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:

<table>
<thead>
<tr>
<th>Course Student Learning Outcome [SLO]</th>
<th>Program Student Learning Outcome [PSLO]</th>
<th>GER [If Applicable]</th>
<th>ISLO &amp; SUBSETS</th>
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<tbody>
<tr>
<td>Analyze relationships of historical events and the artistic production of the time through research presentations, critical discussion, and comparative essays.</td>
<td>Interpretation</td>
<td>1-Comm Skills 2-Crit Think ISLO</td>
<td>W CA Subsets Subsets</td>
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<tr>
<td>Be able to cite distinctive features of the history, society, institutions and culture of the artists/events studied in discussion, evaluations and presentations</td>
<td>Content Knowledge</td>
<td>1-Comm Skills 3-Found Skills ISLO</td>
<td>W QTR Subsets Subsets</td>
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<td>Discuss in research presentations and class dialogue the differences in styles, techniques, compositional distinctions, and other purposes of art in different cultures and epochs.</td>
<td>Content Knowledge</td>
<td>1-Comm Skills 2-Crit Think 4-Soc Respons ISLO</td>
<td>W CA GL IK</td>
</tr>
<tr>
<td>Analyze new artistic works and draw links to contemporaneous works and coinciding cultural events as demonstrated in presentations, class discussion and evaluations.</td>
<td>Interpretation</td>
<td>1-Comm Skills 2-Crit Think 4-Soc Respons ISLO</td>
<td>W IA ER Subsets</td>
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<tr>
<td>Analyze new artistic works and draw links to contemporaneous works and coinciding cultural events as demonstrated in presentations, class discussion and evaluations.</td>
<td>Interpretation</td>
<td>ISLO ISLO ISLO</td>
<td>Subsets Subsets Subsets</td>
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<td>Explore the relationships, motivations, and significance of artistic production in history and in contemporary society through self directed and group research projects.</td>
<td>Content Knowledge</td>
<td>1-Comm Skills 2-Crit Think 5-Ind, Prof, Disc, Know Skills ISLO</td>
<td>W CA Subsets Subsets</td>
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<td>KEY</td>
<td>Institutional Student Learning Outcomes [ISLO 1 – 5]</td>
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<td>ISLO #</td>
<td>ISLO &amp; Subsets</td>
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</tbody>
</table>
| 1 | Communication Skills  
Oral [O], Written [W] |
| 2 | Critical Thinking  
Critical Analysis [CA], Inquiry & Analysis [IA], Problem Solving [PS] |
| 3 | Foundational Skills  
Information Management [IM], Quantitative Lit./Reasoning [QTR] |
| 4 | Social Responsibility  
Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T] |
| 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:

- [ ] Classroom/Lab
- [ ] Internship
- [ ] Clinical Placement
- [ ] Practicum
- [ ] Service Learning
- [ ] Community Service
- [ ] Civic Engagement
- [ ] Creative Works/Senior Project
- [ ] Research
- [ ] Entrepreneurship (program, class, project)

K. **TEXTS:**

At discretion of Instructor

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

L. **REFERENCES:**


Fred Kleiner Art Through the Ages

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


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 ☐