

COURSE SYLLABUS

1. **Art 100 – Art Appreciation** **Section# 8716**, 3 units
3 hours lecture
Meets Wednesday, 5:30pm - 8:20pm, Bldg 26, Room 220
17-week session: August 23rd – December 13th

2. **Course Prerequisites:** None
Co-requisite: 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 individual essays, group work and/or note sheets from documentaries. **(40pts)**. **Buy one large Examination Booklet at the campus bookstore at the checkout counter.**

- Grade Breakdown of points is as follows:
A+ = 220-213 (97%); A = 212-205 (93%); A- = 204-198 (90%); B+ = 197-191 (87%); B = 190-183 (83%); B- = 182-176 (80%); C+ = 175-169 (77%); C = 168-154 (70%); D = 153-132 (60%); F = 131-0 (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 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 will diminish your chances of passing this course. There may be material covered in class that may not be in the textbook and may be included on the quizzes.
- 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)
Artist: Henri de Toulouse-Lautrec and Montmartre (30mins)
Take Quiz 1 on Study Guide 1 on Blackboard - opens W 9/6, 8:30pm until W 9/13, 5:15pm closes
- 4 Part 2: Chapter 2.1 - Drawing (pgs 198-214);
Part 2: Chapter 2.2 - Painting (pgs 215-231); *Artist: Edward Hopper* (30mins)
- 5 Part 2: Chapter 2.3 - Printmaking (pgs 232-247);
Part 2: Chapter 2.7 - Visual Communication Design / Graphic Design (pgs 307-318); *Artist: Stuart Davis - In Full Swing* (30mins)
Due W 9/20 - Creative Art Project A
- 6 Part 2: Chapter 2.8 - Photography (pgs 319-337);
Part 2: Chapter 2.9 - Film/Video and Digital Art (pgs 338-351); *Photographer: Edward Burtynsky - Watermark* (30mins)
- 7 Part 2: Chapter 2.4 - Sculpture (pgs 248-265);
Part 2: Chapter 2.10 - Alternative Media and Processes (pgs 352-363)
Due W 10/4 - FT A MIM paper
- 8 Part 2: Chapter 2.6 - Craft (pgs 292-306); *Artist: Dale Chihuly - Chihuly on Venice* (15mins)
Due W 10/11 - FT B SDMA paper
- 9 Part 2: Chapter 2.5 - Architecture Structural Systems and Architectural Styles (pgs 266-291); *Architect: Louis Kahn* (30mins)
Take Quiz 2 on Study Guide 2 on Blackboard - opens W 10/18, 8:30pm until W 10/25, 5:15pm closes
- 10 Part 4: Chapter 4.1 - Art & Community (pgs 562-574); *Artist: The Christos - Valley Curtain* (30mins);
Part 4: Chapter 4.2 - Spirituality & Art (pgs 575-587)
Due W 10/25 - Creative Art Project B
- 11 Part 4: Chapter 4.3 - Art & The Cycle of Life (pgs 588-598);
Part 4: Chapter 4.9 - The Body in Art (pgs 659-674);
Human Planet - Annual Guérewol fertility dance of the Wodaabe Fula people in Niger (12mins)
Due W 11/1 - FT C MCASD paper
- 12 Part 4: Chapter 4.4 - Art & Science (pgs 599-610);
Part 4: Chapter 4.5 - Art & Illusion (pgs 611-624)
Due W 11/8 - FT D MOPA paper
- 13 Part 4: Chapter 4.6 - Art & Political Leaders and Rulers (pgs 625-634);
Part 4: Chapter 4.7 - Art, War & Revolution (pgs 635-648); *Artist: Maya Lin - A Clear Strong Vision* (30mins)
Due W 11/15 - Creative Art Project C
- 14 Part 4: Chapter 4.8 - Art of Social Conscience
Watch ONLINE *Culture Clash - A Bowl of Beings* (60mins); Due note sheet with class discussion W 11/22
Due W 11/22 - FT E OMA paper
- 15 Part 4: Chapter 4.10 - Identity & Race in Art (pgs 675-679 & 681-684)
Watch ONLINE *Melvin van Peebles' Classified X* (60mins); Due note sheet with class discussion W 11/29
Due W 11/29 - Optional Point papers
- 16 Part 4: Chapter 4.10 - Identity & Gender in Art (pgs 679-681)
- 17 **Finals Week - Take Quiz 3 on Study Guide 3 on Blackboard - opens W 12/6, 8:30pm until W 12/13, 8:30pm 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) worth 1-30 points**A. Design with a Lens Due W 9/20**

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

B. Three Photomontages Due W 10/25

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

C. One Appropriation Magazine Cover Due W 11/15

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) worth 1-30 points**A. Field trip to Mingei International Museum (MIM), Balboa Park Due W 10/4**

Kanban (4/15/2017-10/8/2017)

A fusion of art and commerce, Kanban refers to the traditional signs Japanese merchants displayed street side to advertise their presence, denote the products and services to be found inside and to give individual identity and expression to the shop itself. This exhibition provides a rare opportunity to enter this world and to figuratively walk and shop the streets of traditional Japan.

