



ARTS 100 - Survey of Studio Arts Course Outline

Approval Date: 03/10/2022

Effective Date: 08/12/2022

SECTION A

Unique ID Number CCC000511773

Discipline(s) Art
Commercial Art
Graphic Arts

Division Arts and Humanities

Subject Area Art

Subject Code ARTS

Course Number 100

Course Title Survey of Studio Arts

TOP Code/SAM Code 1002.00 - Art/Art Studies, General / E - Non-Occupational

Rationale for adding this course to the curriculum Update of the COR to meet current GE standards for this course and to specify that this course is NOT for students majoring in the arts.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 25

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course provides students with a broad understanding of materials, processes, and themes of the visual arts. Students will delve into 2D, 3D, and 4D media in relation to global, historical, and contemporary perspectives. This course is designed for students with a general interest in the arts or students who need general education credits in this area. Students pursuing an art, design, or art history degree or who are completing lower division major requirements in any visual arts concentration should not enroll in this course. Students majoring in art, design, or art history should instead enroll in courses that are part of their degree or transfer plan in consultation with an advisor.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Assess, evaluate, and describe the historical development of the materials, processes, themes, and cultural functions of the studio arts.
- B. Critically analyze individual works of art and design from various cultures and eras.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Identify key definitions, themes, and concepts relative to the studio arts.
- B. Demonstrate through written and oral analysis a working knowledge of: The history, terminology, formal properties and application of artists' materials and techniques for 2D, 3D, and 4D media. Cultural roles of artists. The functions of art in historical and contemporary societies. Vocabulary specific to the studio arts. Formal properties of 2-D, 3-D and 4-D visual art including: line, shape, mass, space and perspective, value or tone, color, texture, composition, time and motion.
- C. Identify and critique individual works of art and design from various cultures and eras, including an emphasis on historically marginalized and/or oppressed groups.
- D. Analyze and evaluate the relationship between art, society, and power structures with an emphasis on historical and contemporary struggles for social justice in the United States.
- E.

3. Course Content

- A. Introduction to definitions, themes, and concepts of the studio arts with a global cultural perspective, including:
 - a. Power, Society, and Community
 - b. Religion and Spirituality
 - c. Identity
 - d. Expression and Creativity
 - e. Cycle of life, family, and relationships

- f. Science and technology
- B. Cultural roles and function of art and artists.
- C. Definitions and functions of the formal properties of 2-D, 3-D and 4-D visual art.
- D. Formal analysis and critique of art.
- E. Content-oriented analysis of art focusing on the intersection of materials and cultural context.
- F. Writing analyses about studio arts.
- G. History, concepts and application of artists' materials and techniques in 2D, 3D, and 4D art.
- H. Analysis and critique methods for works of art and design.
- I. Vocabulary specific to the studio arts
- J. The relationship between art, society, and power structures with an emphasis on historical and contemporary struggles for social justice in the United States,
- K.

4. Methods of Instruction:

Critique:

Discussion:

Field Trips: Class trips to view important, relevant exhibitions of art work at a local museums and exhibition spaces in the Bay Area.

Lecture: Image-based lectures that promote all-class and small group discussion of content.

Projects:

Other: Collaborative Learning: Small groups explore and assess in-depth a topic covered in lecture. Groups present their findings to peers for further analysis and critique.

Online Adaptation: Discussion, Group Work, Lecture

Explain how the online adaptation of the methods of instruction aligns with the course

outcomes: The course is taught with the same methodology in person or online. Lectures are presented synchronously or asynchronously through recorded video lectures. Critique and discussion are facilitated through discussion boards, video responses, padlet posts, and other image sharing methods to stimulate student interaction and dialogue in response to visual materials. Field trips can be directed to the available exhibitions in the student's geographic area. Projects are handled through assignment presentations and prompts in the learning management system.

3. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- Midterm and final exam. Example: Final Exam Essay - Write a 2-page essay comparing and contrasting the continuing tradition of tattooing in Southeast Asia and the development of tattooing in the United States. Discuss how the cultural history of the different societies affected the way tattoos are viewed, the materials and processes of the varied techniques, and the imagery used in each society, historically and in contemporary times.

Quizzes -- Example: Quiz after each unit of study, which may include both objective and essay-style questions.

Research Projects -- Writing and research project or a combination project that includes research, written analysis, and a completed studio arts project that builds on the materials, concepts, and processes covered in this class. Example: Students are to select a paper topic covering some aspect of a historical context, theme, material practice or formal concern covered in the course this semester with an emphasis on developing cross-cultural comparisons and write a 3-page essay with an accompanying studio project.

Portfolios --

Papers --
Oral Presentation --
Projects --
Field Trips --
Group Projects --
Class Participation --
Class Work --
Home Work --
Final Exam -- Example: Final Exam Essay: Write a 3-4 page essay comparing and contrasting how the use of particular materials influenced the development and cultural reception of artworks in early and late Modernism.
Mid Term --

Letter Grade or P/NP

4. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, periodicals or library collection covering periods, cultures and artists discussed in lecture.

For Example:

1. Read pages 302 - 316 in Exploring Art covering the historical role of art in politics and how art and architecture are used to maintain and legitimize political power.
2. Read pages 150 - 163 in Artforms covering the development of film and video, paying particular attention to the confluence of art and advertising in these media

B. Writing Assignments

Writing :

1. Written evaluations of art viewed in museums or galleries.

For example:

Write a three-page analysis of an exhibition at the Museum of African Diaspora. Select one piece from the collection and write a portion of this essay outlining its historical context, the artist who created it, and its relation to the discussions in Chapter 13 in Exploring Art covering the history and role of the human form in art.

2. Topical essays expanding on course material.

For example:

Write a three to four-page essay briefly outlining the historical development of painting materials and practices with a global perspective. This essay should contain some discussion of the historical geopolitics of artists' pigments and painting materials as commodities in world trade, including the roles of slavery, colonialism, and imperialism.

C. Other Assignments

Essays or other major projects that develop a related topic in-depth. Writing or a combination project that includes both written analysis and a completed studio art project that is related to the materials and processes covered in this course.

For example:

Students are to select a paper topic covering some aspect of a historical context, theme, material practice, or formal concern covered in the course this semester with an emphasis on developing cross-cultural comparisons such as an examination of the weaving arts of California Pomo artist Mabel McKay, Bay Area artist Kay Sekimachi, and the resurgence of Oaxacan textile weaving as a political and social movement.

5. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Lazzari, Margaret and Dona Schleiser
Title: Exploring Art: A Global, Thematic Approach
Publisher: Cengage Learning
Date of Publication: 2019
Edition: 5th

B. Other required materials/supplies.