

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



## MASTER SYLLABUS

ARTS 206 – Digital Art History

**CIP Code: 24.01**

*For assistance determining CIP Code, please refer to this webpage*

*<https://nces.ed.gov/ipeds/cipcode/browse.aspx?v=55>*

*or reach out to Sarah Todd at [todds@canton.edu](mailto:todds@canton.edu)*

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**Updated by: Matt Burnett**

**Canino School of Engineering Technology**

**Graphic and Multimedia Design**

**Fall 2023**

- A. TITLE: Digital Art History
- B. COURSE NUMBER: ARTS 206
- C. CREDIT HOURS (Hours of Lecture, Laboratory, Recitation, Tutorial, Activity):

**# Credit Hours: 3**  
**# Lecture Hours 2 per Week**  
**# Lab Hours 2 per Week**  
**Other \_\_\_ per Week**

**Course Length (# of Weeks): 15 weeks**

- D. WRITING INTENSIVE COURSE: No
- E. GER CATEGORY: GER 3 DEISJ; GER 8 The Arts
- F. SEMESTER(S) OFFERED: Fall and Spring
- G. COURSE DESCRIPTION:

Have you ever wondered what Egyptian hieroglyphics would look like in time-based media? Or how power and class in the Roman empire would be expressed in the digital age? What does Venus of Willendorf tell us about the prehistoric idea of the feminine, and how would this play out today on social media expressed as an emoji? Today's technology lets us take a journey through several millennia of human creative development. In this course, students will recontextualize the art and artifacts of past cultures using contemporary digital tools. Following several case studies about the artwork from different paradigms across human history, students will analyze the role that complex networks of social structures and systems play in the creation of dynamics of power, privilege, oppression, and opportunity. In addition to critical analysis, students will use digital drawing, animation, and 3-D modeling as investigative tools to research the artistic development of past cultures and what they tell us about the societal factors that shape the development of individual and group identities, specifically focusing on race, gender and class.

- H. PRE-REQUISITES:  
CO-REQUISITES: Yes

ENGL 101 or 102

I. STUDENT LEARNING OUTCOMES:

<u>Course Student Learning Outcome [SLO]</u>	<u>PSLO</u>	<u>GER</u>	<u>ISLO</u>
1. Describe through critical reading, analysis and interpretation various kinds of visual works including their conventions and rhetorical strategies.	1.	8	1.
2. Differentiate amongst and evaluate different kinds of sources and the various ways art is produced and presented.	2	8	2
3. Describe the historical and contemporary societal factors that shape the development of individual and group identity involving race, class and gender in the art.	2,4	3.1	2,4
4. Prepare for and participate in evidence-based discussion of texts and issues by identifying and articulating one's own ideas, listening carefully to others, demonstrating an understanding of their ideas and responding respectfully, and identifying and exploring any areas of disagreement.	2,4		2,4
5. Compose new creative art works using digital media as investigative tools to dissect, redesign and reimagine the contexts of several eras, cultures, and themes across art history.	3,4	8	3,4
6. Analyze through several case studies the role that complex networks of social structures and systems play in the creation and perpetuation of the dynamics of power, privilege, oppression, and opportunity in the arts.	2	3.2	2
7. Apply the principles of rights, access, equity, and autonomous participation to past, current or future social justice action in the arts	2, 4	3.3	2,4

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

J. APPLIED LEARNING COMPONENT:      **Yes\_x\_\_\_\_\_**      **No\_\_\_\_\_**

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

Classroom/Lab_x__	Civic Engagement__
Internship__	Creative Works/Senior Project_x_
Clinical Practicum__	Research__
Practicum__	Entrepreneurship__
Service Learning__	(program, class, project)
Community Service__	

K. TEXTS:

(Suggested)

Robertson, Hutten      The History of Art: A Global View---Prehistory to the Present  
Thames and Hudson 2021 New York