Art of the Americas (9/16/2017-2/18/2018)

This exhibition is the most comprehensive presentation to date of the Museum's significant holdings of objects used by people from the ancient cultures of Mexico, Central America and South America. Objects featured in the exhibition straddle cultural boundaries—from the Olmec and Mayan civilizations in Mexico to the Moche civilization in Peru—as well as numerous ancient traditions and cultures, including the indigenous Teuchitlán, Zoque, Huastec and western Mexican societies.

Trappings (5/26/2017-11/12/2017)

Timed with this year's racing season and the first ever Breeder's Cup event in Del Mar in November, this exhibition features objects from around the globe that celebrate the speed, power and serviceability of the horse and other noble beasts of burden.

Arline Fisch (6/17/2017-1/7/2018)

For over seven decades, Arline Fisch has been weaving, knitting, crocheting, braiding and hammering metal into exquisite articles of jewelry and adornment intended for the female form. In addition to jewelry, a collection of knitted and crocheted color-coated wire hanging flowers and sea creatures will also be on view.

B. Field trip to the **San Diego Museum of Art (SDMA)**, Balboa Park

Due W 10/11

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

C. Field trip to **Museum of Contemporary Art (MCASD)**, downtown San Diego

Due W 11/1

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.

D. Field trip to the **Museum of Photographic Arts (MOPA)**, Balboa Park

Due W 11/8

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.

E. Field trip to the **Oceanside Museum of Art (OMA)**, Oceanside

Due W 11/22

Rolly Crump: It's Kind of a Cute Story (8/26/2017-2/18/2018)

This exhibition invites the public to step into the whimsical mind of dreamer and designer Rolly Crump with the world premiere of a walk-through exhibition highlighting his 65-year career as one of the most imaginative attraction creators in theme park history. As a nonconformist member of Walt Disney's hand-picked Disneyland design team, Crump was the eccentric architect of endearing and enduring environmental art installations that have stood at the forefront of a vibrant pop-culture landscape for over half a century. From his days within Disney's inner circle of pioneers, and throughout all of his personal and professional endeavors, Crump has been a good-natured contrarian—a visual provocateur who infused each of his projects with his own offbeat aesthetic. Crump is a master of the fine art of fun.

Undocumenta (9/23/2017-1/28/2018)

Subverting the title of one of the premiere European art events by referencing the plight of the undocumented, this exhibition will focus on artistic production that takes place at the convergence of Latin America and Southern California. The San Diego/Tijuana region serves both as the birthplace and a rich experimental ground for individual artists and collectives, such as the Border Arts Workshop and Las Comadres, that have been concerned with topics related to biculturalism, migration, labor issues and human rights. Grounded within that key cultural and social framework, the exhibition will incorporate artworks by Mexican and Latino artists from both cities with a sharper focus on recent use of technology, performance, and interactivity. This exhibition will draw attention to as well as help further interests and passions for the socio-economic, historical, and cultural impact of the border.

Wendy Maruyama: The WildLIFE Project (10/7/2017-2/18/2018)

Wendy Maruyama raises awareness about endangered African wildlife with her monumental installation in wood, glass, and metal. A furniture maker, artist, and educator, Maruyama has a reputation for creating innovative sculptural work that merges activism and studio craft to arouse social change. Inspired by her travels in Kenya where she saw elephants and other large animals in the wild, Maruyama focuses attention on the devastating effects of poaching, which has decimated the African elephant population. As a call to action, The WildLIFE Project prompts us to confront questions about what we can do to promote societal change and how we will preserve wildlife for future generations.

19. OPTIONAL POINTS - maximum 20 points**Due by W 11/29****A. Public Mural Analysis******worth 1-10 points**

Visit these historical murals in *Chicano Park* painted on the Coronado Bridge pylons. Explain the meaning of 3-4 murals. Research the history of Chicano Park online and express your reaction to its history and your visit. What did you learn? Include a photograph(s) of yourself at the location. You may also include images which you have taken of the murals. View during daylight hours. Any park is generally not safe after sunset.

