. We look at artists who have used illusory techniques to do more than just fool the eye, and who have made viewers question the nature of reality itself.

4.6 Art of Political Leaders and Rulers CHAPTER OVERVIEW AND LEARNING OBJECTIVES Leaders use the power of images in many ways to influence the masses. This chapter addresses in particular how leaders, some of them rulers, portray themselves. Formal portraits of leaders often depict them enthroned or in rich attire in order to encourage viewers to show the respect that should be given to their position. Leaders and rulers have also frequently commissioned artworks to develop and reinforce their reputations for great physical strength, military leadership, or the support they have from their god or gods.

4.7 Art, War, and Revolution CHAPTER OVERVIEW AND LEARNING OBJECTIVES An appreciation of the importance of art is often heightened during times of war. This chapter explores how artists depict battles and the suffering of both soldiers and civilians as a result of warfare. Students are asked to consider artistic motivations and question historical accuracy in depictions from times of war. The work of several artists who have experienced war (and its immediate aftermath) firsthand is explored.

Week 12: Themes and Theory III

Week 12 is the final week of regular coursework, as we conclude the study of art themes and theory.

Read Ch. 4.8, 4.9, and 4.10

View corresponding presentations, videos, and interactive activities

Complete Short Essay 16

Complete Quiz IV

If you have not already done so, get started on your Visual Analysis project (see the folder for Weeks 14-16).

Course-Level Student Learning Outcomes

1. Students will identify and describe terms, concepts, and methods used in the discipline of Art History.
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4. Students will analyze works of visual art and material culture in the works cultural context.
5. Students will generate and analytical response to works of visual art and material culture in the works cultural context.

4.8 Art of Protest and Social Conscience CHAPTER OVERVIEW AND LEARNING OBJECTIVES Art is a powerful and persuasive tool. This chapter discusses how artists have used artworks to expose or protest against social issues or events. Because of art’s power to stir emotions, some works have themselves become the subject of controversy.

4.9 The Body in Art CHAPTER OVERVIEW AND LEARNING OBJECTIVES The human body has been a prominent subject in art since prehistoric times. This chapter presents both pictorial representations of the human body and more recent artworks that bring nude individuals into art galleries or assemble groups of them in public places. For centuries, the human body has been the repository of cultural ideals, and art that incorporates the human body often departs from traditional expectations to become a source of artistic experimentation, especially in the twentieth and twenty-first centuries.

4.10 Identity, Race, and Gender in Art CHAPTER OVERVIEW AND LEARNING OBJECTIVES This chapter explores the way that personal identity can be seen as a crucial component of the production and reception of works of art. As a result, it has become a focus for artists expressing personal experience, presenting social and political opinions, exploring historical values and behaviors, and posing ideological questions. Both contemporary and historical examples of art have been inspired by explorations of identity. In the later twentieth century, many of those explorations centered on a reaction to, or even a rejection of, Eurocentric perspectives. Some of the most exciting works of art challenge our comfort levels by providing insight into the lives and experiences either of individuals we thought we understood very well or of those whom we had previously dismissed outright.

Visual Analysis Paper and Presentation (Weeks 13-16)

Final Exam

Grading Scheme

Grade	Range
A	90 – 100 %
B	80 – 89 %
C	70 – 79 %
D	60 – 69 %
F	59 and less %

- Technical difficulties: contact online@nwfsc.edu

STUDENT EXPECTATIONS AND RESOURCES

NWFSC aims for excellence in education and scholarly pursuits. Campus policies and procedures support this goal by protecting the health, safety, welfare, and property of the College and its students. To view all campus policies, please see the [college catalog](#). Several essential policies are provided below with the corresponding link to the full policy for your review.

