

COURSE SYLLABUS

1. **Art 100 – Art Appreciation** **Section# 2074**, 3 units
3 hours lecture
Meets Friday, 9:30am - 12:25pm, Bldg 26, Room 220
17-week session: August 25th – December 15th

2. **Course Prerequisites:** None
Corequisite: None
Recommended Preparation: None

3. **Catalog Description**

This course provides a general introduction to art through the analysis of art theory, terminology, themes, design principles, media, and techniques. This course also introduces the visual arts across time and through diverse cultures with an emphasis on function, meaning, and style.

This course includes: Defining Art: Functions, Visual Elements of Art, Principles of Design, Media and Techniques; Methodologies of Art History and Art Criticism; Museum and Gallery visits; and, an overview of Art History from a local and global perspective.

4. **Course Objectives**

The student will:

 - a. Evaluate and critique works of art and architecture based on formal elements of art and principles of design and employ appropriate art historical terminology.
 - b. Analyze, evaluate and distinguish materials and techniques used for creating art and architecture.
 - c. Differentiate art historical methodologies.
 - d. Evaluate, analyze and discuss art's essential capacity to communicate and inform by undertaking an independent study of artworks first-hand at a museum or cultural heritage site.

5. **Instructional Facilities**
 - a. Digital and audio projection of highest quality.
 - b. Darkened room with lighting on dimmer.
 - c. Smart cart with computer.
 - d. Flexible seating for cooperative learning groups.
 - e. Digital overhead projector.
 - f. Presenter microphones.

6. **Special Materials Required of Student** Internet access

7. **Course Content**
 - a. Defining art functions.
 - b. Visual elements of art.
 - c. Principles of Design.
 - d. Media and techniques.
 - e. Methodologies of art history and art criticism.
 - f. Museum and gallery visits.
 - g. Overview of art history from a local and global perspective.

8. Method of Instruction

- a. Lecture and discussion.
- b. In-class reading assignments.
- c. Cooperative learning and individual assignments.
- d. Museum and gallery visits.
- e. Review sessions.
- f. Digital tools, such as Clickers, PowerPoint, YouTube, Google Earth, Blackboard, Textbook website, ARTstor.
- g. Note: The subjects and material covered in this course may sometimes be of such a nature as to be offensive to your personal beliefs. Politics, religion, sexuality and morality have often been the content of artists' efforts and will be discussed openly and in a mature manner with no intent to create a hostile environment.

9. Methods of Evaluating Student Performance

- a. Written essays, assignments and/or research projects.
- b. Essay exams, objective exams, quizzes and final exam.
- c. Museum paper based on first-hand study of artworks in a museum or gallery.
- d. Classroom discussions.
- e. Projects and presentations.

10. Outside Class Assignments

- a. Assigned readings.
- b. Museum and gallery visits and assignments.
- c. Museum paper or project.

11. Texts

Gateways to Art, by Debra J. DeWitte, Ralph M. Larmann & Kathryn Shields: Thames & Hudson, 2nd edition.

Note: There is one copy of the 2nd edition and 5 copies of the 1st edition on reserve in the Library at the Reserve Desk.

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

- a. Successfully analyze, compare and contrast and interpret works of art in terms of style, symbolic content and context.
- b. Correctly identify works of art, employ terminology and explain artistic methods and materials.
- c. Evaluate and discuss art's essential capacity to communicate and inform.
- d. Demonstrate critical thinking skills through independent study of artworks following guidelines for assigned research projects in this course.

12. Evaluation

- **Three quizzes (30, 50 & 40 points – totaling 120 points)** using objective multi-choice. Quizzes are based on lecture material, online readings, videos and study guides. Quizzes will be taken online through Blackboard. There will be a time limit for each quiz and an opening and closing period to complete the quiz. There are no make-up examinations, unless you have a proven excused absence, (see # 13F in course syllabus).
- **One creative project** from a list of various assignments (see page 5) for a **maximum of 30 points**. A separate handout will be available for each assignment.
- **One field trip paper** from a list of various museum exhibits (see page 5) for a **maximum of 30 points**. A separate handout will be available for each field trip.
- In-class points for pop-up individual essays and group work. (20pts).
Buy a large Examination Booklet at the campus bookstore at the checkout counter.

