

Transfer Model Curriculum-Art History		June 19, 2011 (Updated 12/4/12)
CSU Major(s): Studio Art/Art with an Emphasis or Concentration in Art History		
Total = 18 minimum units		
Degree Type: AA-T		
Required Code Courses (9 units)		
C-ID #	Title	Rationale
ARTH 110	Survey of Western Art from Prehistory through the Middle Ages (3 units)	Universally required; Also counts as Humanities GE Area C1
ARTH 120	Survey of Western Art from Renaissance to Contemporary (3 units)	Universally required; Also counts as Humanities GE Area C1
ARTS 110	Fundamentals of Drawing (also known as Drawing I) (3 units)	Universally required
List A (3 units) Select one of:		
ARTH 130	ARTH 130 Survey of Asian Art (3 units)	Universally required – Usually GE Area C1
ARTH 140	ARTH 140 Art of Africa, Oceania, and Indigenous North Americas (3 units)	
	OR Any CSU transferable non-western art history course	
List B (3 units) Select one of:		
	Any studio arts course that transfers as CSU GE or as major preparation for the studio arts major or similar at the CSU. OR ARTS 100 2-D Foundations (3 units) ARTS 101 3-D Foundations (3 units) <i>*(was previously listed as ARTS 102)</i> ARTS 200 Figure Drawing (3 units) ARTS 250 Introduction to Digital Art (3 units) ARTS 230 Introduction to Ceramics (3 units) ARTS 260 Introduction to Photography (3 units) ARTS 240 Sculpture (3 units) <i>*changed July 21, 2011</i>	Universally required;
List C (3-5 units) Select one of:		
Any course from List A or List B not already used. OR Any CSU transferable Art History course (Note: EXCEPT ARTH 100 Art Appreciation, which is EXCLUDED as fulfilling the art history major prep) OR Any Art or Humanities course articulated as CSU GE Area C1 OR Any course articulated as CSU GE Area C2 in: A Language other than English (except ASL); Art, History, Humanities; Philosophy; Religion/Religious Studies; or The History of Costume; OR		Some transfer destinations such as UCs required the student to have four lower-division art history courses

Any course articulated as CSU GE Area D1, D3, D4, or D6	
Total Art History Major Units	18-20

June 1, 2011

Art History TMC Narrative – Development Principles and Responses to Vetting

The Art History FDRG developed the TMC with “flexibility” as a guiding principle. The degree requirements of the “BA in Art with an emphasis in Art History,” offered at the CSUs, and the “BA in Art History,” offered at the UCs. We also considered the challenges faced by smaller CCC campuses and by departments with only one full-time art historian. All FDRG members agreed that we would like to require at least four semesters of lower division art history along with language preparation. However, these requirements exceed most current lower division prep at the CSUs and at some UCs. In addition, four art history lecture courses along with Art Appreciation may be an impractical load for campuses with only one full-time art historian.

Regarding language preparation, most agreed that French and German would be the preferred lower-division language prep, but the uncertainty of these programs during times of deep budget cuts concerned us. Moreover, depending on a student’s academic and career plans, other languages may be more beneficial. Because of these concerns, and in keeping with our “flexibility” principle, we opted to required three lower division art history courses, two as part of the core and a third designated as one that focuses on “non-western” art. A fourth art history course and/or a language course is an option in the TMC, and we hope students will receive the necessary guidance from faculty and the structure of TMC-aligned degrees to select the courses that best serve their needs. Many concerns were raised during the vetting process, and feedback from this process allowed the FDRG to think critically about its proposal. Our discussions of the feedback helped us to confirm that our proposal provides adequate and practical preparation along with the greatest flexibility, and, as such, no major changes were made to the structure of the TMC.

Regarding vetting feedback, the majority of responses to the degree were positive, however thoughtful criticisms were also noted. A summary of concerns, with FDRG responses, is as follows:

1. The degree is too heavy on studio arts and too light on art history.

While the FDRG agrees it would like to mandate additional art history courses, in the interest of flexibility and practicality, requiring only three lower division art history courses is on par with most university programs.

In addition, a review of studio arts requirements for the “BA in Art with an emphasis in Art History” revealed an overwhelming majority of CSUs required two or more studio arts classes, and 14 out of 15 campuses required Drawing I [known sometimes as Drawing Fundamentals]. Fewer UCs had as heavy a concentration in studio arts, although some did require at least one studio art class.

Because Drawing I and additional studio arts courses are generally required at the CSUs, the FDRG opted to keep the requirements of Drawing I and one additional studio art course, which can be one of the courses that was identified by the Studio Arts discipline for descriptor development (and therefore has a C-ID designation) or described as “Any studio arts course that transfers as CSU GE or as major preparation for the studio arts major or similar at the CSU.” There was some discussion about the inclusion of studio arts in the art history curriculum, and many agreed that some practical engagement with art mediums and techniques serves students in our discipline.

2. Language and writing courses should be included.

The FDRG agrees that ideally language and a writing course would be included in the academic preparation of an art history major. However, for the greatest flexibility and the practicality of keeping to an 18-unit major, these courses are options and not requirements. We hope that students will be advised by their local faculty to study a language, develop strong writing skills, and take courses that best prepare them.

3. Why isn’t Art Appreciation included in the degree?

Some reviewers were of the opinion that this course provides the art history student a better introduction to art mediums and techniques than studio courses. The FDRG confirmed that at all campuses where FDRG participants taught, Art Appreciation was offered as a general education course to the non-major and that an art history major would be better served to have art history lecture courses and studio courses in lieu of Art Appreciation.