Chicano Park is between National Avenue and Logan Avenue, perpendicular to Cesar Chavez Parkway in Logan Heights.

B. Public Park Analysis****worth 1-10 points**

Stroll *Martin Luther King Jr. Promenade Park* and *Children's Park*. Describe your journey along the *King Promenade* and your interaction with various sculptures, quotes and the *Children's Park*. Also, what was of interest to you about the landscape architecture, promenade's location, the new bridge by Petco Park to the convention center, etc.?

Include a photograph(s) of yourself at each location. You may also include images of your walk which you have taken. Open 6am-12pm, yet safer during daylight hours versus evening hours.

Promenade Park is along Harbor Drive, starting in a small park setting at West Market Street next to the trolley line and Cityfront Terrace Condos walking all the way to the new bridge at Park Boulevard & Petco Park.

C. Public Art and Architecture Analysis****worth 1-10 points**

Visit the new *Central Library* in downtown San Diego designed by San Diego architect, Rob Quigley. Take the elevator to the top floor and work your way down via the stairs to fully appreciate the architecture and the public works of art scattered throughout the building. Select 2-3 artworks and comment on its meaning, style or design. Also, analyze the building for its architectural design and for details, such as the lighting, seating, textures, color, etc. What works well, what doesn't? Include a photograph of yourself at this location and of the works of art you selected. Check hours online. **Central Library 330 Park Blvd. (between J & K Streets & Park & 11th Street)**

D. Sculpture Garden Analysis****worth 1-5 points**

Visit the *San Diego Museum of Art (SDMA) May S. Marcy Sculpture Court and Garden*. Take notice of the gates and columns within the court and the various sculptures in the outdoor garden. What was your reaction to the court area and which works of art did you response to and why?

Include a photograph(s) of yourself within each location. You may also include others images which you have taken. Open daylight hours - approx 10-5.

Sculpture Garden is adjacent to the SDMA in its west wing located through the Panama 66 café.

- E. **Garden Analysis**** **worth 1-10 points**
 Visit the *Japanese Friendship Garden* as an expression of friendship between San Diego and its sister city, Yokohama. It illustrates two cultures and creates an immersive experience into Japanese culture. The Garden's design is based on centuries-old Japanese techniques adapted to San Diego's climate and flora and seeks to foster a relationship between humans and nature, providing a respite attuned to Japanese simplicity, serenity, and aestheticism. Describe your journey through the garden. What did you experience along the way? How was this garden similar and/or different than other gardens past visited? What is unique about this garden's design? Include a photograph(s) of yourself in the garden at several locations. The garden is open MON - FRI 10-5 & SAT & SUN 10-4:30 (last admission one hour before closing); Admission \$8/garden, \$13/garden & exhibits; \$12/\$7 students, seniors (65+), military w/ ID; Free under 6; Free 3rd TU every month 10-4, last admission at 3. **Japanese Friendship Garden is located at 2215 Pan American Road E., Balboa Park (by the organ pavilion)**
- F. **Sculpture Garden Analysis**** **worth 1-10 points**
 Visit Niki de Saint Phalle's *Queen Califia's Magical Circle Garden*. Describe your journey at this special circle garden. What symbols do you see in the figures and totem poles which relate to California's mythic, historical and/or cultural roots. It is the only American sculpture garden and last major international project designed by de Saint-Phalle. Include a photograph(s) of yourself at the location. You may also include images of the park which you have taken. The Garden will be open to the public on Tuesday and Thursday from 9:00am to 12:00pm. Also, the second Saturday of each month, from 9am to 12pm, weather permitting. Docents will be available to answer questions. Group visits of 10+ to the Garden may also be accommodated by making pre-arranged reservation by calling (760) 839-4519. **Queen Califia's Magical Circle Garden is located in Iris Sankey Arboretum, Kit Carson Park, Escondido.**
- G. **Exhibits on Grossmont College campus**** **worth 1-5 points each - max. 10**
Due various date(s) to be announced
 Visit selected exhibits at Grossmont College Art Gallery during the semester. Future notifications.

****Note:** Any optional points will only be accepted if **BOTH** a field trip paper **AND** a creative project have been completed during the semester **AND** completion of 20 in-class points.
 You have to complete required work for the course, before extra work will be counted.