

ARTH M150: HISTORY OF WESTERN ART: MODERN THROUGH CONTEMPORARY

Originator

letman

Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

ARTH - Art History

Course Number (CB01B)

M150

Course Title (CB02)

History of Western Art: Modern through Contemporary

Banner/Short Title

Hist of Art: Mod to Contemp

Credit Type

Credit

Start Term

Fall 2023

Formerly

ARTH M13 - History of Art: Mod to Contemp
 ART M13 - History of Art: Modern through Contemporary
 ART M01C - Art History

Catalog Course Description

Investigates the theory and practice of visual arts and architecture from about 1850 to the present. Examines the various movements and explores how they reflect social and technological changes in the modern western era, including globalization in art.

Taxonomy of Programs (TOP) Code (CB03)

1001.00 - Fine Arts, General

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

LACMA, MOCA, Getty Center or Villa, Norton Simon Museum, Ventura County Museum of Art, Santa Barbara Museum, or art galleries in the larger Los Angeles area.

Grading method

(L) Letter Graded

Alternate grading methods

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity

Laboratory

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Unpaid

Total Outside-of-Class

Total Outside-of-Class

Minimum Outside-of-Class Hours

105

Maximum Outside-of-Class Hours

105

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|---|
| 1 | identify the evolution of key stylistic features in Modern and Contemporary works of art and architecture. |
| 2 | analyze and evaluate thematic, narrative, and iconographic content, as well as cultural context to derive meaning from Modern and Contemporary works of art and architecture, with awareness and sensitivity to individual and cultural aesthetic differences |
| 3 | explain how the different periods covered in this course reflect their ideologies through their major works, aesthetic characteristics, techniques used, patronage, regional differences, and various influences. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|---|
| 1 | introduce classicism and romanticism leading toward Western modern art. |
| 2 | interpret the impact photography had on painting. |
| 3 | describe and recognize art created under Realism, Impressionism, Post-impressionism and Symbolism. |
| 4 | recognize how Art Nouveau, Fauvism, Cubism and Non-Objectivity arts movements reflect changes in society. |

- 5 interpret how diverse cultural and ethnic backgrounds are being incorporated into mainstream contemporary art and expanding both our visual symbolism and our consciousness of alternative views of life.
- 6 explain how Expressionism, Dada and Surrealism evolved in different areas of the world.
- 7 explain the onset of American Modernism, the effect of the Works Progress Administration (WPA) and Abstract Expressionism.
- 8 identify individual artists and define their unique styles.
- 9 evaluate what influence certain movements had on the world.
- 10 distinguish between artists within each movement and their influence within the movement.
- 11 analyze the ramifications of the rise of Hitler in Germany in regards to art and how it changed the face of art in America during and after that period.
- 12 distinguish and appreciate the ways in which contemporary art and its popular cultural offshoots affect their own perceptions (e.g., ad campaigns, cultural stereotyping, etc.).
- 13 identify the progression of American art and sculpture.
- 14 describe how the International Style transformed architecture in the 20th century.

Course Content

Lecture/Course Content

- 5.00% Introduction: Realism, Impressionism, Post-Impressionism, Fin de Siècle, Photography
- 4.00% Fauvism, German Expressionism
- 6.00% Cubism (Analytic, Synthetic)
- 4.00% Futurism
- 5.00% Russia, Constructivism and the De Stijl Movement
- 6.00% Fantasy, Dada, New Objectivity
- 5.00% School of Paris and Surrealism (Biomorphic, Illusionistic)
- 6.00% Sculpture, Architecture and Abstraction
- 5.00% Photography and American Art (American Scene, Regionalists)
- 6.00% Abstract Expressionism, American Sculpture
- 6.00% European Sculpture, L'Art Informel
- 5.00% Pop Art 2, 3, 4, 5,
- 5.00% Pop Environments
- 5.00% Op, Kinetic and Minimal Art
- 5.00% Architecture; Post-Modernism
- 5.00% Conceptual Art, Performance, Video, Earthworks
- 4.00% Photo Realism, Pattern and New Image Art
- 5.00% Neo-Conceptual, Appropriation, Neo-Expressionism
- 3.00% Graffiti
- 5.00% Neo-Abstraction and Post-Modern Architecture

Laboratory or Activity Content

n/a

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Essay exams

Objective exams

Other (specify)

Classroom Discussion

Projects

Participation
Reports/Papers/Journals

Other

Presentations on specific artists, objects, or historical periods

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Distance Education
Laboratory activities
Lecture
Other (specify)

Specify other method of instruction

Outside readings
Essays and/or research papers
Group projects
Museum or art gallery visits

Describe specific examples of the methods the instructor will use:

Instructor will identify the elements of art, media, and application of principles of composition in artworks, using PowerPoint presentations

Instructor will lead classroom discussions about the artistic canon within a work of art or architecture that is characteristic of the time period or style studied

Instructor will provide feedback on compare/contrast or research essays

Representative Course Assignments

Writing Assignments

compare and contrast essay on style variations with detailed visual analysis of works of art and contextual information, such as "Guernica" by Pablo Picasso versus "Street, Dresden" by Ernst Kirchner.

miscellaneous writing assignments such as museum/gallery visit reports, essays using art historical references, or oral presentations with notes.

formal description and critical analysis of an art piece within its social, historical, and political context.

research paper on a particular artist or art period, or documented art project, such as artwork based on Semiotics as illustrated by the oeuvre of John Baldessari.