Paglia, Camille      Provocations: Collected Essays on Art, Feminism, Politics, Sex and  
Education  
Vintage; Reprint Edition 2019

Mckeever, Amy      What Can the Faces on its Currency Tell Us About A Country?  
National Geographic 2021. retrieved from  
<https://www.nationalgeographic.com/history/article/what-can-faces-on-currency-tell-us-about-country>

L. REFERENCES:

Lazzari, Margaret      Exploring Art: A Global, thematic Approach  
Cengage Learning: 5<sup>th</sup> Edition 2015

Harrison, Wood      Art in Theory 1900-2000 An Anthology of Changing Ideas

Blackwell Publishing, 2<sup>nd</sup> edition 2002

Platow, Stokes, et al Art and Race Matters: The Career of Robert Colescott  
Rizzoli Electa 2019

M. EQUIPMENT:

Classroom with Computers

Digital Stylus or Ipad with Stylus (provided by school or purchased by students)

Access to desktop 3-D printing

Critique Space

N. GRADING METHOD: A-F

O. SUGGESTED MEASUREMENT CRITERIA/METHODS:

P. DETAILED COURSE OUTLINE:

**As with the textbook, this is an example outline. Because this course is thematic and not comprehensive, the course may be run with similar but different topics and substitutions are welcome**

**1. Drawing, Now and Then (SLO 1, 4)**

- a. Lascaux**
- b. Vanitas**
- c. Still Life, mimesis and allegory**
- d. Vanitas drawing Assignment**

**2. Narratives, Visual and Written (SLO 2,3,4)**

- a. Van Goghs Letters**
- b. Frida Kahlo life politics and paintings**
- c. The context of visual & written narratives**
- d. Student narrative assignment**

**3. Consider the Source (SLO 2, 6, 7)**

- a. determining the validity and context of academic resources**
- b. Subjective analysis and objective criticism**
- b. Rhetorical essay assignment**

**4. Minting Legacies (SLO 5,6,7)**

- a. What Can the Faces On Its Currence Tell Us About a Country?**
- b. Propaganda, power and politics in the representation of historical figures**
- c. Student designed coin assignment**

**5. "Frieze" or I'll Shoot (SLO 3, 5, 6)**

- a. Thematic approaches to complex story telling through imagery and context**
- b. Hierarchical representation in past and present cultures**
- c. The Palette of King Narmer**
- d. Hunefer, Book of the Dead**
- e. "Divine Judgement" freize assignment**

**6. Making and Unmaking Memorials (SLO 3, 6, 7)**

- a. Time, culture, and other historical lenses**
- b. General Lee and other publically challenged monuments**
- c. Maya Lin and the Vietnam wall**
- d. Compare and contrast assignment**

**7. Modernism and Post-Modernism; the 20<sup>th</sup> Century (SLO 1, 2, 5)**

- a. Dada**
- b. Cubism**
- c. Readymades**
- d. Collage and mixed media**
- e. Crazy Mix Assemblage Assignment**

**8. Linear and Other Perspectives (SLO 2, 6, 7)**

- a. The Western development of linear perspective**
- b. Single and multiple vanishing points**
- b. Japanese woodblock and Hokusai**
- c. Cultural appropriation in the works of Pablo Picasso and Paul Gaugin**
- d. Architectual drawing assignment**

**9. Picture this...Portraiture and identity over the centuries (SLO 2, 6)**

- a. Arnolfini**
- b. Chuck Close**
- c. Gentileshi**
- d. Alice Neel**
- e. Kehinde Wiley**
- f. Portait assignment**

**10. Politics and Artistic Expression (SLO 2, 6, 7)**

- a. Black Lives Matter Movement**
- b. Der Blue Reiters and the "Exhibition of Degenerate Art"**
- c. From Gentileshi to the Gorilla Girls...feminist critique over the centuries**
- d. Zuckerberg, Musk and the 21<sup>st</sup> century media conglomerates**