- Grade Breakdown of points is as follows:
A+ = 200-194 (97%); A = 193-186 (93%); A- = 185-180 (90%); B+ = 179-174 (87%); B = 173-166 (83%); B- = 165-160 (80%); C+ = 159-154 (77%); C = 153-140 (70%); D = 139-120 (60%); F = 119-0 (50%)
- Except in the case of an EXCUSED absence, there are no make-up quizzes or late project assignments accepted. See Instructor after class if you have or will have an EXCUSED absence. Assignments are due by the end of the class period on the stated due date. You may place an assignment or project in the instructor's mailbox on or before the due date, which the mailroom will time stamp. Otherwise it will be considered late and will not be accepted.

13. Classroom and Attendance Requirements

- Academic Integrity:** Cheating and plagiarism (using as one's own ideas writings, materials, or images of someone else without acknowledgement or permission) can result in any one of a variety of sanctions. Such penalties may range from an adjusted grade on the particular exam, paper, project, or assignment (all of which may lead to a failing grade in the course) to, under certain conditions, suspension or expulsion from a class, program or the college. For further clarification and information on these issues, please consult with your instructor or contact the office of the Associate Dean of Student Affairs.
- Attend all class sessions and arrive on time. **Attendance will be taken at the beginning of each class meeting or at the end of each field trip by signing in on an attendance sheet. Only three absences are allowed to stay in the class.** For an excused absence, see below #13F. Not showing up for lectures or field trips will diminish your chances of passing this course. There may be material covered in class and on field trips that may not be in the textbook and may be included on the exams.
- Students are responsible for withdrawing from the course before the twelfth week drop deadline. If you have not dropped by **Thursday, November 9th**, you will receive a letter grade at the end of the semester.
- It is highly recommended that you speak with the Instructor before dropping the class.
- Students are asked to sit in the first 6 rows of the classroom so one can hear and be heard more easily.** If you arrive late, please sit in the 7th row. Do not disturb your fellow students or the Instructor by walking in front of them. Chronic lateness is unacceptable. It shows disrespect for fellow students, the instructor and yourself.
- Excused absences:** jury duty; religious holiday; military obligation; hospitalization or death in the immediate family.
- Enrollment in college assumes maturity, seriousness of purpose and self-discipline. Disruptive behavior in the classroom will result in expulsion from the class. Disruptive behavior includes: receiving pager and beeper calls, receiving cellphone calls, leaving and returning for reasons other than an emergency, private conversations with classmates, repeated tardiness, drinking, eating or sleeping. **(Please turn off all personal electronics).** For further information on standards for student code of conduct, see page 24-25 in college catalog.

14. Office Hours

For an appointment, please arrange a time with the Instructor after a regular class meeting or via email.

15. Accommodation for Students with Disabilities

Students with disabilities who may need accommodations in this class are encouraged to notify the instructor and contact Disabled Students Programs and Service (DSP&S) early in the semester so that reasonable accommodations may be implemented as soon as possible. Students may contact DSP&S in person in room 110 or by phone 619-644-7112 or 619-644-7119 (TTY for deaf).

16. Supervised Tutoring Referral

Students are referred to enroll in the following supervised tutoring courses if the service indicated will assist them in achieving or reinforcing the learning objectives of this course:

IDS 198, Supervised Tutoring to receive tutoring in general computer applications in the Tech Mall; English 198W, Supervised Tutoring for assistance in the English Writing Center (Room 70-119); and/or IDS 198T, Supervised Tutoring to receive one-on-one tutoring in academic subjects in the Tutoring Center (Room 70-229, phone 619-644-7387).

To add any of these courses, students may obtain Add Codes at the Information/Registration Desk in the Tech Mall. All Supervised Tutoring courses are non-credit/non-fee. However, when a student registers for a supervised tutoring course, and has no other classes, the student will be charged the usual health fee.

****Sheri Cordes, for art and art history is available MTWTH 8-11am and TU & TH night 6-9pm in the Tutor Center, 2nd floor of the Learning & Technology Resource Center, Room 70-202.**

17. COURSE CONTENT AND SCHEDULE

(Schedule is subject to change - You are responsible for knowing any changes)

Page numbers listed below refer to reading material in Gateways to Art, 2nd Edition