NWFSC POLICY	DESCRIPTION
<p><u>Academic Integrity</u></p>	<p>Students are expected to behave responsibly as members of the College community and be honest and forthright in their academic endeavors. This includes the use of generative AI tools. Using genAI in any form to substantially complete an assessment is prohibited, except where explicitly allowed by the instructor.</p> <p>Any time the instructor suspects there is a violation of Academic Integrity or there is a reported Academic Integrity Incident, the instructor is required to investigate it as outlined in the Academic Integrity section of the handbook (linked to the left). The instructor will provide information to the student about the procedure, the complaint, the findings, and any consequence imposed.</p> <p>Students are also expected to behave professionally and refrain from disrupting other students' learning environments.</p>
<p><u>Accommodations</u></p>	<p>The <u>Accommodation Resource Center</u> at Northwest Florida State College is committed to providing equal access and opportunities for educational success to all students with disabilities as guided by the American Disabilities Act and other disability-related laws.</p>
<p><u>Attendance</u></p>	<p>Regular attendance and participation in the course is expected. All students should adhere to the College calendar. For dual enrolled students, high school holidays may not be College holidays.</p>
<p><u>Tutoring Services</u></p>	<p>Tutoring services are available in person and online.</p>
<p><u>Counseling Services</u></p>	<p>All actively enrolled students can receive an initial assessment and up to five therapeutic sessions with a Behavioral Health provider at no cost to the student.</p>
<p><u>Student Code of Conduct</u></p>	<p>Students are expected to adhere to the rules, regulations, and policies outlined in the Student Code of Conduct.</p>
<p><u>Student Complaints</u></p>	<p>NWFSC desires to resolve student grievances, complaints, and concerns expeditiously, fairly, and in an amicable manner. A student who desires to resolve a grievance may initiate the resolution process using the information in the link provided to the left.</p>
<p><u>Student Rights and Responsibilities</u></p>	<p>All students should review the Student Rights and Responsibilities section of the Student Handbook to understand their role as a student.</p>

OTHER IMPORTANT INFORMATION

TECHNICAL SKILLS AND SPECIALIZED TECHNOLOGY FOR ONLINE COURSES

This course is entirely online. Students must provide their device(s) to access and complete this class online. In addition to baseline word processing skills and sending/receiving emails with attachments, students will be expected to search the Internet and upload/download files. If you encounter technology challenges using course resources in the Learning Management System, email the Center for Innovative Teaching and Learning at online@nwfsc.edu or call 850-729-6464.

EMERGENCY COLLEGE CLOSURE

This course's schedule, requirements, and procedures are subject to change in the event of unusual or extraordinary circumstances. If the College closes for inclement weather or another emergency, any exams, presentations, or assignments previously scheduled during the closure period will automatically be rescheduled for the first regular class meeting held once the college reopens. If changes to graded activities are required, students will not be penalized due to the adjustments but will be responsible for meeting revised deadlines and course requirements.

ACADEMIC INTEGRITY TOOLS

Northwest Florida State College subscribes to Turnitin, an online plagiarism detection and prevention service. By enrolling in this class, students consent to upload their papers to Turnitin, where they will be checked for plagiarism. Papers submitted to Turnitin may be saved as source documents within these databases to detect plagiarism in other papers. Please note: All assignments submitted in this course are analyzed for plagiarism and originality.

This course supervises exams through an online proctoring tool that will monitor you while completing course assessments. Northwest Florida State College authorizes the use of approved online proctoring solutions, such as Respondus, to promote academic integrity. These solutions have been approved by NWFSC Academic Affairs and NWFSC IT to be used in course assessments. The Respondus solution may monitor assessments by a variety of means, such as but not limited to, viewing and recording through your computer's webcam, monitoring for noise in the room through your computer's microphone and speaker system, monitoring for other internet usage while taking the assessment, and recording keystroke and visual images. The College has authorized these approved online proctoring providers to perform this service for the purpose of maintaining academic integrity. Information gathered through the proctoring solution is used by the College to ensure academic integrity in testing and may result in a complaint against you under the Academic Integrity Policy or Student Code of Conduct, should the College have reason to believe either policy has been violated. By registering for this course and maintaining your enrollment and not dropping the course prior to the add/drop deadline, you freely and voluntarily consent to the online proctoring requirement in this course.

ACADEMIC CONTINUITY PLAN

NWFSC is dedicated to protecting the health and well-being of its students, staff, and faculty. The College is dedicated to working with faculty and students to ensure timely course and program

completion during emergencies. In the event of a college closure, the format of this course may be modified to enable completion of the course through other means, including but not limited to online course delivery through online classrooms. Check your RaiderNet College email and LMS classroom online for any updates.

WELCOME TO CLASS

Thank you for choosing NWFSC for your education—and welcome to class!