Critical Thinking Assignments

oral or written presentation of individual or group research centered on the social, religious or political context of art creation. This may occur as homework, or in answer to questions on an exam.

formal analysis of contemporary art works in context or in comparison with other works of similar or different cultures. This may occur in class discussion, as written homework or in answer to questions on exams.

comparative analysis of the techniques and styles used in two artworks within the same culture and medium to analyze the difference in aesthetic and visual message produced (such as Abstract Expressionist works by Willem de Kooning and Jackson Pollock).

Reading Assignments

Selected assigned readings such as Chapter 31, "Public Funding of Controversial Art" from Art through the Ages Volume 2 by Fred Kleiner.

Selected assigned article reading from Khan Academy's Allison Young on "Shirin Neshat, Rebellious Silence, Women of Allah series"

Outside Assignments

Representative Outside Assignments

field observations from museum or gallery visits to relate classroom theory to the art object and its physical qualities; to demonstrate the amount or visual information lacking in digital images compared to real art objects; to realize the pedagogical opportunities offered by related local museums, galleries or architecture; to appreciate the technical prowess and artistry behind each piece of art observed in situ.

period audio/visual sources (films, documentaries, music, books) as assigned or writing exercises to expose the students to more in-depth information or to practice a critical analysis of the accuracy of information presented in the audio or video, such as the interview with Sister Wendy on "Piss Christ" photograph by Andres Serrano.

attendance at art events to hear from contemporary artists the relationship between the art object produced and the purpose/context behind it; to examine the connection between past art movements studied in class and their contemporary applications; to examine individual artistic expression versus contemporary period/style expression.

cooperative group planning to develop class projects or presentations of a chosen topic such as a specific artist, art movement, or art media and its technical challenges.

Articulation

C-ID Descriptor Number

ARTH 150

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
UC Los Angeles	ART HIS 54	Modern Art	5
UC Riverside	AHS 8	Modern Western Visual Culture	4
Humboldt State Univ.	ART 104I	20th Century Art	3
UC Davis	ARTH 011	Modern Art History	4
CSU Channel Islands	ART 111	Renaissance to Modern Art	3
CSU Northridge	ART 110	World Arts: The Western Tradition	3

Comparable Courses within the VCCCD

ART R171 - Modern Art

ART V06 - Introduction to Modern Art

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

C1. Fine/Performing Arts

Approved

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

F1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities**

C1 Arts: Arts, Cinema, Dance, Music, Theater

Approved

Area D: Social Sciences**Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**

UC TCA

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities**

Area 3A: Arts

Approved

Area 4: Social and Behavioral Sciences**Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

DescriptionKleiner, Fred. *Gardner's Art through the Ages; A Global History, Volume II*. 16th ed., Wadsworth, 2019.**Resource Type**

Textbook

DescriptionBritt, David. *Modern Art: Impressionism to Post-Impressionism*. Thames and Hudson.**Resource Type**

Textbook

Description

Hunter, Sam, John Jacobus, and Daniel Wheeler. *Modern Art*. 3rd Rev. Updated ed., Pearson, 2002.

Resource Type

Textbook

Description

Arnason, H.H., and Elizabeth Mansfield. *History of Modern Art*. 7th ed., Pearson, 2012.

Library Resources**Assignments requiring library resources**

Research, using the Library's print and online resources, for papers and/or projects on such topics as in American Modernism, what roles were played by the WPA and Abstract Expressionism.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Essay on artistic development during the time frame defined by the course topic. Analysis of the cultural context influence on the subject matter, medium, technique, and style in the artwork produced.

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (1%–50% online)
Hybrid (51%–99% online)
100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**Hybrid (1%–50% online) Modality:****Method of Instruction****Document typical activities or assignments for each method of instruction**

Asynchronous Dialog (e.g., discussion board)

Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and instructor to facilitate student learning outcomes.

E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and instructor to facilitate student learning outcomes.
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100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and instructor to facilitate student learning outcomes.
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
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Examinations

Hybrid (1%–50% online) Modality

- On campus
- Online

Hybrid (51%–99% online) Modality

On campus
Online

Primary Minimum Qualification

ART HISTORY

Review and Approval Dates

Department Chair

02/13/2023

Dean

02/15/2023

Technical Review

03/02/2023

Curriculum Committee

03/07/2023

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000597916

DOE/accreditation approval date

MM/DD/YYYY