Week

- 1 Review of Syllabus & Study Guides
Introduction - What is Art? (pgs 26-45)
- 2 Part 1: Chapters 1.1 - 1.5: Fundamentals - Visual Elements (pgs 48-130)
- 3 Part 1: Chapters 1.6 - 1.9: Principles of Design (pgs 131-177)
Part 1: Chapter 1.10 - Content and Analysis (pgs 178-195)
Take Quiz 1 on Study Guide 1 on Blackboard - opens F 9/8, 12:00pm until TH 9/14, 11:59pm closes
- 4 Part 2: Chapter 2.1 - Drawing (pgs 198-214)
Part 2: Chapter 2.2 - Painting (pgs 215-231)
Part 2: Chapter 2.3 - Printmaking (pgs 232-247)
- 5 Part 2: Chapter 2.7 - Visual Communication Design / Graphic Design (pgs 307-318)
Part 2: Chapter 2.8 - Photography (pgs 319-337)
Part 2: Chapter 2.9 - Film/Video and Digital Art (pgs 338-351)
Creative Art Project A - Due F 9/22
- 6 **Field Trip A - San Diego Museum of Art, (SDMA), Balboa Park - F 9/29 - 10:00 or 11:00am (free)**
- 7 Part 2: Chapter 2.4 - Sculpture (pgs 248-265) & Chapter 2.10 - Alternative Media and Processes (pgs 352-363)
Part 2: Chapter 2.6 - Craft (pgs 292-306)
Part 2: Chapter 2.5 - Architecture Structural Systems and Styles (pgs 266-291)
Due F 10/6 - SDMA paper
Take Quiz 2 on Study Guide 2 on Blackboard - opens F 10/6, 12:00pm until TH 10/12, 11:59pm closes
- 8 **Field Trip B - Chicano Park, Logan Heights - F 10/13 - 9:30am (free) and Museum of Contemporary Art (MCASD), downtown San Diego - 11:00am (free >25; students <26 \$5)**
limited parking at both locations; suggest public transportation with a \$5 day pass; meeting at and returning to Chicano Park
- 9 Part 4: Chapter 4.1 - Art & Community (pgs 562-574)
Part 4: Chapter 4.2 - Spirituality & Art (pgs 575-587)
Part 4: Chapter 4.3 - Art & The Cycle of Life (pgs 588-598)
Due F 10/20 - Creative Art Project B and/or MCASD paper and/or Chicano Park optional paper
- 10 **Field Trip C - Field Trip D - Stuart Collection (SC-UCSD), La Jolla - F 10/27 - 10:00am (free)**
Suggest public transportation to UCSD transit center with a \$5 day pass or carpooling. Parking is limited on campus. Parking fees are \$2/per hour with a 2hr minimum for our visit.
- 11 Part 4: Chapter 4.4 - Art & Science (pgs 599-610)
Part 4: Chapter 4.5 - Art & Illusion (pgs 611-624)
Part 4: Chapter 4.9 - The Body in Art (pgs 659-674)
Due F 11/3 - Creative Project C and/or Stuart Collection paper
- 12 **No Class - Friday, 11/10 - Veteran's Day**
- 13 **Field Trip D - Museum of Photographic Art (MOPA), Balboa Park - F 11/17 - 10:00am or 11:00am (free)**
- 14 **No Class - Friday, 11/24 - Fall Break**
- 15 Part 4: Chapter 4.6 - Art & Political Leaders and Rulers (pgs 625-634)
Part 4: Chapter 4.7 - Art, War & Revolution (pgs 635-648)
Due F 12/1 - MOPA paper
- 16 Part 4: Chapter 4.8 - Art of Social Conscience (pgs 649-658)
Part 4: Chapter 4.10 - Identity, Race & Gender in Art (pgs 675-685)
- 17 **Finals Week - Take Quiz 3 on Study Guide 3 on Blackboard - opens F 12/8 12:00pm until F 12/15, 12:00pm closes**

18. TWO ASSIGNMENTS

worth 60 points maximum

Choose from the following assignments and obtain an individual assignment sheet from the website - visualartnotes.com. Pay close attention to the individual due dates for each assignment. Assignments are due at the end of class on the specific due date. The points earned for each assignment is based on the quality of the assignment, such as addressing the specific parameters for the assignment and answering specific questions. Misspelled words, punctuation, etc. will be a negative aspect to the quality of your assignment and will be graded accordingly.

Late assignments are not accepted unless it is an excused absence, (see # 13F in course syllabus). You may place an assignment or project in the instructor's mailbox on or before the due date, which the mailroom will time stamp. Otherwise it will be considered late and will not be accepted. **Emailing any portion of an assignment will have an automatic 5 point deduction.**

I. CREATIVE ART PROJECTS (select only one assignment to complete) maximum 30 points**A. Design with a Lens Due F 9/22**

Create a small book with thematic photographic imagery demonstrating specific design components with written commentary in book.

B. Three Photomontages Due F 10/20

Design three different types of photomontages from magazine imagery addressing specific criteria with separate written analysis.

C. One Appropriation Magazine Cover Due F 11/3

Create an appropriated magazine cover influenced by a specific artist from print media and/or art materials addressing specific criteria with written analysis.

