

**STATE UNIVERSITY OF NEW YORK !
COLLEGE OF TECHNOLOGY !
CANTON, NEW YORK !**



MASTER SYLLABUS

**COURSE NUMBER – COURSE NAME
ARTS 203 – ART AND SOCIETY**

Created by: Matt Burnett

Updated by: Matt Burnett

Canino School of Engineering Technology !

Department: Graphic And Multimedia Design !

Semester/Year: Fall/2018 !

A. **TITLE:** Art and Society

B. **COURSE NUMBER:** Arts 203

C. **CREDIT HOURS:** (Hours of Lecture, Laboratory, Recitation, Tutorial, Activity)

Credit Hours: 3

Lecture Hours: 3 per week

Lab Hours: per week

Other: per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE:** Yes No

E. **GER CATEGORY:** None: Yes: GER 8 The Arts !
If course satisfies more than one: GER !

F. **SEMESTER(S) OFFERED:** Fall Spring Fall & Spring

G. **COURSE DESCRIPTION:**

Art and Society explores the development of the Fine Arts and its relationship to social, political, and economic structures of both contemporary and historical cultures. Through the research, discussion, and presentation of several case studies in historical and contemporary art practices, students will develop their critical awareness of interdisciplinary relationships in present and past cultures. This course explores the artistic practice and production of several cultural epochs as both a symptom and parameter of social-political trends/events. Students will develop their understanding of significant contemporary and historical issues and explore their bearing and relationship to the Fine Arts.

H. **PRE-REQUISITES:** None Yes If yes, list below:

ENGL 101 Expository Writing or Engl 102 Oral and Written Expression

CO-REQUISITES: None Yes If yes, list below:

I. STUDENT LEARNING OUTCOMES: (see key below)

By the end of this course, the student will be able to:

<u>Course Student Learning Outcome</u> <u>[SLO]</u>	<u>Program Student Learning Outcome</u> <u>[PSLO]</u>	<u>GER</u> <i>[If Applicable]</i>	<u>ISLO & SUBSETS</u>	
Analyze relationships of historical events and the artistic production of the time through research presentations, critical discussion, and comparative essays.	Interpretation	8	1-Comm Skills 2-Crit Think ISLO	W CA Subsets Subsets
Be able to cite distinctive features of the history, society, institutions and culture of the artists/events studied in discussion, evaluations and presentations	Content Knowledge	8	1-Comm Skills 3-Found Skills ISLO	W QTR Subsets Subsets
Discuss in research presentations and class dialogue the differences in styles, techniques, compositional distinctions, and other purposes of art in different cultures and epochs.	Content Knowledge	8	1-Comm Skills 2-Crit Think 4-Soc Respons	W CA GL IK
Analyze new artistic works and draw links to contemporaneous works and coinciding cultural events as demonstrated in presentations, class discussion and evaluations.	Interpretation	8	1-Comm Skills 2-Crit Think 4-Soc Respons	W IA ER Subsets
Analyze new artistic works and draw links to contemporaneous works and coinciding cultural events as demonstrated in presentations, class discussion and evaluations.	Interpretation	8	ISLO ISLO ISLO	Subsets Subsets Subsets Subsets
Explore the relationships, motivations, and significance of artistic production in history and in contemporary society through self directed and group research projects.	Content Knowledge	8	1-Comm Skills 2-Crit Think 5-Ind, Prof, Disc, Know Skills	W CA Subsets Subsets

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KEY	<u>Institutional Student Learning Outcomes [ISLO 1 – 5]</u>
ISLO #	ISLO & Subsets
1	Communication Skills Oral [O], Written [W]
2	Critical Thinking <i>Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]</i>
3	Foundational Skills <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	Social Responsibility <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	Industry, Professional, Discipline Specific Knowledge and Skills

*Include program objectives if applicable. Please consult with Program Coordinator !

J. **APPLIED LEARNING COMPONENT:** Yes No

If YES, select one or more of the following categories:

- | | |
|---|--|
| <input type="checkbox"/> Classroom/Lab | <input type="checkbox"/> Civic Engagement |
| <input type="checkbox"/> Internship | <input type="checkbox"/> Creative Works/Senior Project |
| <input type="checkbox"/> Clinical Placement | <input type="checkbox"/> Research |
| <input type="checkbox"/> Practicum | <input type="checkbox"/> Entrepreneurship |
| <input type="checkbox"/> Service Learning | (program, class, project) |
| <input type="checkbox"/> Community Service | |

K. **TEXTS:**

At discretion of Instructor

Suggested---A compilation or excerpts from several Open Educational Resources.

L. **REFERENCES:**

Fichner-Rathus, Louis Understanding Art eighth edition, Thompson Publishing 2006

Fred Kleiner Art Through the Ages
15th Edition 2016 by Cengage Learning

Weintraub, Linda ! In the Making
1st edition 2003 by Distributd Art Publishers

Wijers, Lourien Art Meets Science and Spirituality in a Changing Economy, Mystic Fire
Production 1994.

M. **EQUIPMENT:** None Needed: x

Web Access
Microsoft Powerpoint

N. **GRADING METHOD:** A-F

O. **SUGGESTED MEASUREMENT CRITERIA/METHODS:**

Participation (online/in class discussion)

Quizzes

Exams

Research Project

Essay Responses

P. DETAILED COURSE OUTLINE:

I. Cultural Context of Art

II. The function of Art

III. Artistic Production and Cultural Demand

IV. The Historical Evolution of Art

V. Art in context and out of context...the changing face of artistic production

VI. Compositional Theory

VII. Visual Structure

VIII. Visual Elements

IX. Design Principles

X. The Message vs the Medium: The relationship between function and form

XI. Art as Field/Object/Identity

XII. Craft

XIII. Fine arts

XIV. Publication/printing

XV. Propaganda

XVI. The changing role of media in relation to technology

XVII. The changing role of Artists

XVIII. The evolution of abstract thinking

XIX. Artist as craftsman

XX. Artist as aristocratic entrepreneur

XXI. Artist as original thinker/genius

XXII. Artist as political activist

XXIV. Art and Contemporary Society

XXV. Art as Research

XXVI. Art as Ontological Mechanism

XXVII. Art as Commodity

XXVIII. Art as Decoration

XXIX. Artists and Contemporary issues

XXX. New Boundaries, Old Boundaries...Art dissolved or consolidated in the 21st century?

Q. LABORATORY OUTLINE: None Yes