Students can take Art Appreciation to satisfy GE prep for graduation and/or a student who takes Art Appreciation may then decide to work toward the “Transfer Degree in Art History.” However, Art Appreciation will not count toward the eighteen required units of major prep.

4. There were many concerns about course titles, course offerings, and course descriptions. For example, several responders noted that they offered a Non-Western course that included Asia, Africa, Oceania, and the Americas. Another responder noted that they would never teach the Americas with Africa because there is too much information to cover. Some schools offer Africa, Oceania, and the Americas; other schools, Africa and Oceania. These comments illustrate the diversity of offerings at the lower division and the uniqueness of local college curriculums. They served to remind us of the flexibility necessary for creating the TMC.

These various comments also pointed out a common misperception of the degree: that the electives listed are the only electives that may qualify toward this degree [this is *incorrect*; the point is addressed below].

Moreover, some comments seemed to suggest less familiarity with the general education mandate of the CCCs that, by design, teach broader, more general courses at the 100- and 200- levels. This is a distinction that some university faculty may be less familiar with as their model includes upper division courses in more specific or concentrated areas. While there are exceptions, an example would be that many CCCs offer a survey in Asian Art but few offer surveys in only Chinese art. And as stated above, some offer a course that includes Asia with Africa, Oceania, and the Americas.

The FDRG felt it important to honor the many art history course curricula that CCCs have put in place which already transfer and/or articulate with their local CSU. CCCs will have the opportunity to specify whichever courses they currently offers, providing that the courses are transferable. At the local level, if the CCC offers the History of Design, Women in the Arts, or Latin American Art, as examples, these can all qualify to satisfy the degree. The course descriptors listed are examples and they are shared with the full recognition that other variations and other transferable and/or articulated classes exist. It should be noted, that of the course descriptors listed, all of them were created with input of faculty who actually teach these courses.

5. Western Survey II, Renaissance to Contemporary, covers too much information. A third survey course should be added that focuses on modern and contemporary art with a global perspective.

Many FDRG members agree with this sentiment wholeheartedly. CCC students, many of whom are underprepared for college, benefit from covering less material more soundly. Art of the twentieth and twentieth-first century is increasingly more global. Many new developments in art mediums and techniques exist. Some faculty members do not get through the material of the usual textbooks. And, semester lengths (sixteen to eighteen weeks) vary from district to district.

The FDRG noted that many CSUs and UCs do not title the traditional second half of the western survey as “Renaissance to Contemporary.” Some schools title this course simply, “Western Art II”; others, “Renaissance to Modern,” and even, “Renaissance to the Present Time.”

While many faculty participants would like to require a fourth core course that covers the western survey in three semesters, the guiding principle of “flexibility” was honored and the course remains “Western Art Survey: Renaissance to Contemporary.” Faculty chose “to contemporary” to provide a somewhat open-ended stopping point for course material. FDRG faculty members expect CCCs to adapt the course to suit the circumstances of their college and closest transfer university. We chose not to designate a starting date for contemporary art, and we recognized that at some CCCs this course might provide students a more cursory overview of twentieth-century art movements than of the periods covered before 1900.

As the two-semester survey cluster is generally offered at the CSUs, the FDRG decided not to make significant changes to it. It recognizes that the discipline of art history will need to reexamine its two-semester western survey model at some point in the future. Some community college faculty participants would like to see a third semester covering modern and contemporary with a global perspective sooner than later. This issue may be less of an imperative at the four-year institution: some CSU faculty participants reported strong success in covering the material through to the 1990s.

Notes on Descriptor Development

Comments regarding course descriptors were discussed and the low number of respondents to the elective courses [Asian Art, Modern Art, Arts of Africa, Oceania, and the Americas] was noted. On the advice of the participating articulation officer, an extension was requested for the descriptors. Below are some examples of noted concerns:

1. *Asian Art Survey omits some regions.*

The FDRG intends the Asian Art Survey to cover the regions primarily of India, China, Japan, and Korea, but not to omit any specific region, such as Tibet, Thailand, or Sri Lanka. Language of the Asian Art Survey will be addressed to be as inclusive as possible.

2. Africa, Oceania, and The Americas refer to art styles as "periods."

This will be changed to "cultures."

3. "Architecture" should not be distinguished from "art" in the course descriptors.

The FDRG includes "architecture" in its descriptors for the benefit of students, many of whom are surprised when architecture is covered in our courses. The FDRG is not taking a philosophical stance regarding "architecture" vs. "art."

4. The Modern Art Survey should not exclude Contemporary art.

The FDRG agrees and will resubmit the course as "Modern and Contemporary Art."

5. Other types of "methods of evaluation" should be added to the course descriptors.

The FDRG is not opposed to listing other options for "methods of evaluation." All FDRG participants were in agreement, however, that "essay exams" would remain a required component of the courses and that all other evaluation methods would be listed as options.

6. The course electives should include additional options.

There were several course descriptors drafted at the Long Beach TMC meeting in October, 2010 that the FDRG did not discuss due to time constraints of our working groups spring 2011. The FDRG lead will request that these outlines be posted during the next vetting process, scheduled to end October 16, 2011.

For clarity, the course descriptors that will be reviewed (in some cases, again) during the next vetting process are:

Art Appreciation
Asian Art Survey
Survey of Modern and Contemporary Art
Arts of Africa, Oceania, and the Americas
Survey of Contemporary Art
History of Photography
Islamic Art
African Art

Lastly, the Art History TMC Meeting at Long Beach recommended that descriptors be written for:

History of Women in the Arts
American Art
History of Graphic Design
History of Architecture
History of Design

The status of these course descriptors is unknown and the Art History FDRG will explore the possibility of having these course descriptors added.