II. FIELD TRIP PAPER (select only one written assignment to complete) maximum 30 points**A. Field trip to the San Diego Museum of Art (SDMA), Balboa Park**

Field Trip - F 9/29 @ 10:00am or 11:00am
Paper due F 10/6

***Reflections of Monet* (current-1/21/2018)**

Visitors to The San Diego Museum of Art will have the special opportunity to experience the beauty and power of French Impressionism with a special viewing of Claude Monet's 1904 painting *Le Bassin de Nymphéas*. During the last two decades of his life, Monet created approximately 250 studies of the lily pond in his garden at Giverny, at different times of the day and in various weather conditions. Often working outside, Monet applied broad brushstrokes to create surface texture and a remarkable sense of immediacy and light. This commitment to the motif demonstrated Monet's never-ending desire to portray the constantly changing qualities of light and color in nature.

***Art of the Open Air* (2/11/2016-2/13/2018)**

Art of the Open Air will be an eye-opening source of creative inspiration, showcasing the Museum's internationally significant sculpture collection in the Plaza de Panama. Visitors will see the plaza gleam with sculptures in bronze, painted fiberglass, and aluminum by great artists including Joan Miró, Auguste Rodin, and Tony Rosenthal. In addition, a work by Alexander Calder will be joining the Henry Moore and Barbara Hepworth sculptures in the Museum's May S. Marcy Sculpture Garden.

***Brenda Biondo: Play* (current-3/11/2018)**

This exhibition presents two bodies of work by Colorado-based photographer Brenda Biondo. Prints from the artist's *Paper Skies* series, a group of carefully composed formal variations, are displayed alongside selections from her *Playground* series. Both series focus on familiar subjects—the built space of the playground, the open sky—with fresh eyes, attuned to subtle harmonies of form and color.

Special Exhibits: *Visible Vaults; European Art: Devotion; Art of the Portrait; Genre & Myth*

Permanent collection - May S. Marcy Sculpture Garden, American Art, Art of East Asia, Arts of South and Southeast Asia, Arts of Iran, German Expressionism, Art of the 20th Century, Photography, and Arts of Africa, The Pacific and the Native Americas

- B. Field trip to Chicano Park, Logan Heights & trolley ride (\$5 day pass) to Museum of Contemporary Art (MCASD), downtown San Diego Field trip - F 10/13 @ 9:30am / 11:00am
Paper due F 10/20

Memories of Underdevelopment (9/17/2017-1/7/2018), Jacobs Bldg.

In collaboration with Museo Jumex in Mexico City and the Museo de Arte de Lima, MCASD will present an exhibition examining the ways in which Latin American artists from the 1960s to the 1980s responded to the unraveling of the utopian promise of modernization after World War II, most notably in Argentina, Brazil, Mexico, and Venezuela. In the immediate postwar period, artists had eagerly embraced the "transition to modernity," creating a new abstract geometric language meant to capture its idealistic possibilities. As modernization failed, and political oppression and brutal military dictatorships followed, avant-garde artists increasingly abandoned abstraction and sought new ways to connect with the public, engaging directly with communities and often incorporating popular strategies from film, theater, and architecture into their work.

Chicano Park, Logan Heights

- C. Field trip to the Stuart Collection, UCSD - La Jolla Field Trip - F 10/27 @ 10:00am
Paper due F 11/3

Stuart Collection is a collection of nineteen outdoor conceptual sculptures by various artists relating to the academic journey. Explore UCSD's campus as we walk together finding these outdoor sculptures throughout the campus.

- D. Field trip to the Museum of Photographic Arts (MOPA), Balboa Park Field trip F 11/17 10:00 or 11:00am
Paper due F 12/1

Point/Counterpoint: Contemporary Mexican Photography 2000-2015 (9/30/2017-2/11/2018)

Presented as part of the Getty's Pacific Standard Time: LA/LA initiative, MOPA brings together nineteen artists whose images explore the political, economic, and social changes of a country that is tied to the past, yet seeking a new future.

12th Annual Juried Youth Exhibition (11/3/2017-2/4/2018)

This year's theme is to interpret the idea of "boundaries" in photography or video.

19. OPTIONAL POINTS

- A. **Field Trip Attendance** worth 3 points each / 15 points maximum
 Attending field trips shall be part of being in this class. You will receive 3 points for fully attending each portion of the field trip during the class session by signing out on the attendance sheet at the end of each field trip portion.
 SDMA = 3; CP = 3; MCASD = 3; UCSD = 3; MOPA = 3.
- B. **Chicano Park paper** on history and mural analysis worth 5 points maximum (due F 10/20)